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EDITORIAL

Stewart Riddle

University of Southern Queensland

Welcome to the first issue of Words'Worth for 2013; my first as incoming editor. I would like to take this opportunity to acknowledge the great work of Sue Grotherr, who has left some big shoes for me to fill! During her four years as editor, Sue worked closely with great English teachers to share with us some of the excellent work being done in classrooms around the state. During that time, we've seen the introduction of the Australian Curriculum: English, the impacts of C2C, and an ever-persistent optimism from English teachers working with the complexities of our time. As I take on the role of trying to continue this good work, I sense that the fun is far from over; it continues to be important for the ongoing vitality of our work and the association that we keep sharing the trials and tribulations of English teaching through forums such as the state and national conferences, seminars and *Words'Worth*.

A little about me: I was an English and Music teacher for seven years before moving into my current role as a Lecturer in literacies education at the Faculty of Education, University of Southern Queensland in 2010. My Masters research involved looking at negotiating English curriculum with Year 8 boys, while my PhD investigated links between music, literacies learning and schooling. I have had the pleasure of serving on the ETAQ management committee since the beginning of 2012 and have now taken on the role of editing Words'Worth, which I think is a very exciting step for my own professional development as I get to tap into the work and thinking of some of our most inspiring and interesting colleagues.

This issue contains some great practical classroom contributions, including: how to make film trailers in response to literature; using digital narratives as multimodal texts; films that meet the Asia and Australia's engagement with Asia cross-curricular priority; and a Year 10 unit on classic world literature. As well, we have Garry Collins' 2013 AGM President's Address and eulogy for Jim Buckley, who was an ETAQ Foundation member and Treasurer of the Association for twenty years. There are a number of wonderful winning entries from the 2012 Literary Competition that I think you will find a very enjoyable read, as well as some book and resource reviews.

If you would like to contribute to *Words'Worth*, please feel free to send submissions to me. If you have any questions, do not hesitate to call. My contact details are:

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ETAQ PATRON'S MESSAGE

Professor Catherine Beavis

Griffith University

Dear ETAQ members,

I hope the year has started well for you and that you have had a satisfying and productive Term 1. I also hope you had a good break over the Easter period and are well into the swing of things for Term 2.

I've been looking recently at approaches to literature and literacy, in particular multimodal literacy, and the wide range of literary textual forms that we have here in Australia, both in state documents and in the Australian Curriculum: English. While these are early days for the Australian Curriculum, it's clear there are great possibilities here to develop and implement challenging and creative teaching and learning with a wide range of texts, tapping into the rich range of story in multiple forms, available to our students today. Whether this is through the study and teaching of traditional classic literature, or through exploring multimodal forms ranging from film and television through manga, graphic narratives, picture books or digital poetry, the range of aesthetic texts and possibilities we have here is exciting. Similarly, the range of creative and productive options open to students, through all manner of web 2 spaces and technologies, and through writing, making and creating in spoken, oral and dramatic forms, make this an invigorating time for teaching and learning, for us as well as our students.

One of the things we do particularly well here is to create space for this kind of spread and diversity. Alongside written texts and forms of many kinds, we're good at recognising and making space for students' digital experiences and expertise, and aligning these with core values and elements in English teaching and curriculum. The first aim of the Australian Curriculum: English, signals this from the beginning. As they write there, the curriculum 'aims to ensure that students 'learn to listen to, read, view, speak, write, create and reflect on increasingly complex and sophisticated spoken, written and multimodal texts across a growing range of contexts with accuracy, fluency and purpose.' (http://www.australiancurriculum.edu.au /English/Aims)

We are well placed in this in relation to many other countries in the world, and are in good company. I was interested to read recently a policy paper from the US based organization, the International Reading Association - their Adolescent Literacy Position Statement, updated in 2012. 'Who are adolescent readers and writers?' the statement asks, and 'What is adolescent literacy?' Internationally, adolescent readers and writers, as they see them, 'represent a diverse range of cultural linguistic and socioeconomic backgrounds' who 'engage in multiple forms of literacy throughout the day.' Examples given include 'traditional print materials, the Internet, social media, instant messaging, texting, and video games, all of which can be used as tools for understanding academic content as well as forming social relationships.' You can read more of their account of what Adolescent literacy entails on their website, http://www.reading.org/general/AboutIRA/Position Statements/AdolescentLitPosition.aspx. You might also want to look at our own AATE statement, The Teaching of English in Australia, http://www.aate.org.au/index.php?id=39, which provides a wide and comprehensive overview.

So, exciting times. Watch out for some great resources and ideas being developed to support English teaching in the new Curriculum, particularly resources coming up online. ETAQ's half-day seminars also provide an excellent venue for hearing about what others are doing, and a great space for talking over new approaches and ideas. Do see if you can get to them, if you have not done so already. And this year, we are particularly lucky to be hosting the National conference for the Australian Association for the Teaching of English, in partnership with the Australian Literacy Educator's Association, in Brisbane in July. Something for all of us to look forward to!

Wishing you all the best, and happy teaching.

PRESIDENT'S ADDRESS TO THE 2013 ANNUAL GENERAL MEETING

Garry Collins
ETAQ President

Introduction

Good morning fellow members of ETAQ

Well, here we are again – another year, another March seminar, and another Annual General Meeting. This is the eighth occasion on which it has been my honour to deliver the President's Address to ETAQ's AGM. I plan that it will be my last but one – a penultimate performance then. More on that later.

One of the things that the Management Committee did during the year was to adopt a "brand statement" for the association. This was:

- Providing professional support and advocacy for English teachers

The statement currently appears on our web site and the regular ETAQ E-pistle member email bulletins that we send out. In future, it will routinely be a part of whatever artefacts the association might have cause to produce.

So, according to that brand statement, our core business involves professional support and advocacy and it's around those two elements that the rest of my remarks this morning will mainly be structured.

Professional support

The Association's support to members is mainly achieved by means of professional sharing, either via face-to-face events such as this one today, or via material published in our journal Words'Worth.

Last year the Management Committee was kept busy mounting what has become our usual pattern of activities here in Brisbane. We had half-day Saturday seminars in March and May at The Gap High and Brisbane Grammar respectively; a State Conference at Lourdes Hill College in August; and a Literary Breakfast in October (I recall that we borrowed that last good idea from the Darling Downs Branch some years back). There were also after-school forums in May and July and a Beginning Teachers Day in April.

We much appreciate the generosity of the schools that provide the venues for our PD events. Over the years that I have been involved, these have mainly been private schools. This is because these are the ones that have agreed. And it doesn't hurt that they often have very nice facilities. That said, I was pleased that we were able to conduct last year's March seminar at The Gap State High and here we are at another Education Queensland school today. I'm sure you'll agree that this is an excellent venue.

If you would be willing to host an ETAQ PD event at your school, we would love to receive your offer. Separate PD events are also conducted by branches based in Toowoomba, Townsville and more recently, in Cairns. Just last Saturday I took a drive to attend a very useful activity run at Toowoomba Grammar School by the Darling Downs Branch.

In addition to these face-to-face events we also ran a trial webinar last March. There were some technical difficulties with that first foray and plans to run a second one later in the year did not come to fruition. However, we certainly see the utilization of digital technology to service our country members to be the way of the future and it remains very firmly on our "to-do" list.

National conference

Normally we would run our State Conference in August. That won't happen in 2013. There will be a PD event in the August timeslot but it will be a "Saturday seminar" like today. This year there will be no ETAQ State Conference. This is because – and I really hope you all already know this – in early July, towards the end of the winter vacation for EQ schools, the joint AATE/ALEA national conference will be conducted at QUT's Kelvin Grove campus.

As well as helping make our normal pattern of activities happen, a number of us have been beavering away on preparations for this national event that comes to us every 8 years. Our last turn was a very successful conference on the Gold Coast in 2005.

ETAQ is hosting this year's event in conjunction with ALEA Queensland. ALEA is the Australian Literacy Educators' Association, most of whose members teach in primary schools.

The theme of this year's event is *Brave New World: English and literacy teaching for the 21st century*.

I am confident that this year's event is going to be a really top notch conference and I strongly urge you to attend. It's important to be aware that the early bird registration period closes at the end of April.

We do acknowledge that registration for a 3-day event like this is not cheap, but such events are not cheap to run either. Registration rates are comparable with rates charged by the QSA for example. I recall a flier for a 3-hour, half day workshop turning up in my in-tray last year. The cost was a whisker under $100. The member, early bird registration rate for *Brave New World* is a tad under $600. If you can't get all or part of this covered by school PD funds, such personal expenditure is of course tax deductible.

ETAQ will be offering to cover the cost of registration for several members in return for an article for *Words'Worth*. The call for applications for that sponsorship will be going out very soon so keep an eye on E-pistles and our hard copy newsletter, *English Matters*.

Words'Worth

As I mentioned earlier, a major means of professional sharing besides events like today's is via the pages of our journal *Words'Worth*. If you haven't yet shared a favourite lesson idea, unit of work or resource via an article in the journal could I urge you to put it onto your "to do" list for the year.

For the last several years the journal has benefitted from the contribution as editor of Sue Grotherr and we thank her for her efforts in that role. From the start of this year, Sue has handed over the editorial reins to Dr Stew Riddle, formerly a teacher at Ipswich Grammar and now a lecturer in education at USQ,

Literary Competition

Another activity that fits generally into the area of professional support is the annual literary competition. ETAQ works in conjunction with QIEU on this event that has been running for half a century and so pre-dates ETAQ's own formation. In recent times, James Cook University has also been on board as a sponsor. Debbie Peden very efficiently co-ordinates our part of the joint effort.

Materials for this year's competition will soon be arriving in schools and you are urged to do all you can to encourage talented student writers to enter. And if you're interested in serving as a judge at some stage in the future, Debbie Peden would love to hear from you.

Advocacy – QSA

I now turn to some aspects of ETAQ's advocacy role.

As many of you would be aware, the QSA has a new boss. The job title has changed from Director to Chief Executive Officer and the new leader of that significant organization in education in Queensland is Mrs Patrea Walton. ETAQ saw this change as an opportunity, and so I wrote to congratulate her on her new appointment and to advise her that we continued to be unhappy that subject associations were excluded when the authority's SACs (Syllabus

Advisory Committees) were reconstituted as LARCs (Learning Area Reference Committees).

On the 27th of February, along with representatives of other teacher professional associations, I was invited to a meeting with Mrs Walton. I don't wish to suggest that this meeting was a result of our letter – it was just part of the new CEO's process for settling into her job – but it was a very useful opportunity to reinforce the issue of representation on the LARCs. In this, I was strongly supported by all other representatives at the meeting. My impression was that Mrs Walton was genuinely puzzled as to why the QSA should have thought it a good idea to not have subject associations represented on LARCs.

I'm not so naïve as to expect that there will be any rapid change to the status quo there, but at least the matter is well and truly back on the QSA's radar.

Advocacy — ACARA senior subjects

Another area of advocacy activity in the past year relates to the English subject components of the Year 11 and 12 phase of the Australian Curriculum. We sought input from members and provided feedback to ACARA.

The final versions of the four senior English subjects were released in December, and it is now up to state curriculum authorities to determine how they will be incorporated into local syllabuses and assessment procedures. It is difficult to see what, if indeed any, changes were made to the initial drafts as a result of the consultation exercise.

Our next project on this front will be to again seek input from members and then make recommendations to both the QSA and Education Queensland. The process is being started via one of the sessions here today. It is certainly to be hoped that the implementation of revised senior English syllabuses in EQ schools will not be marred by inappropriate degrees of mandation that were an objectionable feature, in our view, of the C2C, Curriculum to Classroom, program in relation to the F-10 section of the Australian Curriculum: English.

Communication

I've just mentioned seeking the views of ETAQ members and that necessarily involves communication. In recent years a major means of communicating with members has been via email, our ETAQ E-pistle member bulletins. These provide immediacy but only about 30-40% of the messages are opened or clicked on. I'm told that such a result is in fact quite good for this form of communication and I do appreciate how cluttered up people's in-boxes can be and how little time in the day there is to attend to email. However, we would be a more effective organization if a higher percentage of members did in fact receive the messages that we send.

Could I just see a show of hands of those who regularly receive and at least scan the contents of ETAQ E-pistles?

If you're not receiving them, it's most likely because we don't have a current email address. When email addresses change, please remember to advise us. This is particularly an issue when the contact person for a school corporate membership changes because of relocation, retirement and the like.

Public debate

Another aspect of advocacy is engagement in public debate about education in general and English teaching in particular. My personal mission in this regard is via letters-to-the-editor. I produce these regularly and most are subsequently printed in *English Matters* even if they are not selected for publication by *The Australian* or *The Courier-Mail*. Just yesterday I managed to score what I like to think of as "the daily double" with versions of the same letter in both those papers. The topic on this occasion was the double focus of grammar, spelling and punctuation in the NAPLAN tests. The editing is always interesting.

Jim Buckley's passing

Last year's AGM was a significant milestone because it was the first time in 20 years that Jim Buckley was not standing for election as

Treasurer. Now, sadly, Jim is no longer with us, having passed away on the 18th of February. His funeral on the 25th of last month was very well attended with a strong turn-out of his ETAQ friends. At the start of the opening session today, in front of a larger audience than attends the AGM, I propose to repeat the remarks that I made then as part of the eulogy.

Succession planning

One of the things that experts in the effective running of not-for-profit organizations like ETAQ regularly say is that it is vital to have a succession plan. That's easy to accept as a general concept, but it's usually rather more difficult to get a name in every slot.

I said at the beginning of these remarks that this would be the second last time that I would be giving this address at the AGM.

Since the start of this year I have been President Elect of the national English teacher body, the Australian Association for the Teaching of English, AATE. Members of ETAQ, and the various other state and territory ETAs, are, as a result of that primary membership, also members of AATE. I hope you all knew that. AATE's constitution provides for a 4-year cycle in the presidential role. This year I am President Elect. On 1 January next year, I will begin a 2-year term as AATE president, and then in 2016 (if I make it that far!), I will serve a year as Past President. After that, I anticipate disappearing into the sunset as far as this organization is concerned. The current AATE president is Associate Professor Karen Moni and I'll be succeeding her as I did in the role of ETAQ president.

As a result of these developments at the national level, I advised the Management Committee last year that this coming year would be my last as ETAQ President. I am very pleased to be able to report that Fiona Laing, currently the

Membership Secretary and, from the start of this year, our delegate to the AATE national council, has indicated an interest in taking over from me. But of course, I do need to add that ETAQ is a democracy not a dynasty, and any member could nominate.

Membership

Speaking of membership, it is important to be aware that any 2012 members who have not paid dues for the current year by the end of March, cease to be members.

Thanks

I would like to express my sincere thanks to all members of the Brisbane-based Management Committee for their various contributions during 2012. The same appreciation also applies to the members in Toowoomba, Townsville and Cairns whose untiring efforts make the regional branches function. We should not forget that it is probably a harder job in the branches because there is a smaller pool of people to draw on. As always, it is a real pleasure to have the opportunity to work with a group of such friendly, generous, talented and professionally committed educators.

All of those elected at the last AGM stayed the course and all but three of them have nominated for another term. Sue Grotherr, editor of *Words'Worth* for the last several years, along with Karen Farrow and Ian Hoddinot need, for a variety of reasons, to reallocate the time and effort devoted to this association during 2012 to other areas of their lives. Thanks to them, and to all members of the Management Committee for their diligent work on behalf of members.

And that, fellow English teachers, concludes my President's Address for the 2013 AGM. I trust you all have a professionally satisfying year.

Garry Collins

Vale Jim Buckley

1 May 1938 – 18 February 2013

ETAQ foundation member
Our Treasurer for 20 years
A generous friend to many

"I am very grateful to have the opportunity to say a few words about Jim on behalf of the English Teachers Association of Queensland (ETAQ) and the many members of the association who held him in high esteem.

Jim was an English teacher and joined the subject association, ETAQ, in the very year that it was formed. That was in 1967 when he was on the staff at Downlands College in Toowoomba. Jim often said that he greatly appreciated the professional support that he received from the association – mainly via articles in its journal – when he was working in country Queensland.

When he returned to Brisbane towards the end of the 1980s he expressly set about giving something back to the organization by joining its Management Committee. He soon became the Treasurer and held that post for an unbroken period of 20 years. His prudent management of the association's financial affairs meant that we were able to recover from a money-losing national conference in 2000 and when he passed over the reins, we were in a very sound financial position.

From when he retired from full-time teaching in 2003 until 2 years ago he was also our part-time Administration Officer. Well, it was nominally a part-time job but at busy periods I'm sure that it absorbed most of Jim's waking hours. In recognition of his long, loyal and meritorious service, Jim was made a Life Member of the association in 2009 at its annual State Conference held that year in Townsville. The location was quite appropriate because it was in Townsville that Jim began his teaching career in the late 1950s with a Grade 5 class of 84 students.

Not unreasonably, many people are involved in organizations primarily for what they can get out of them. In contrast, Jim Buckley was focused on what he could contribute. To adapt the words of US President John F Kennedy, for Jim it was always a case of: "Ask not what the association can do me, but what I can do the association".

It is sometimes a not very meaningful cliché to describe someone as "a gentleman and a scholar" but those words are exceedingly apt for Jim Buckley. And the word "gentleman" applied in a double sense. As well as displaying unimpeachable integrity and high personal standards of behavior in general, he was also a <u>gentle</u> man.

Since advising ETAQ members of Jim's passing I've received a number of email messages noting the various ways that members remember him. These are some of the characteristics they mentioned:

- gentlemanly demeanour, loyalty and strong sense of duty
- kindness and sense of humour
- expertise and graciousness
- generosity and phenomenal memory for people
- the now quaint term "nature's gentleman" applied to him. He was the friendly face that greeted us at seminars and conferences, knowing so many by name.
- an inspiration and always so willing to listen to and empathise with teachers

Thanks, Jim, for everything you so generously gave to the association and to your fellow English teachers. The world of English teaching in this state is diminished by your passing."

Note: The Management Committee is currently considering an appropriate mechanism to memorialise Jim's contribution to the association. One proposal is that the sponsorship that is provided to assist country members to attend the State Conference be called "The Jim Buckley Memorial Scholarship".

"CREATIVITY IS AS IMPORTANT AS LITERACY": MAKING A FILM TRAILER RESPONDING TO LITERATURE

Anita Jetnikoff and Chrystal Armitage

Queensland University of Technology

The first part of the title is from Sir Ken Robinson (Robinson, 2009), the esteemed educator and champion of creativity in schools. Sometimes in the face of meeting the demands of time, timetabling, demanding administration tasks and teaching for high stakes testing accountability, we can find ourselves desperate for time to remember that English has always been one of the places in schools where creativity can flourish. English is a place for the play of the imagination. English teachers are the purveyors of narrative; the keepers and teachers of stories. The new Australian Curriculum: English, (Australian Curriculum and Assessment Reporting Authority (ACARA), 2012) asks us to be using ICT technologies in creative ways to tell those stories. The curriculum asks students to access texts receptively and to then speak about, write and create texts productively. There are so many interesting things to do with texts beyond word processing of print based resources. Responding to literature through media is always an alternative option to writing or simply speaking about it. In this paper my QUT pre-service student Chrystal Armitage describes how she made a mini story via a film trailer in response to a short story, 'Turned' (Gilman, 1987) in the unit, Literature in Secondary Teaching. The production process described here could be located in the synthesising phase of a junior secondary unit, since we think that teachers may most want to know the technical aspect of the task.

Responding to texts via media production is becoming more realistic as schools become equipped with laptops for student use. Laptops and/ or camera and video equipped tablets, make access easier, since not all the class has to be working at the one time in a computer lab at school in school hours. Recent research I have conducted with beginning teachers, proved that many English classes still have restricted access to technologies such as lab spaces in schools, so laptops and tablets may provide a partial answer (Jetnikoff, 2011a, 2011b). As Chrystal shows in her media experiment a video game platform combined with the standard issue Movie Maker (available on every PC) allowed her to create something quite original.

This paper also grows from the premise that both the AC:E v.3 (ACARA, 2012) and the current Queensland Senior English Syllabus (Queensland Studies Authority, 2010) categorise films as "literary" texts. The choice of a short story as a parent text is easier than a novel. It is not realistic to expect that the multimillion dollar budgets and experienced creative teams that make feature film adaptations from novels or plays can be emulated in our secondary classrooms. Yet the short story is an accessible form and the narrative form of the short film contains a similar three part structure to that of a feature film. Short stories are not often made into films, however, Queensland Secondary Film, TV and New Media students have long been making short genre films in schools. This shorter task of making a trailer is not treading on that territory. Making a film trailer for a short film requires less time and equipment than a whole short film, so this allows something creative and original to be made in school. It is also one of the text types recommended by the ACE and indeed there are assessment samples of film trailers on the AC:E website, mostly made with still shots.

What stops teachers from experimenting with this sort of task is usually lack of access to and knowledge about technology and lack of time both to learn about using it, there is also the fear that students may know more

than teachers about the technology. Not all students are 'digital natives' (Prensky, 2007). This term is an overstatement, since there are many young people who are still not *au fait* with the more creative uses of technology. Many might stop at Facebook use, but not be able to manipulate more complex creative software technologies such as editing programs (Jetnikoff, 2011b; O'Mara, 2006). In terms of uptake of technologies by teachers and students for the purposes of the creative and productive modes in English classrooms, willingness and openness are both important traits to bring to their use. What some students may lack in knowledge, or access, they may make up for in fearlessness of technological terrain. If teachers learn some software basics and teach those, students will learn these too and then there is little to stop them progressing towards creating interesting and challenging, productive summative assessment tasks in the classroom.

Of course this would appear in a larger unit context and the unit's teaching and learning experiences in the earlier phases could revolve around semiotics, visual grammar, narrative structure, and film structure. This preparatory work will depend of the level of the class and the prior knowledge they bring to it. These will not be covered in this paper as there is an assumption that teachers may be familiar with these elements of textual analysis and how they might work in creating new audio-visual or multimodal texts. Let's say this is for a year 10 class, who have prior knowledge and experience of some of the above mentioned concepts. Here we will focus on the technical aspects of the film trailer task in the final phase of the unit. We could contextualise the summative assessment task as follows:

Text type: Imaginative: a film trailer narrative

Context: Design and produce a film trailer in the context of an upcoming film festival, such as Qld New Filmmakers awards (QNFMA). The film should be based on the narrative elements and representations of your choice one of the short stories we have read this semester (teachers insert your chosen anthology).

Purpose: To entertain and persuade

Roles and relationships: Students film trailer maker→Judges of NMFA and festival film viewers

Mode: Multimodal

Chrystal's experience of making the film trailer

After being introduced to the Windows Movie Maker program by a friend and having selected the Movies PC Game for a bit of fun a few years later, the process of merging the two software packages together to create a trailer for a literature unit at university was truly exciting; and a great way to combine two things that I love the most, creative story telling with eye-catching visuals and music.

The most important part of the trailer's creative process, for me, was to begin with the text and work towards the technology with a plan. Initially, I selected the main plot points from the original short story to see which ones would be included in the trailer, and which ones would not. From this I selected the dialogue, either directly from the text, or by writing my own, to add another layer of meaning to the visuals onscreen. It was through this process that I decided to use the final climax of the story at the very end to leave audiences wanting more and get them to the cinema to see the film, which is the purpose of the task. The short story *Turned* (Gilman, 1987), set at the turn of the 20th century and about a domestic triad, involving an educated woman, and her unfaithful husband and servant, lent itself well to this structure because of its rather interesting cliff-hanger ending. Most short stories have climaxes and final twists appropriate for this purpose. In the literature class we had processed the story in the usual literary way, examining characters, plot, central problem, complications, discourses and representations. My responding/ productive task was to determine what visual elements were suggested by the story and how these could represent complications or 'turning points'.

With the plot points and dialogue chosen, I decided to use on-screen titles for each of the pivotal moments to lead the audience through the plot without giving too much away. Each

on-screen title was accompanied by images and dialogue choices that reflected them. For example, "a love story" was followed quickly by clips of the main characters getting married while "an unforgivable sin" was followed by short action shots of the husband cheating on his wife, contrasted with their wedding scene as the music increased in intensity.

I used jamendo.com for music. It is an online royalty free music site that allows fair-use of its tracks for non-commercial purposes across a range of genre filters. I chose an instrumental piece that also followed the short story and film trailers structure; a slow build-up to the climax and then a succinct ending.

It took me approximately forty minutes to plan for what would appear on screen. This factor would vary, depending on the length and complexity of the parent short story. However, this planning process is an important part of design and halves the production time needed to finish the project. Without planning I would say it takes about fourteen or so hours including importing music, images, dialogue etc. With effective design and planning, which can be done during the enhancing phase of a unit, the production time halves to seven hours, give or take a few depending on your level of ability with the user friendly software I will now outline. Whilst this might seem like a lot of time, if one week of unit synthesising time was allowed for in labs, this should be enough.

The Movies (PC Game)

The first piece of software that I used was one that I originally bought for entertainment, but its educational value has been underestimated. *The Movies* is a PC Simulation Game released in 2005 (Lionhead Studios, 2005). The game retails now in some stores for about $8.00. It allows players to create and maintain their own film studio and create films that can be exported through digital characters, removing the fear of having to physically appear on-camera. Exported files for the Windows version of the game are in Windows Media Video (WMV) the Mac version supports QuickTime exporting. The final product has the look and feel of an animation.

Upon initial start-up of the game you need to hire at least one director and plenty of actors to play their roles and then the creative world is completely up to you in 'sandbox' mode. With an infinite amount of cash and technology you are able to create as many films as you want using the given sets and scenes. It is a whole lot of fun and very easy to understand and work with. It doesn't take very long to master the basic concepts and each copy of the game gives you a step by step tutorial guide with demonstration videos so you are never too far away from guidance. Below are some very basic steps to making a new movie with the software.

Making a new movie

Step 1) Make sure you have hired at least one director and as many actors as you need from those waiting outside the casting office block in the games 'sandbox' mode (note: use the year 1980 as a starting year when starting a new game)

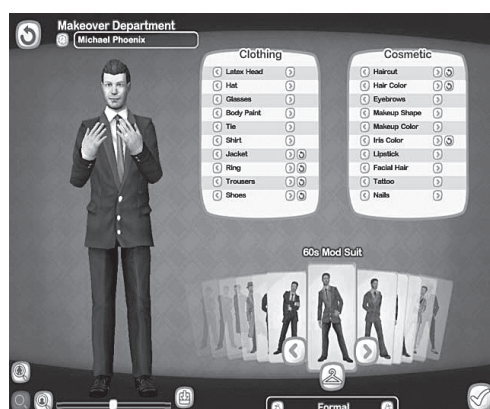Step 2) Build a Custom Scriptwriting Office

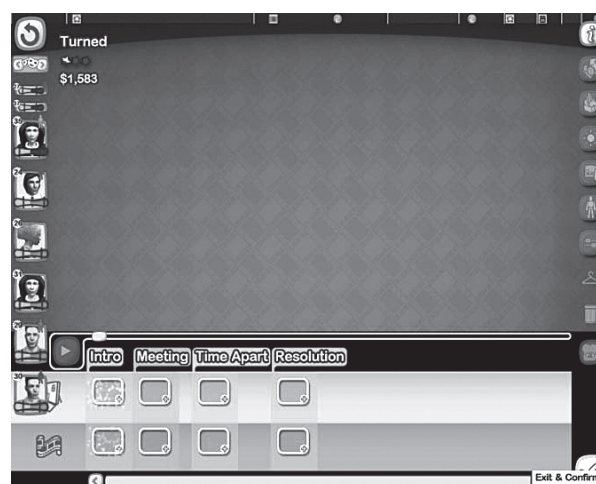Step 3) Drag an empty script, from the left, to the Advanced Movie Maker

Step 4) Complete the opening page by typing a title, selecting a genre and dragging actors to their roles.

You can also use the coat-hanger icon on the right to change their outfits for the film.

Those shown below are Mr and Mrs Marroner from my project.

Step 5) Select the sparkling boxes under 'Intro'

Step 6) Select one of the thirty eight settings provided

Step 7) Select a scene, there are plenty to choose from. Using the 'filters provided' choose one.

Step 8) Once the scene is on the timeline you can drag and drop actors from their profile pictures on the left into their roles onscreen and use any of the side tools on the right to make modifications.

Tutorial Button – For guidance about how to use the movie maker tool.

The Set – Add props and other items to dress up the set for your scenes.

Props – Change the props used in a specific scene

Weather and Lighting – Weather options include clear, rain or fog while lighting includes day, night and sunrise or sunset.

Backdrops – Select a backdrop for your scene.

Turn On/Off Mannequin Models – Used to turn off wooden models with no actors assigned to them.

Slider Options – Directing strategies to change your movie. These include the level of action in a scene, where a shot will focus, whether it will zoom out or in, what shot type etc.

Costume Department – Drag an actor here to give them a new outfit.

Bin – Delete a scene, character or object.

Step 9) Once the script is written and filmed, drag it to the Post Production building for exporting. Once the film loads click on the Export movie button. Select 'highest quality' for exporting to avoid messy lines and grainy visuals.

After it's exported search for it on your computer by the film's title and you are now free to import it directly into Windows Movie Maker.

Windows Movie Maker (Microsoft)

I used Windows Movie Maker 2007 for my trailer which, although an older version, uses a time accurate timeline. The first, and most

important time saving thing you can do when using the program, is keep all of your photos, movie clips and music in one place for easy importing.
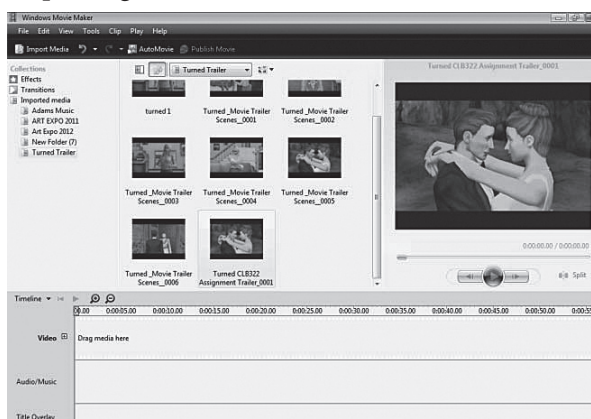
To import any source material you select the 'Import Media' icon at the top left and then locate the file and highlight all your photos, clips, music etc. and select 'import'. It will automatically appear in the white space to the left of the preview image.

Images and clips from The Movies, once imported, can be dragged into the top row of the timeline for editing.

However, it is not the images or the clips that bring the trailer together, it is the music. When your music has been imported it can be dragged to the timeline at the bottom of the screen. It will appear in the 'Audio/Music' line below any images and clips that you wish to use. Additionally this line can be used for specific dialogue if you did not include it in 'The Movies' exporting process.

Once you have the music in place you can preview your video and cut down the size of your pictures and files so that they appear in the order you want them to and are timed effectively with the music.

You may also import opening or subtitles to display throughout the movie and even scrolling credits at the very end with the programs built in options.

Simply select 'tools' and then 'titles and credits'

Select any of the four provided options; title at the beginning, title before the selected clip, title on the selected clip and credits at the end. Then type the words you want to appear.
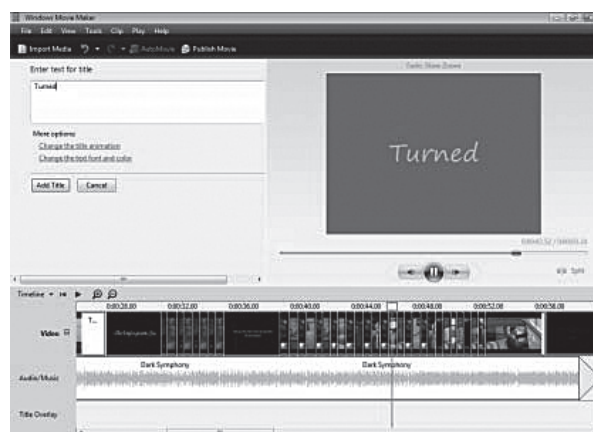
You can then customise these frames by selecting the 'change the title animation' or 'change the text font and colour' options
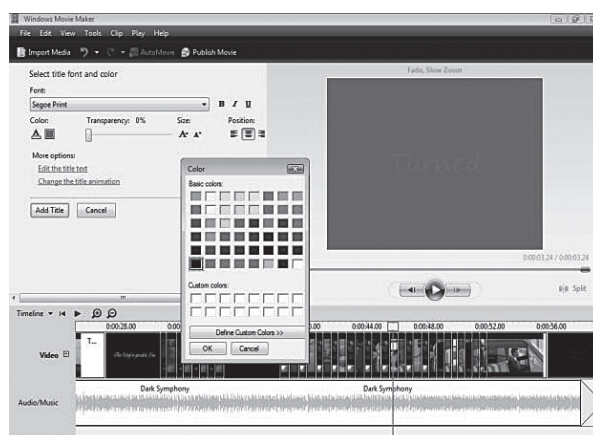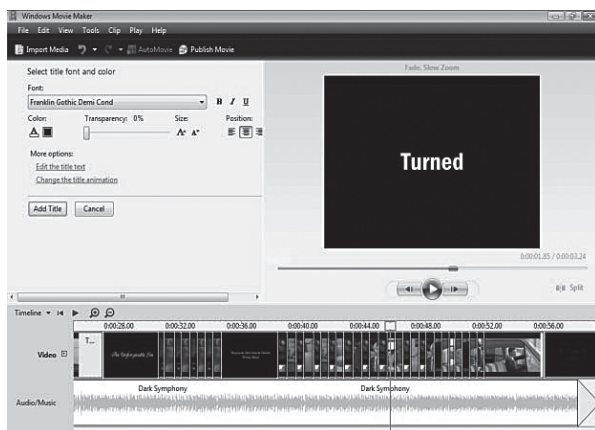
To publish your movie, select the 'publish movie' icon and then the 'best quality for my computer' option. Usually its default saving space is the desktop but you can easily change this and, when it's finished, you have completed a movie that can be played on any device.

Although it may take some time to get used to the process initially, I guarantee that not a minute is wasted. Every part of the creative process is exciting and fun to complete, I never thought that I would say that about a university assignment, but I did, and to this day I still get enjoyment from watching the faces of people I know when they watch the videos I create.

Reflection

As you can see this procedural guide to making a film trailer means that this possibility opens up a new way of responding to literature. We do not need to be limited to recreating narrative in print-based ways. The AC:E provides assessment models of series of still shots on its website, but this process is more dynamic than a series of still shots, edited in Photo Story 3 or similar, which is more suited to digital storytelling. There are other ways to do this also, without using the additional gaming software, by importing clips from you tube and remixing them in Movie Maker, but what impressed me about this project was that Chrystal worked to create a much more original piece. Moreover, it is widely accepted in media studies that students' learning about processes and production of film through 'producing' or using the technologies is more effective than merely teaching the theoretical principles of cinematic languages. There is no reason why this principle cannot be applied to

English classrooms now that the hardware and software components necessary for such creative tasks are more readily available to our students.

Resources

The Movies PC Game Advanced Movie Maker Tutorial – http://www.youtube.com/watch?v=uOmhKS_SPO0

The Movies PC Game Advanced Post Production Tutorial – http://www.youtube.com/watch?v=XzzDOL5LQOY

Windows Movie Maker (2007) (software) Microsoft

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BRINGING *INANIMATE ALICE* TO LIFE IN THE CLASSROOM

Carly Zandstra
University of Wollongong

One of the most intimidating things I learned as a student teacher was that the presence of technology in the Australian secondary classroom was unavoidable, and on my first placement I was thrust head-first into the experience. I had never taught a lesson before, had only planned one theoretically at university, and not only was I nervous with anticipation with just how I would accomplish what seemed like a task reserved only for my imagination and for 'real' teachers, I became exceedingly apprehensive when my supervising teacher told me that her Year Seven English class were working with a digital novel titled **Inanimate Alice** and that it was time for me to take the reins to engage them with **'Episode Three: Russia'.**

My initial introduction to *Inanimate Alice* was a frenzied, disjointed and diverse explanation from a group of students whose intention was to inform, but whose achievement was to confuse and frighten. "It's about a girl, but we don't really know who she is", "Alice is an annoying weird girl who moves around the world", and "It's strange – we love it!"

"What does she look like?" I asked in ignorance.

"We don't know."

"What is the story about?" I asked again, hoping for more information.

"Um...we can't really say."

I looked at these students with ignorance and reticence.

Now I was really quite frightened; not only had I never even *heard* of a digital novel, in retrospect I was not even able to form a logical expectation for what one might actually look like. I imagined words – lots of words – and images to accompany them. On reflection I suppose that I assumed that a digital novel would be a picture book in the form of a digital document rather than a printed text that one would hold, turning the pages with each new development. The further I considered this idea, the more concerned I became with one primary factor: how does a *whole class* of Year Seven students, with varying abilities, differing learning needs and a colourful assortment of interests and personalities all read a digital text *at the same time*?

It seemed unlikely to me that this could actually work, however the assurances of the teacher and the clear interest expressed by the students themselves told me otherwise. So came the time that I set out to experience *Inanimate Alice* for myself in preparation for what I anticipated to be a daunting and somewhat intimidating experience, and what I actually did experience is representative of exactly how ignorant I was.

inanimate ALICE

Homepage   About   Teach with Alice   Newsletter   Partners   Languages   Australia   Contact us

AWARDED
Best Website for
Teaching & Learning 2012

A Digital Novel

Set in a technology-augmented near-future, Inanimate Alice tells the story of a young girl who grows up to become a videogame designer at the biggest games company in the world. Beginning in China when Alice is eight years old, and told over ten increasingly complex episodes, the series follows the journey of Alice and her closest 'friend' Brad around the world and towards their final destiny.

Read more...

(contains teacher resources)
Screenshot of the Inanimate Alice
website: www.inanimatealice.com

Meeting Alice

The night I met Alice was one which turned my newly developed understandings of technology within the context of learning upside-down, and led me to re-evaluate my appreciation for what literacy in the English classroom actually looked like. The *Inanimate Alice* Homepage immediately demonstrated to me that this resource would indeed present to me far more than simply a textual narrative with some accompanying images. From initial impressions, one can clearly see that the story of *Inanimate Alice* takes place within four chapters and within four different nations, however on further investigation it achieves much more than this.

The narrative told within the four chapters that have been produced to date explores not only the life, the story, and the experiences of Alice, but also her inner journeys as she grows from a young girl of eight years of age into a young woman in her twenties. Although I was going to be teaching based on the content of the third episode, which takes place in Russia, I started at the beginning in order to develop a similar relationship with Alice to that which the students in my class had already established. My understandings of what a digital novel comprises were transformed immediately. *Inanimate Alice* provides so much more than pictures and words; it offers an experience like no other and in no way resemblant to what I had imagined. My concerns that such a resource would present difficulties in a diverse classroom were quashed immediately as I was drawn into a world of visual, auditory, sensory and emotional intrigue.

Inanimate Alice is told from the narrative perspective of Alice, with whom it is easy to see how a class of thirty students had becomes so attached in just two episodes. While text is an integral component of this narrative, it is by no means a solitary communicator of meaning; vivid and subtle imagery, enriching music and curious sound-effects work together with the text to establish an atmosphere within each episode that draws you into the curious life of Alice as her many worlds are explored with such intrigue and mystery as to consistently instigate conjecture as to who Alice is, where she is from, the role of her parents and the reason for her movement around the globe for the purpose of her father's occupation.

The relationship between this young girl and her parents, John and Ming, is shrouded with mystery and clouded with intrigue. While we are given subtle clues as to the personalities, occupations and relationships within this small family, so much is left to the imagination. Here lies one of the most noteworthy aspects to *Inanimate Alice*: the emotions that are interwoven into the story. It is remarkable how the quite subtle imagery and sound combines with the minimal inclusion of text to establish such a strong and emotive experience.

Often humorous and at times quite eerie, sometimes even frightening, *Inanimate Alice* does not fail to keep the viewer interested, engaged and wanting more. Most notably, there is a strong desire to really *know* Alice, even at such times as her behaviour and attitudes can be frustrating (here is where I learned why some of the students referred to her as a "weird little girl"). However, *Inanimate Alice* is not simply a narrative about a young girl and her family, it also explores the inner character of Alice with such skill that – while we do not know where Alice is from, what she looks like, or anything beyond the very basic about her life – we are drawn into the very core of her personality through a skilful and very personal portrayal of the inner workings of her thoughts. As well as the textual, visual and auditory aspects of this digital novel, it does not take long for the viewer to discover the important role technology has to play not only in viewing the text, but also in forming a relationship with Alice herself.

From the first episode to the last, a central character in the narrative of *Inanimate Alice* is that of Brad, a digital avatar that Alice herself describes as having created herself. Although we are directly told that Brad is just a graphic image, as the story grows so too does Alice's relationship with this 'imaginary' friend, which adds further mystery and intrigue for the viewer as the two seemingly interact on far more than just a digital and imaginative level. The viewer

is left either questioning the fictional existence of Brad or the psychological stability of a young girl who interacts with him. Either way, this relationship provides a wonderful opportunity for classroom discussion and engagement.

In addition to Brad, Alice also demonstrates her interest in the gaming world by creating interactive games that are incorporated into the narrative, and as the story progresses so too do her abilities and the complexity of her creations. The games become a more integral component to the evolution of her stories as this digital novel transforms from being an experience of viewing and listening to one which actively engages the viewer by necessitating the completion of her games in order to progress through the story. This again reflects the growth of Alice from a young girl into a young woman, demonstrating her developing maturity and skills as a game designer. The image of Brad, too, transforms with Alice's growth as a digital animator, and in my own private viewing of *Inanimate Alice* I could see immediately that this would be an area worth exploring within the classroom context.

Previous ignorance in relation to digital novels abated, I felt significantly more confident about bringing a learning experience based on Episode Three into the Year Seven classroom. However, having still never taught with technology, I wondered how one story which required the interaction of only one person would engage a classroom of thirty students. In watching Episode Three, I had moved through to the final stages of the story before I realised that the completion of the game Alice had invented was actually a requirement in order to progress to the end of the chapter, and as a result I had to re-visit much of the story to complete the task. It took me around forty minutes to complete the entire chapter. This is where my ignorance raised its ugly head again; I made the assumption that the game would seem as difficult and time consuming for a Year Seven student as it had done for me. How wrong I had been.

The much anticipated day had arrived; the laptop was connected, the projector turned on, and the chapter was loaded and ready to go. I

made another assumption that I would have to choose someone to operate the story and assist them where needed, but I found that the students were happy to democratically elect someone who had not already held the much coveted position of *Inanimate Alice* operator, and whom was understood to be a gaming whiz. The engagement of this class during the viewing was an exciting thing for me to behold, as was the way in which the class supported, clapped and cheered the operator as he (with great speed and efficiency) progressed through the game Alice had created. From the room there was either silence, or there were gasps of surprise, groans of frustration and sighs of relief, and it was clear for me to see that these students had become as attached to Alice as I had.
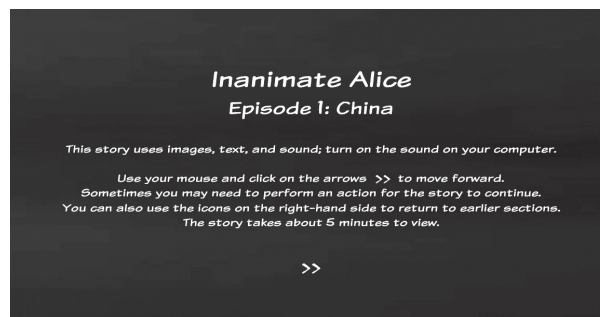
Screenshot of the opening text in 'Inanimate Alice Episode 1: China'

Lesson One

NB: this lesson was facilitated by the regular teacher, but I became involved in discussions.

The students watched *Inanimate Alice.* Before it required any interactivity, students discussed the music and what they expected from the opening scenes based on what they heard. All of the students said it sounded scary, and that Alice was probably either stuck somewhere or fighting with her parents. I asked the students to pay particular attention to Brad, what he looks like, at what times he comes into the story, and Alice's relationship with him.

The episode was paused at intervals to discuss setting, narrative and imagery that provided the viewer with a sense of place. We also discussed Alice's father and what he did for a living, linking the family's escape at the end of the episode to the images of industrial Serbia.

There was also a focus on the ways in which the creators represent people without showing faces, in particular the face of the guard at the airport and the use of light in the car.

On further discussion about Brad, many of the students said they weren't sure anymore if he was made up after all, because he seemed to give Alice advice, however many of the students believed that Alice had too good an imagination and that he wasn't real at all. We discussed why Brad's was one of the very few faces we actually saw.

Lesson Two

The lesson began with discussion, where students responded to prompting questions about Alice's relationships with her parents and Brad. I wanted the students to focus their attention on Brad, and asked them to build arguments to support why they believed he either was or was not real, with students working in pairs to come up with some points about their arguments. We discussed how Brad's image had evolved as Alice's skills as a designer improved, and I asked students about the difference between a real person, a character in a story, and an avatar. The discussion came back around to Brad, and the students discussed their arguments as to whether Brad was a character in this story, or an avatar.

Many students suggested that the image of Brad was imagined and created by Alice, but that there was a real person who the image 'represented'. This led excellently into the next activity which required students to consider the ways in which people represented themselves through the use of technology.

The students worked again in pairs or small groups to list some characters they knew of from television, books, movies etc., and then listed some places where a person might use an avatar. They shared their ideas, and a few students who were struggling between the difference between a real person and an avatar were able to understand the concepts through peer discussion and examples. One of the challenges for some was the idea that a Facebook photograph was not a 'real person', but simply a representation of that person.

When I knew that all students understood the concepts, I gave them each a sheet of paper that asked them to list some aspects to their own identities that they would happily share with others. The prompting questions on the worksheet asked them about their hobbies, interests, family, friends, school etc.

Next the students had to draw an avatar that they would use to represent themselves online.

Lesson Three

I collected the worksheets and avatars from the previous lesson and used the information provided to divide the class into groups of three/four, trying to place people with similar hobbies and interests in the same group.

I provided each group with a photograph based on this (for example, one group had an image of a man with an enormous gold nugget, another group a surfer, another had a soccer player scoring a goal) and their task was to work in reverse, imagining that this was an avatar and they were to create the personality. I also provided each group with a large sheet of cardboard, pens, markers, glue and some blank paper, making it clear that every person had to contribute to the poster by writing on the paper and gluing it onto the cardboard. It was a risk dividing a class into groups that I didn't know very well, but they responded very well to the activity and many students who didn't usually work together found common ground in their interests.

The class was instructed to use first-person voice in their posters, which was a challenge for some so I wrote some prompting lines on the board for them to refer to, e.g. "My name is… I live… I am… I like… I have… I enjoy…" All of the students participated well; they moderated their own behaviour and regulated their time. My role was as facilitator as I moved around the room and discussed work with groups.

All students were aware that the posters would be presented and so paid particular attention to spelling, grammar and their use of colour and text size. They were all very imaginative and created some very complex characters and life-stories.

Discussion at the end of the lesson provided me with an understanding that they were all creating a person that they would like to be friends with, and whom they believed would represent in their own lives what Brad represented in Alice's life.

Lesson Four

This lesson was much the same as the last, with group's further working on their posters. Students were able to move into their groups with minimum disruption and begin working effectively with time-management in mind.

Lesson Five

NB: I only taught ½ of this lesson as their teacher had to give them an assessment notice

Students presented their posters to the class and their regular teacher, who was particularly proud of the participation of some of the more challenging students. They were all very supportive and encouraging in their feedback to each other, and some even asked questions about the characters that had been created as if they were real people.

Many of the students agreed that they felt attached to the characters they had created, which led to discussion about Alice's relationship to Brad. A few who had previously held the view that Alice had too good an imagination started to understand how someone as lonely as she could find comfort in an "imaginary friend".

We discussed what we might expect from future episodes of *Inanimate Alice*, and I asked students if they thought that Brad would become less important in Alice's life as she grew older. Some believed he would, while others believed that his avatar, personality and involvement in Alice's life would become more complex and detailed.

This was the last lesson I taught this class, but the posters are a feature on their classroom walls.
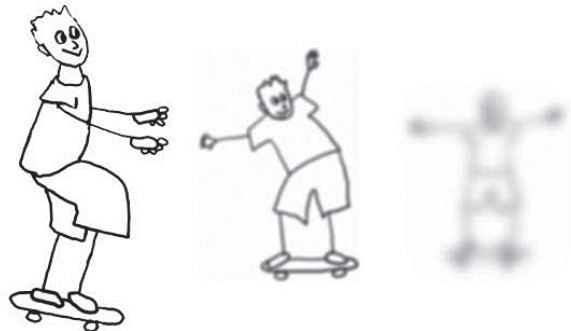
Screenshot of Brad in 'Inanimate Alice

Links to the Australian Curriculum: English

Notes on Carly's lessons by Kelli McGraw

I was impressed by how much language instruction and creative activity Carly Zandstra was able to plan for just 4–5 lessons, and wanted to provide some additional material at the end of this article to help teachers link the lesson content to the new Australian Curriculum for English (AC:E).

While Year 7 has traditionally been taught in Queensland *primary* schools, this Year level will soon be brought into high schools and taught within *secondary* English. This provides us with an opportunity to re-think how we **engage** our youngest student cohort with **innovative texts** that are **relevant** to their experience, and the set of lessons provided above are an example of this approach in action.

AC:E Content in lessons on *Inanimate Alice*

Content descriptors from the AC:E that are closely attended to in the lessons above include:

Language Strand Content

- Understand the way language evolves to reflect a changing world, particularly in response to the use of new technology for presenting texts and communicating **(ACELA1528)**

- Understand that the coherence of more complex texts relies on devices that signal text structure and guide readers, for example overviews, initial and concluding paragraphs and topic sentences, indexes or site maps or breadcrumb trails for online texts **(ACELA1763)**

- Analyse how point of view is generated in visual texts by means of choices, for example gaze, angle and social distance **(ACELA1764)**

Literature Strand Content

- Reflect on ideas and opinions about characters, settings and events in literary texts, identifying areas of agreement and difference with others and justifying a point of view **(ACELT1620)**

- Compare the ways that language and images are used to create character, and to influence emotions and opinions in different types of texts **(ACELT1621)**

- Recognise and analyse the ways that characterisation, events and settings are combined in narratives, and discuss the purposes and appeal of different approaches **(ACELT1622)**

Literacy Strand Content

- Analyse and explain the effect of technological innovations on texts, particularly media texts **(ACELY1765)**

- Compare the text structures and language features of multimodal texts, explaining how they combine to influence audiences **(ACELY1724)**

- Plan, draft and publish imaginative, informative and persuasive texts, selecting aspects of subject matter and particular language, visual, and audio features to convey information and ideas **(ACELY1725)**

Connect with the Alice teaching community

The creators and friends of *Inanimate Alice* have established spaces for teachers to collaborate and connect on **Facebook**, **Twitter** and **Edmodo**:
https://www.facebook.com/InanimateAlice
https://twitter.com/inanimatealice/
http://www.edmodo.com/publisher/
inanimatealice

Teaching materials are also regularly uploaded on the Promethean Planet website (IWB resources) and on Pinterest:
http://community.prometheanplanet.com/en/
user_groups/inanimate__alice/default.aspx
http://pinterest.com/source/inanimatealice.com/

2012 AATE NATIONAL CONFERENCE
Fiona Laing

National conferences are a great place to catch up with colleagues and be re-invigorated in your teaching. Spending time in the harbour city provided plenty of opportunities for both of these. My conference opened with a masterclass at the Conservatorium High School, perched high above Sydney Harbour and within the Royal Botanical Gardens in the heart of the city.

Dr Neil James, sponsored by the Plain English Foundation, presented a fascinating full day workshop entitled **Rediscovering rhetoric: The lost craft of persuasion**. This day began with a trip down ancient history lane to the origins of rhetoric in Ancient Greece and Rome. The principles of Aristotle and Cicero provide a very solid basis for understanding persuasion. Politics and commerce today rely so heavily on these principles and they remain central to much of what we teach in writing and speaking within schools. I found his process of testing arguments as to their relative worth particularly helpful.

The middle segment of his day revolved around the Plain English Foundation's principles of writing with the least amount of gobbledegook in the realms of business and public discourse in general. There is some conflict between the style he is teaching and the push, in school English, to teach nominalisation to our students. For those well schooled in nominalisation, it can become useful to 'drop it' in public discourse when more direct communication is most helpful. However, it certainly needs to be taught to our students first.

The last part of his workshop offered very valuable advice about the rhetoric of style with good old-fashioned analysis of great writing and the techniques used to make it 'sing'. My list of forms of repetition was expanded from alliteration (and a few others) to epanalepsis, anadiplosis and antimetabole (which are actually very helpful to students in writing persuasion for NAPLAN). Overall, the day gave depth to my understanding of things I had known about and offered me a new arsenal in my teaching of persuasion.

Our conference proper moved up town to Sydney Grammar School with my two main highlights being papers from Professor Wayne Sawyer and Associate Professor Jackie Manuel. Sawyer reported on his research within the *Teachers for a Fair Go Project*. Thirty teachers, identified as 'making a difference' to students from poor backgrounds, were studied in depth to identify the practices that targeted underachievement. Sawyer shared the practice of the English teachers within that group. It was helpful to look inside these classrooms and analyse what good teachers do with their students, reminding all of the need to keep excellent practice at the forefront of what we do. The findings are outlined in the recently published book, *Exemplary Teachers of Students in Poverty,* edited by Geoff Munns, Wayne Sawyer, Bronwyn Cole.

Jackie Manuel's paper focused on her study of a large group of Australian teenagers' reading practices. As a HOD in a lower end SES school, it has become very clear that improved reading remains the cornerstone of real improvement that will sustain long-term academic success. Therefore, getting inside the heads of teens to understand their choices around reading was very helpful in assisting me in planning the reading journey back at my own campus.

It was very enjoyable to finish our conference with the comedian, Jonathan Biggins, by no means an obvious choice for an English teachers' conference but nevertheless a highlight. Placed at the end of the program, his reverie on creating humour proved reflective and insightful. He shared his career trajectory and his process of creating comedy. With satire now a staple of the new Australian curriculum, it was very useful to spend the last hour of our conference playing around with a comedian and his craft.

Sydney proved a stimulating experience and offered plenty of learnings to be taken back to my classroom and school. It also offered much that has proved invaluable as our committee beavers away on finalising the details for the next AATE conference in Brisbane in July this year

ASIAN REPRESENTATIONS IN FILMS FOR THE AUSTRALIAN CURRICULUM:
AN ANNOTATED GUIDE

Anita Jetnikoff and Melissa Kelly
Queensland University of Technology

I n this annotated guide we offer a reference list, with brief synopses, of possible films for inclusion in schools and linked to the Australian Curriculum: English (AC:E). These films meet one of the three cross curriculum priorities in the Australian Curriculum, which is Studies of Asia, specifically Australia's contribution to Asia and Asia's impact on Australia. This priority was recently introduced to curriculum policy in the 2008 Melbourne Declaration (Ministerial Council for Education Early Childhood Development and Youth Affairs, 2008).

In this guide we include Australians films made by Asian Australian filmmakers, as well as films about people from Asian countries in Australia, where representations of Asia are a significant part of the film's content. As the Australian Curriculum: English , (AC:E), states, "(s)tudents use intercultural understanding to comprehend and create a range of texts, that present diverse cultural perspectives and to empathise with a variety of people and characters in various cultural settings" (Australian Curriculum Assessment and Reporting Authority, 2013). The ACARA document also states:

> In the Australian Curriculum: English, the priority of Asia and Australia's engagement with Asia provides rich and engaging contexts for developing students' abilities in listening, speaking, reading, viewing and writing.

> The Australian Curriculum: English enables students to explore and appreciate the diverse range of traditional and contemporary texts from and about the peoples and countries of Asia, including texts written by Australians of Asian heritage. It enables students to understand how Australian culture and the English language have been influenced by the many Asian languages used in Australian homes, classrooms and communities.

> In this learning area, students draw on knowledge of the Asia region, including literature, to influence and enhance their own creative pursuits. They develop communication skills that reflect cultural awareness and intercultural understanding. (ACARA, 2013)

In English, this Cross Curriculum Priority (CCP) means responding to film through both critical and aesthetic faculties, that is to say, we want students to engage in creative and critical thinking in response to these texts. When we began to research this area, we found it was difficult to find film texts suitable for schools in the first place. We hope this annotated reference list might serve to fill that gap for teachers and to also align this new CCP with some of the knowledge of the other required General Capabilities of the AC:E, which we have mapped in the table.

As well as 'critical and creative thinking', we align the films here with fostering of 'intercultural understanding', 'literacy', (in particular 'cineliteracy' or the language of film), 'ethical understanding', 'personal and social capability'. In addition, Information and Communication Technology (ICT) capabilities might be deployed in order to compose responses to the films. Since the AC:E defines film as a 'literary form', inclusion of one or more of these feature films should also develop all three AC:E strands of language, literature and literacy, depending on the framing of the unit context in which they are viewed. We also suggest some companion texts that may be studied alongside these films to make intertextual connections between literary and non-literary texts. The films here are all available on DVD and although the list is in no way exhaustive, it is a place to begin.

Australian features films by Asian Australian directors and/or Asian Australian themes		
Film (year), genre and language	**Director/** Production Details	**Film Synopsis**
	Year level suitability	*AC:E GCs* / *Suggested Companion Texts*
Lucky Miles (2007) English, Arabic, Bahasa Indonesian and Cambodian (English Subtitles)	**Michael Rowland**	Two groups of asylum seekers, from Cambodia and Iraq, are stranded on a remote Western Australian beach by the crew of an Indonesian fishing boat. They are instructed to walk over the dunes to a road (which doesn't exist) and wait for a bus (that will never arrive). Realising they have been duped, the two groups set off in different directions to find Perth. Although most of the asylum seekers are quickly rounded up by local authorities, one Iraqi, one Cambodian and an Indonesian from the stranded boat crew begin an epic journey south through the vast Pilbara region, pursued by a reluctant army reservist unit.
	Junior Secondary (9 or 10)	*AC:E GCs: Literacy; ethical understanding; intercultural understanding; personal and social capability* — *Short stories* (including personal life- stories by young refugees) *No place like home: Australian stories.*(Dechian, 2005) *Another Country: writers in detention* (Keneally & Scott, 2007) Film: *Southern Cross* (de Freist, 2004)
Bondi Tsunami (2003) Road trip-drama/comedy/MTV English and Japanese (with English subtitles)	**Rachael Lucas** (writer, director)	*Bondi Tsunami* is a mixed genre film which follows the adventures of Japanese surfing tourists, Yuto and Shark on a surreal, anime-inspired road trip as they travel north from Bondi, heading towards Surfers Paradise. On the way they pick up Kimiko and the mysterious Ganja Man. Their trek north is marked by visits to a number of 'big' Australian landmarks. The film offers a unique perspective of 'temporary Asian-Australians' as they observe and participate in Australian culture.
	Upper Secondary (10 or 11)	*AC:E GCs: Literacy (cineliteracy); ethical understanding; intercultural understanding; personal and social capability* — Film or TV series: *Puberty Blues* (Beresford, 1981/2003) (Banks & Edwards, 2012-) Film: *Japanese Story* (Brooks, 2005) Short Story: *Tourism* (Law, 2008)
Floating Life (1996) Drama English and Cantonese	**Clara Law** (writer, director)	A Chinese family migrate from Hong Kong to Australia and find themselves caught between two cultures.(NFSA, http://www.nfsa.gov.au/) *Clara Law is a Hong Kong Second Wave film director, now relocated to Australia.*
	Junior Secondary (9 or 10)	*AC:E GCs: Literacy (cineliteracy); ethical understanding; intercultural understanding; personal and social capability* — SBS TV series Hybrid Life short film: *Delivery Day* (Manning, 2000) Film: *The home song stories* (Ayres, 2007) Life Stories: *Plantings in a New Land* (Ling, 2001) Growing up Asian in Australia (Pung, 2008)

Australian features films by Asian Australian directors and/or Asian Australian themes			
Footy Legends (2006) Drama English and Vietnamese	**Khoa Do** (writer, director)	Luc Vu is out of work and struggling to care for his sister, Anne. When authorities threaten to remove Anne into care, Luc decides the only way for him to pull his life together is to reunite his high school Rugby League team and enter the local championship competition. This film explores a number of different masculine representations as Luc's high school mates try to recapture their glory days, and prove to their themselves, their families and the world they have what it takes to be champions. *Born in Ho Chi Minh City, Vietnam, Khoa Do is a film director, screenwriter, professional speaker and philanthropist who received the Young Australian of the Year Award in 2005. The Do family arrived in Sydney as Vietnamese refugees in 1980.*	
	Junior Secondary (9 or 10) Moderate language	*AC:E GCs: Literacy (cineliteracy); ethical understanding; intercultural understanding; personal and social capability*	Novels: *Deadly Unna* (Gwynne, 1998); *Nukkin Ya* (Gwynne, 2000); Film: *Australian Rules* (Goldman, 2002) Autobiography: *The Happiest Refuge* (Do, 2010)
Jammin' In The Middle E (2006) TV drama English and Arabic, (English subtitles)	**Mkim Mordaunt** (writer, director)	Set in Sydney's 'Little Lebanon', *Jammin' in the Middle E* is a short feature (50 mins) about an Arab Australian family. Naima, a uni student, is a good girl who complies with the wishes of her traditional father, Said, and takes care of her family. Her brother, Ishak, can't seem to stay out of trouble and finds himself on the wrong side of the local 'tough', Sharief. With the help of his mechanic friend, Rafi, Ishak desperately tries to prepare his car for a street race. When it becomes clear his unreliable car will lose, Ishak instead challenges Sharief to a rap slam.	
	Year 11 and 12	*AC:E GCs: Literacy (cineliteracy); ethical understanding; intercultural understanding; personal and social capability*	Short Stories: *Nothing Interesting about Cross Street* (Yahp, 1996) Play: *The Modest Aussie Cossie* (Valentine, 2010)
Japanese Story (2002) Drama English and Japanese (English subtitles)	**Sue Brooks**	Australian 'sheila' Sandy reluctantly accepts the job of driving Japanese businessman Hiromitsu on a tour of the Pilbara mining region in Western Australia, in the hope of selling him the geology software developed by her company. Despite being aware of the many dangers of the remote areas of north Western Australia, Sandy capitulates to Hiromitsu's tourist demands, until the danger that is always present irrevocably changes their lives.	
	Senior (11 or 12) Moderate language, nudity, sex scenes	*AC:E GCs: Literacy (cineliteracy); intercultural understanding; personal and social capability*	Films: *Bondi Tsunami* (Lucas, 2004); *The Goddess Of 1967* (Law, 2000);

Australian features films by Asian Australian directors and/or Asian Australian themes		
Mao's Last Dancer (2009) Drama English and Mandarin Chinese (English subtitles)	**Bruce Beresford**	The inspirational true story of a young boy's extraordinary journey from poverty to international stardom. From gruelling apprenticeship to classical dancer in communist China, to the glory of creative freedom in America. But, there is a painful price to be paid for his quest for self-expression. *Mao's Last Dancer* captures the intoxicating effects of first love and celebrity, the pain of exile, and ultimately the triumph of individual endeavour over ideology. "Before you can fly, you have to be free". *Mao's Last Dancer Press Kit* (Smith, 2010)
	9 or 10	*AC:E GCs: Literacy (cineliteracy); ethical understanding; intercultural understanding; personal and social capability* Novel: *Mao's Last Dancer* (Li, 2008)
Southern Cross (2004) Drama English	**Mark DeFriest** (writer, director)	This is a quest film. With their mother dead, illegal immigrants Liang and Bo decide to escape from the outback detention camp where they are being held. Armed only with the knowledge to 'follow the Southern Cross' the kids make a daring escape to freedom, only to realize first hand that Western Australia is a vast and hostile land.
	Year 7, 8	*AC:E GCs: Literacy (cineliteracy); ethical understanding; intercultural understanding; personal and social capability* Documentary: *Letters to Ali* (Law, 2004) Poetry and life stories: *Another Country: writers in detention* (Keneally & Scott, 2007) *No place like home: Australian stories.*(Dechian, 2005)
The Finished People (2003) Mockumentary English	**Khoa Do** (writer, director)	Do's almost-documentary offers a glimpse into the lives of homeless youths in Cambaratta, in south-western Sydney. Featuring stories written and performed by some of the subjects, *The Finished People* documents their struggle to survive despite the harsh realities of an existence with an uncertain future. *Born in Ho Chi Minh City, Vietnam, Khoa Do is a film director, screenwriter, professional speaker and philanthropist who received the Young Australian of the Year Award in 2005. The Do family arrived in Sydney as Vietnamese refugees in 1980.*
	12 *Drugs, crime, HIV aids*	*AC:E GCs: Literacy (cineliteracy); ethical understanding; intercultural understanding; personal and social capability* Short stories (Personal life- stories by young refugees): *No place like home: Australian stories.* (Dechian, 2005) Film: *Walking on Water* (Ayres, 2003)

Australian features films by Asian Australian directors and/or Asian Australian themes			
The Goddess Of 1967 (2000) Drama English and Japanese (English Subtitles)	**Clara Law** (writer with Eddie Ling-Ching Fong, director) Nudity, moderate sex scenes, incest, moderate language	The titular Goddess, a 1967 Citroen DS, draws a wealthy, bored and naive Japanese man from Tokyo to Australia. Having agreed to purchase the car, he arrives to find the vendors deceased, and agrees to drive a young blind girl on a five day journey into the opal-mining region of Australia to acquire the necessary papers from the car's current owner, BG's grandfather. The stories of JM and BG are told through a series of flashbacks as they travel through regional Australia, providing insight and impetus for their individual quests. *Clara Law is a Hong Kong Second Wave film director, now relocated to Australia.*	
	Senior (11, 12)	*Literacy (cineliteracy); ethical understanding; intercultural understanding; personal and social capability*	*Japanese Story* (Brooks, 2004); *Bondi Tsunami* (Lucas, 2004);
The Home Song Stories (2007) Drama English, Mandarin, and Cantonese (English Subtitles)	**Tony Ayres** (writer, director)	This autobiographical film follows the story of Rose, a glamorous nightclub singer from Hong Kong, as witnessed by her young son. Always looking for greener pastures, Rose drags her children from Hong Kong to Melbourne, via marriage to a smitten naval officer, and on through a succession of 'uncles' as she pursues the life she believes she is destined to lead. The film deals with issues of dysfunctional, familial relationships and hybrid identities. *Tony Ayres (born 16 July 1961) is a Chinese-born Australian screenwriter and director.*	
	Senior (11, 12) Moderate sex scenes, moderate language, suicide	*Literacy (cineliteracy); ethical understanding; intercultural understanding; personal and social capability*	*Autobiography: Unpolished Gem* (Pung, 2006) Life stories and short stories: *Growing up Asian in Australia* (Pung, 2008) *Quarrel* (Chan, 2008) *The Year of the Rooster* (Chou, 2008)
My Tehran For Sale (2009) Drama Persian (English Subtitles)	**Granaz Moussavi** (writer, director) HIV aids; gender issues	Marzieh is a young female actress living in Tehran whose theatre work is banned by the authorities. At an underground rave, she meets Iranian born Saman, now an Australian citizen, who offers her a way out of her country and the possibility of living without fear. This film deals with the plight of those wanting to express themselves artistically in an oppressive country and the problems of detention. (NFSA, http://www.nfsa.gov.au/) *Granaz Moussavi is an Iranian-Australian contemporary poet, film director and screen writer. She is primarily renowned for her avant-garde poetry in the 90's. Her award winning debut feature film My Tehran for Sale is an acclaimed Australian-Iranian co-production in conjunction with the South Australian Film Corporation.*	
		Literacy (cineliteracy); ethical understanding; intercultural understanding; personal and social capability	Documentary: *A Wedding at Ramallah* (Salama, 2002) Lifewriting stories and poetry: *Another Country: writers in detention* (Keneally & Scott, 2007) Granaz Moussavi's poetry and other Iranian women poets' work in translation can be found at: http://voiceseducation.org/content/granaz-moussavi

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YEAR 10 UNIT OVERVIEW: CLASSIC WORLD LITERATURE

Laura Pegg

School name	Unit title	Duration of unit
Hartfield State High School	Classic World Literature	This section – 5 weeks (at the beginning of a 9 week unit)

Unit outline

Students critically view and read William Shakespeare's Much Ado About Nothing in order to stage a multimodal performance of a scene, act from the play.

Students develop an understanding of:

- How the English language has evolved and is continuing to evolve
- The structure and purpose of Shakespearean comedy
- How the use of literary devices can be used to convey meaning and affect emotion
- How modulative and performative devices can bring a performance to life on the stage

Inquiry questions for the unit:

- Who was Shakespeare and why are his plays still considered relevant today?
- How did Shakespeare utilise literacy devices to convey meaning and affect reader/audience emotion?
- What are the key themes of Much Ado About Nothing and what does this say about the Elizabethan culture of the time?

What are modulative and performative devices and how can they be utilised in order to bring a Shakespearean performance to life on the stage?

Rationale

This unit plan is designed around several underlying theoretical and pedagogical understandings. The first of these, is the notion that all learning and knowing needs to be firmly grounded in students' everyday experience (Kalantzis & Cope, 2000); thus, learning must be relevant to young people and draw explicitly on their experiences of daily living (Kennedy, 2008). Further, where possible, popular culture has been incorporated into lessons to positively motivate and engage students with the content (Beavis, 2012). In order to make this connection between the text and lived experiences, the unit integrates the cultural-critical-operational components of the 3D literacy model (Durrant & Green, 2000; Green, 2002). Secondly, the unit acknowledges that reading is a socially, culturally and historically located practice (Rennie & Patterson, 2010) and, as a result, small group talk is utilised as a means of extending the capacities of students by engaging them in purposeful talking and listening in order to mediate, reflect upon, articulate, invest with meaning and understand human experience (Manuel, 2009), based on teacher and student voices (Baxter, 2009). Thirdly, the unit concurs with the vision of the 'active Shakespeare' classroom (Coles, 2009); where possible students will 'do Shakespeare on their feet' (Coles, 2009), while completing their reading and comprehension activities in their reading groups. The unit is designed to be as social and collaborative as possible.

The unit SAT (a multimodal performance task) is based on the notion that Shakespearean plays are already multimodal performance texts, and recognition of this fact is the key to successful engagement (Beavis, 2008). Further, it is through the creative process of theatre, the performative act of communion with an audience, that students can find relevance and analytical engagement with language; a collaborative performance task situates and facilitates learning with language and texts through an experience in

the 'social world' (Jefferson, 2009). The SAT will be assessed according to AC:E V3 achievement level and LSDA's designed. Assessment must be a responsive, developmental process integrally linked into the teaching and learning cycle (Meiers, 2009); as a result, the unit will gradually develop student proficiency both with the play and with the performance skills required to complete the final multimodal performance SAT. To assist in the development of this proficiency, an explicit form of teacher pedagogy will be implemented at all times throughout the unit, valuing a more genuinely student-centred approach that moves toward catering, more equitably, to the diversity of learners present in the classroom (MyRead, 2002b). Inherent in this pedagogical approach is the notion that the

talk in lessons shapes classroom learning and the learning context, and simultaneously is shaped by knowledge of the learner; explicit teaching builds onto what is known (MyRead, 2002b). EAL and LBOTE students will be scaffolded in their learning through this lesson talk. Fundamental to this scaffolding is the notion that we do not acquire language alone; rather, it is developed through interactions with supportive others (Vale, 2009). Finally, the Student Activity and Reflection Journal is designed as a scaffold for students during the reading and comprehension process and as a reflection tool when students are making performance decisions; it will also be utilised as a form of formative assessment, whereby the teacher can monitor student reading and comprehension.

Identify Curriculum

Language	Literature	Literacy	General capabilities and Cross-Curriculum priorities
Language for interaction Understand that Standard Australian English in its spoken and written forms has a history of evolution and change and continues to evolve (ACELA1563) Language for interaction Compare the purposes, text structures and language features of traditional and contemporary texts in different media (ACELA1566) Language for interaction Analyse and evaluate the effectiveness of a wide range of sentence and clause structures as authors design and craft texts (ACELA1569)	Language and context Compare and evaluate a range of representations of individuals and groups in different historical, social and cultural contexts (ACELT1639) Responding to literature Analyse and explain how text structures, language features and visual features of texts and the context in which texts are experienced may influence audience response (ACELT1641) Evaluate the social, moral and ethical positions represented in texts (ACELT1812) Examining literature Analyse and evaluate text structures and language features of literary texts and make relevant thematic and intertextual connections with other texts (ACELT1774)	Texts in context Analyse and evaluate how people, cultures, places, events, objects and concepts are represented in texts, including media texts, through language, structural and/or visual choices (ACELY1749) Interacting with others Plan, rehearse and deliver presentations, selecting and sequencing appropriate content and multimodal elements to influence a course of action (ACELY1751)	**Literacy** • reflecting on the changing nature of language **Numeracy** • use of graphic organisers to assist comprehension **Critical and creative thinking** • analysing and interpreting text structure and language features • planning and rehearsing a multimodal performance **Personal and social capability** • working collaboratively

Assessment	Make judgments
Spoken/Multimodal – Performance A 3-5 minute spoken/multimodal performance of a scene, act from Much Ado About Nothing, focusing on the use of modulative and performative spoken and non-verbal devices. This will be performed to a live audience during a year 10 English Shakespearean performance evening entitled A Night at the Globe. Students will gain a critical understanding of the play through collaborative reading groups and their Student Activity and Reflection Journal (this will be utilised as a tool for formative assessment). Student performance groups will also conference with the teacher regarding their performance during the formative process. Students will adhere to the SAT Assessing your Performance Checklist and peer assessment will be provided to performance groups during class rehearsal time; students will identify positives and suggest improvements where necessary.	Making judgements includes: Spoken/ Multimodal Performance Read and view a range of spoken, written and multimodal texts, identifying and explaining values, attitudes and assumptions Select appropriate textual evidence to support interpretations, and with awareness of what is stated explicitly in the text and what is implied Identify and evaluate strategies used by speakers to respond to and influence audience expectations In constructing longer spoken texts they logically sequence and organise content to manage the flow of information and ideas, to engage audiences and create aesthetic and emotional appeal

Teaching and Learning

Teaching strategies and learning experiences	Resources
Orientating: Lesson 1: Stepping into role **Anticipatory set** – Introduction to the Bard (brief background of Shakespeare). Students brainstorm what they already know about Shakespeare the man and his work. These answers are written on the board in the form of a KWL Chart by a student scribe and copied into notebooks. Note: this KWL Chart is left on the board and will be referred to at the end of the lesson. **Scenario improvisation** – In small groups students are given one of two scenarios to briefly rehearse and perform for the class. Each of these scenarios is based on the themes contained within the play Much Ado About Nothing. Students will consider whether these themes are relevant to young people today and their answers will be discussed as a class. **Shake-em-up Shakespeare** – Students are given a list of words invented by Shakespeare. Students write these words onto flashcards. In small groups, students mime each of these words in turn while the other members of the group guess the word. The group with the most correct guesses wins. Translation – Students examine Shakespeare's words and their modern day translation. These will be discussed as a class. **KWL Chart** – The students refer back to the KWL Chart begun at the start of the lesson and provide examples of new knowledge to enter into the L column, copying these suggestions into their books. **SAT introduced** – Students are told that their SAT for this unit is a performance piece of a scene, act from Much Ado About Nothing. This performance will take place during an Evening at the Globe, and will be viewed by invited members of the school community.	Student Activity and Reflection Journal: Lesson 1 Paper and scissors to create Flash Cards

Teaching strategies and learning experiences	Resources
Orientating: Lesson 2: Treading the Boards… Introducing the Characters of Much Ado About Nothing **Anticipatory set** – Students are asked to reflect on the two scenarios they improvised in the previous lesson and suggest possible themes that those scenarios might represent. These are listed on the board. Students are then asked to predict the plot of the play based on these theme suggestions – these are shared with the class. **Much Ado About Nothing, Digital Theatre, 2011** – Students view the first half of the play. While viewing the play, students complete a character table and character relationship table. **Discussion** – The teacher displays a copy of each of these tables on the classroom projector and students provide their answers in order to complete the table as a class. The answers are discussed as a class as they are provided. **Reflection** – Students are asked to name the characters of the play without referring to their activity and reflection journal	Copy of Digital Theatre (2011) – Much Ado About Nothing Laptop and classroom projector Student Activity and Reflection Journal: Lesson 2
Orientating: Lesson 3: Treading the Boards… Critiquing Much Ado **Anticipatory set** – Students are asked to summarise the plot of the first half of Much Ado About Nothing before the second half is viewed. **Much Ado About Nothing, Digital Theatre, 2011** – Students view the second half of the play. While viewing the play, students answer the questions regarding speaking skills. After viewing the play, students record their reaction to the play by completing the following appraisal table in their English books: Kelly, T. & Caruso, J. (n.d.). Worksheets & Wikispaces: Reference Booklet. Retrieved from http://blackboard.qut.edu.au/webapps/portal/frameset.jsp?tab_tab_group_id=_2_1&url=%2Fwebapps%2Fblackboard%2Fexecute%2Flauncher%3Ftype%3DCourse%26id%3D_83016_1%26url%3D Students then complete the critic exercise. Students can complete question 9 individually or in pairs. Discussion – Student answers to the activity are discussed as a class	Copy of Digital Theatre (2011) – Much Ado About Nothing Laptop and classroom projector Student Activity and Reflection Journal: Lesson 3

CATEGORY	POSITIVE (praise)	NEGATIVE (criticise)
reaction Did it grab me? Did I like it?	arresting, captivating, lovely, splendid . . .	dull, boring, tedious, plain, repulsive
composition Did it hang together? Was it hard to follow?	balanced, unified, simple, intricate . . .	distorted, unbalanced, simplistic, extravagant
valuation Was it worthwhile?	challenging, unique, profound	shallow, insignificant, reactionary

Adapted from Martin (1997: 24)

Teaching strategies and learning experiences	Resources
Orientating: Lesson 4: Background to the Bard… The Life and Times of Elizabethan England **Anticipatory set** – Students brainstorm their prior knowledge of Elizabethan England in a think, pair, share activity: • How did people live? • Who had power? • What did people wear? • How did people speak? **The Adventure of English, 2002** – Students watch The Adventure of English: Episode 4, introducing them to Elizabethan England and the state of the developing English language. Students then respond as a class to the following discussion questions: • What were some of the outside influences affecting the English language during the Elizabethan period in England? • Why do you think Shakespeare's plays have been described as the greatest ambassadors of the English language? **Background to the Bard** – The information contained within this textbook is read aloud by members of the class. The accompanying activities are then completed individually or in pairs. Answers are then shared with the class. **Shakespeare's Theatre: The Globe** – Students watch the YouTube clip, Shakespeare's Globe 2012 Season Trailer, introducing them to the architecture of the Globe Theatre and the performances that take place there. The information contained within the textbook is then read aloud by members of the class. The accompanying activities are completed individually or in pairs. Answers are then shared with the class.	Laptop and classroom projector Online Documentary: The Adventure of English, 2002 http://video.google.com/videoplay?docid=-7303339925719040801 Viewing Time: 31:43 – 50:29 Student Activity and Reflection Journal: Lesson 4 YouTube Clip: Shakespeare's Globe 2012 Season Trailer http://www.youtube.com/watch?v=MccR015JugE

Teaching strategies and learning experiences	Resources
Orientating: Lesson 5: Taking a Walk on the Comic Side **Anticipatory set** – Students brainstorm the common elements of the comedy genre – these are written in the form of a concept map on the board by a student scribe. **Shakespeare's Comedies** – The information contained within the handout is read aloud by members of the class. Students then use a venn diagram to compare and contrast the differences between their own concept map of comedic elements and those attributed to Shakespeare's comedies through a think, pair, share activity. **General structure** – Students read and discuss the general structure of a Shakespearean comedy as a class. Students are asked: • What parallels can you draw between the structure of Shakespeare's comedies and the structure of a contemporary movie/play? • Students are asked to name the 'good' and 'bad' characters in Much Ado. • Students are asked to pinpoint the 'win' at the conclusion of Much Ado. **Comic Characters** – In small groups, students read and complete the comic characters activity. Answers are discussed as a class. Students are asked to list any Shakespearean comic characters that they know (other than those in Much Ado). **What's in a Name?** – The information contained within the handout is read aloud by members of the class. Students answer the accompanying question individually. These individual answers are then discussed as a class. **Strolling Through Messina** – In small groups, students read through the information contained within the handout and answer the accompanying questions. These are then shared and discussed with the class.	Student Activity and Reflection Journal: Lesson 5
Enhancing: Lesson 6: The First Step: Reading Much Ado **Anticipatory set** – Students are asked to briefly reflect, as a class, on what they have learned so far about the characters who live in Messina. **Much Ado About Nothing: The Condensed Story** – The information contained within the handout is read aloud by members of the class. In pairs, students refer to their general structure handout in order to identify the acts of the play. Student answers are compared as a class. **Reading groups** – In their assigned reading groups of 3-4, students read Act 1, Scene 1; Act 1, Scene 2; Act 1, Scene 3 and answer accompanying questions. **Formative Assessment** – Student activity and reflection journals are collected and student answers assessed.	Student Activity and Reflection Journal: Lesson 6 Class set of Much Ado About Nothing

Teaching strategies and learning experiences	Resources
Enhancing: Lesson 7: Shakespeare in Sneakers: Language Devices Through Hip-Hop **Anticipatory set** – Students watch YouTube clip Akala – Shakespeare as an introduction to the modern hip-hop take on Shakespeare's work. Hip-Hop and Shakespeare? – Students view the YouTube clip Hip-Hop and Shakespeare? and answer the accompanying questions. Students share their answers and comments regarding the clip with the class. Poetic Devices – Students work through the Poetic Devices section of the textbook as a class. They then use this information while reading Act 2, Scene 1 to complete the poetic devices table. Students read and work within their reading groups. Students then complete the accompanying scene comprehension questions.	Student Activity and Reflection Journal: Lesson 7 Laptop and classroom projector YouTube Clips: Akala – Shakespeare http://www.youtube.com/watch?v=Gme1YN-qZV8&feature=related Hip-Hop and Shakespeare? http://www.youtube.com/watch?v=DSbtkLA3GrY
Enhancing: Lesson 8: Traipsing Through Poetry and Song in Much Ado **Anticipatory set** – Students view David Tennant and Catherine Tate's comedic spoof of Sonnet 130 **Sonnet 116** – In their reading groups, students complete the Sonnet 116 handout. Students then view the three YouTube clips, displaying varying interpretations of the Sonnet in performance. **Reading groups** – Students read Act 2, Scene 3 in their reading groups and complete the comprehension questions. While reading, students view a YouTube Clip of Balthasar's Song from the 1993 film version of Much Ado About Nothing. **YouTube Clips:** Sonnet 130 – http://www.youtube.com/watch?v=WxB1gB6K-2A Sonnet 116 on Ukulele – http://www.youtube.com/watch?v=LWmzm8-Z_k0&feature=related Sonnet 116 in performance – http://www.youtube.com/watch?v=l2dJBSfm1P4&feature=related Sonnet 116 while playing pool – http://www.youtube.com/watch?v=ZADPHWdIaP4	Student Activity and Reflection Journal: Lesson 8 Laptop and projector Balthasar's Song http://www.youtube.com/watch?v=gMX0fxUZEwU

Teaching strategies and learning experiences	Resources
Enhancing: Lesson 9: Tripping Up: Malapropisms and Insults **Reading groups** – In their reading groups, students read Act 3, Scene 1; Act 3, Scene 2 and answer the accompanying comprehension questions. **Malapropisms** – The information contained within the handout is read aloud by a member of the class. Students then complete the malapropism table while reading Act 3, Scene 3 within their reading groups. **Insulting Shakespeare** – The information contained within the handout is read aloud by a member of the class. The TedEd Clip, Insults by Shakespeare is viewed as a class and the corresponding online questions are completed as a class. Students then complete the comprehension activity individually or in pairs. Student answers are then discussed as a class.	Student Activity and Reflection Journal: Lesson 9 Laptop and projector TedEd Clip: Insults by Shakespeare http://ed.ted.com/lessons/insults-by-shakespeare
Enhancing: Lesson 10: Walking Down the Aisle: Themes of Love and Marriage in Much Ado **Anticipatory set** – Students are asked to review the themes of Much Ado that they have discovered through their reading and viewing of the play. **Reading groups** – In their reading groups, students read Act 3, Scenes 4 and 5 with each student reading as a different character. The introduction information for Act 4, Scene 1 is then read aloud by a member of the class. Students then read Act 4, Scene 1 (up to IV.1.254) in their reading groups. **Class debate** – Within their reading groups, students debate the stimulus questions with the rest of the class. Students must justify their responses using examples from the play. **The power of gossip** – Within their reading groups, students answer the stimulus questions addressing Hero's situation and modern day gossip magazines. **Magazine covers** – Within their small groups, students create a magazine cover depicting Hero's situation. Each group will present their magazine cover to the class and persuade their classmates to read their article. The class vote for the most persuasive presentation/cover story.	Student Activity and Reflection Journal: Lesson 10 Magazine covers activity: • Cardboard • Coloured pens • Scissors • Glue • Magazines to be cut up

Teaching strategies and learning experiences	Resources
Enhancing: Lesson 11: In Each others Shoes: Beatrice and Benedick **Anticipatory set** – Students brainstorm the character qualities of Beatrice and Benedick. Student answers are written on the board by a student scribe. The information on the handout is then read aloud by a class member. **Reading groups** – Within their reading groups, students read Act 4, Scene 1 (Part 2) and complete the graphic novel activity. Students then read the information regarding Beatrice and Benedick's attitude to society and complete the scene comprehension question. **Reader's theatre** – Four student volunteers will be required to perform Act 4, Scene 2 as a reader's theatre piece for the class. The class will follow the scene in their books as the students perform. Students then answer the scene comprehension question.	Student Activity and Reflection Journal: Lesson 11
Enhancing: Lesson 12: Treading Lightly: Negotiating Revenge **Anticipatory set** – Students are asked to define revenge – these definitions are written on the board in the form of a concept map. Students are asked to provide examples of revenge plots in popular movies/novels. **Reading groups** – Within their groups, students read Act 5, Scene 1, 2 and 3, and answer the scene comprehension questions. **A way with words** – Within their reading groups students complete the way with words activity. Each group's answers are then discussed as a class	Student Activity and Reflection Journal: Lesson 12
Enhancing: Lesson 13: The End of the Road **Reading groups** – Within their reading groups, students read Act 5, Scene 4 and answer the scene comprehension questions. Students must refer back to their Shakespeare's Comedies handout to complete some questions. **Character plots** – Each group focuses on an individual character and arranges their experiences throughout Much Ado as they occur in the plot. **Character relationship map** – Each group refers to their character table and grid completed in lesson 1 in order to create a character relationship map for their focus character. **Shakesbook** – Students create a 'Shakesbook' profile page for their focus character. **Class presentation** – Each group presents their character plot, character relationship map and 'Shakesbook' profile page to the class	Student Activity and Reflection Journal: Lesson 13

Teaching strategies and learning experiences	Resources
Synthesising: Lesson 14: Introduction to SAT, A Night at the Globe Students to have performance groups and scenes, acts finalised by the end of this lesson. **Anticipatory set** – SAT task sheets are distributed to students and the task and assessment expectations are discussed. **Modulative devices** – Students read through the Effective Speaking Strategies Handout (see appendix) as a class and discuss and make performance suggestions for each dot point. **Hot seat role play** – Using this understanding of modulative devices, students take turns to sit in the 'hot seat' (Williams, 2009) and answer class questions in role. Students are given a character when they sit in the 'hot seat' and class questions must be specific to that character and their experiences in the play. Class discuss the use of modulative devices and their affect in answering these questions. **Performance groups and scenes, acts** – Students split into small groups of 2, 3 or 4 (depending on the scene they wish to perform) and select the scene, act they will be performing. The teacher will ensure that these groupings are suitable for the task and will make changes if required. **Homework** – Students to learn lines for their scene, act.	Effective Speaking Strategies Handout
Synthesising: Lesson 15: Rehearsal **Anticipatory set** – Students view two clips from BBC Acting Exercises. After viewing the clips, students will discuss the tools and exercises the actors demonstrate and make suggestions as to how these exercises will assist them in performing their own scene, act. **Rehearsal** – In their performance groups, students rehearse their scene, incorporating the tools they have learned about in the clips. **Introduction to annotation** – As a class, students read through the What is Annotation? Handout (see appendix). Within their performance groups, students annotate their own scripts, focusing on staging/blocking of performance, props, characterisation, music and lighting. **Homework** – Student continue to learn their lines for their scene, act.	BBC Acting exercises clips: One to Ten – Professional actors demonstrate an exercise to help with acting out emotions, from the very mildest to the most intense. Every Word Counts – This exercise looks at the many different ways to deliver lines when performing Shakespeare. http://www.bbc.co.uk/drama/shakespeare/60secondshakespeare/acting_videos.shtml What is Annotation? Handout

Teaching strategies and learning experiences	Resources
Synthesising: Lesson 16: Rehearsal **Anticipatory set** – "There are 50 ways to saying 'Yes', and five hundred ways of saying 'No' but only one way of writing them down." – George Bernard Shaw. Students review their knowledge of modulative language by testing this theory. In pairs students will utilise: • Rhythm • Emphasis • Stress • Tone/colour • Volume • Intonation/inflection • Pitch, pace, pause • Phrasing/parenthesis The teacher will call out one of these modulative devices at a time and each pair will take turns to experiment with them. **Formative assessment** – Performance groups conference with teacher. Students present their annotated scripts to the teacher and discuss their use of modulative devices. Teacher assesses each group's progress using the Assessing your Performance Checklist on the SAT task sheet. **Rehearsal** – In their performance groups, students continue to rehearse their scene. **Homework** – Student continue to learn their lines for their scene, act.	
Synthesising: Lesson 17: Rehearsal **Rehearsal** – In their performance groups, students continue to rehearse their scene. **Peer performance** – Each group perform their scene, act for the class. Students provide constructive, appropriate feedback in the form of a PMI chart – this will be written on the board. **Homework** – Student continue to learn their lines for their scene, act.	
Synthesising: Lesson 18: Rehearsal **Dress rehearsal** – In their performance groups, students complete a dress rehearsal of each of their scene, acts. **Reflection** – After the dress rehearsal has been completed, students reflect on their group's performance: • What went well? • What didn't go well? • What could be improved and how? • What needs to be addressed before the final performance? **Performance night information** – The teacher runs students through the performance evening program and what is expected of them during the evening.	Each performance group: • Costumes • Props • Script

Teaching strategies and learning experiences	Resources
Synthesising: Lesson 19: Performance Reflection Student performance reflection – As a class, students discuss the performance evening: • What went well? • What didn't go well? • How did they feel performing Shakespeare for an audience? Student written text reflection – Students write a reflection based on their reading and performance of the text Much Ado About Nothing: • How did they feel reading Much Ado? • How did they respond to the key themes and characters within the text? • How would they describe the experience of performing Shakespeare for an audience? • What they liked about the lesson program? • What they didn't like about the lesson program? • How could the lesson program be improved?	

Unit feedback

Ways to monitor learning and assessment	Year 10 Teachers: • meet to collaboratively plan the teaching, learning and assessment to meet the needs of all learners in each unit. • create opportunities for discussion about levels of achievement to develop shared understandings • cross mark performances to ensure consistency of judgments; and participate in moderating samples of student work at school or cluster level to reach consensus and consistency. Curriculum leaders: • randomly sample student work to check for consistency of teacher judgments.
Feedback to students	Teachers: • plan opportunities and ways to provide ongoing feedback (both written and informal) and encouragement to children/students on their strengths and areas for improvement. • reflect on and review learning opportunities to incorporate specific learning experiences and provide multiple opportunities for children to experience, practise and improve. Students: • reflect on and discuss with their teachers or peers what they can do well and what they need to improve.

Reflection on the unit plan	At the conclusion of the unit, teachers will collaboratively address the following:
	• activities that worked well and why?
	• activities that could be improved and how?
	• assessment that worked well and why?
	• assessment that could be improved and how?
	• common student misconceptions that need, or needed, to be clarified?

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HARTFIELD STATE HIGH SCHOOL

Year 10: Classic World Literature –
Multimodal Performance of *Much Ado About Nothing*

Teacher:_____Class:_____Student:_____

A Night at the Globe

Task Context: You have read and viewed William Shakespeare's *Much Ado About Nothing.* Shakespeare's words were written for the stage and you will now be bringing them to life for the school community by performing an Act from the play.

Performance context: Evening performance for the school community

Text type: Spoken/Multimodal Performance

Duration: 3-5 minutes

Register

Purpose: To entertain and make meaning of a Shakespearean text

Mode: Spoken and visual performance of a written text

Roles and relationships: Student in role of character to entertain audience

Medium: Performance of a comedic scene

Subject matter: Performance of a scene from *Much Ado About Nothing*

Assessing your performance checklist

	Teacher	Individual	Peer
Planning and thinking			
• Play was read/viewed and reflected upon			
• Characters were critically analysed			
• Themes were accurately explored			
• Performance groups were selected			
• Scene, Act selected			
Drafting			
• Assigned roles			
• Performance context			
• Lines are learned			
• Scripts are annotated for: staging/blocking of performance, props, characterisation, music and lighting			
• Costuming			
Spoken/Signed features: **When delivering your lines, consider the following Modulative Devices:**			
• Rhythm			
• Emphasis			
• Stress			
• Tone/colour			
• Volume			
• Intonation/inflection			
• Pitch, pace, pause			
• Phrasing/parenthesis			
Non-verbal features:			
• Facial expressions			
• Gestures			
• Proximity			
• Stance			
• Movement			

Examples of Unit Work

Lesson 1: Stepping into Role

Scenario Improvisation

- Divide into groups of four or five. Each group will be called to the front of the room and asked to improvise one of the following scenarios:

Scenario 1: Two people of the opposite sex, A and B, dislike one another and are constantly bickering. Show them taunting one another, then have B leave. Some friends enter. Have the friends convince A that B is really attracted to A. Deal with the matter of whether A believes them and why he (or she) would.

Scenario 2: A different couple, X and Y, are very much in love. Create a scenario showing their affection for one another. Have X leave and friends enter. The friends have to do something to cause Y to want to break up with X.

Resource adapted from: Folger Shakespeare Library. (2002). Education Department Curriculum Guide to Much Ado. Retrieved from http://pages.simonandschuster.com/images/ckfinder/26/pdfs/Folger%20Curriculum%20Guides/MuchAdoAboutNothing.pdf

- Now change the names of A, B, X and Y to the following:

  A: Beatrice
  B: Benedick
  X: Hero
  Y: Claudio

These are the main characters in Shakespeare's play *Much Ado About Nothing*. Within the play, these characters face the same scenarios as outlined above.

- Do you think the scenarios above are relevant to young people today? Why/why not?

Lesson 7: Shakespeare in Sneakers: Language Devices through Hip-hop

Shakespeare's language is the language of poetry. He wrote three times as many lines of poetry as prose, so he uses a lot of poetic devices. Often a very long speech can be distilled into not much action, but it connects with us more deeply through the use of poetic devices.

- View the Tedx clip *Hip-Hop and Shakespeare?* and answer the following questions:

- What are some of the parallels between hip-hop and Shakespeare?
- What does Akala compare the Iambic Pentameter to?
- How does the rhythm help us understand what is being said?
- What power does both Shakespeare and Hip-Hop carry?

### Lesson 9: Tripping Up: Malapropisms and Insults

Insulting Shakespeare

By taking a closer look at Shakespeare's words - specifically his insults - we see why he is known as a master playwright whose works transcend time and appeal to audiences all over the world.

- View the TedEd Clip Insults by Shakespeare then answer the accompanying Quick Quiz questions, discussing each answer as a class.
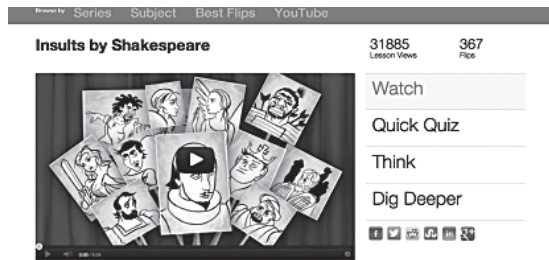
In *Much Ado About Nothing*, Beatrice is equal in wit to Benedick, there is a kind of 'merry war' between them.

Beatrice: I had rather hear my dog bark at a crow than a man swear he loves me.

Benedick: God keep your ladyship still in that mind! So some gentleman or other shall scape a predestinate scartch'd face.

Beatrice: Scratching could not make it worse, an 'twere such a face as yours were.

(Act I, Scene I)

- Identify the insult(s) in Benedick's and Beatrice's exchange.
- Locate another interchange between characters in the play in which witty insults are exchanged.

Resource adapted from: Pearson (2012). English Teachers Companion: 9. Port Melbourne, VIC: Pearson Australia.

- Identify the insult(s) within this exchange.
- Write a six-line argument between Beatrice and Benedick using modern-day insults. Remember to keep it playful and fun – it should be clear that these characters actually like each other:

Resource adapted from: California Shakespeare Theatre. (2010). Much Ado About Nothing: Teachers Guide. Retrieved from http://www.calshakes.org/v4/educ/pdf/TeachersGuide_MuchAdoAboutNothing_2010.pdf

Lesson 10: Walking Down the Aisle: Themes of Love and Marriage in Much Ado

Act 3, Scene 4 and Act 3, Scene 5

In small groups of three or four, read through Act 3, Scenes 4 and 5, with each member reading as a character. In these scenes Hero is preparing for her wedding to Claudio, while Dogberry believes he has apprehended 'two auspicious persons'.

Act 4, Scene 1 (Part 1)

It is within this scene that Claudio publically accuses Hero of being unfaithful to him while they are stood at the altar (IV.1.29-41).

In the Renaissance, the virginity of an upper-class woman at the time of her marriage carried a great deal of importance for not only her own reputation but also for that of her family and her prospective husband. Adultery, unchaste behaviour, or premarital sex in a noblewoman could be a fighting matter—one that could spur a parent to disown or even kill a daughter, a betrayed husband to murder his wife or rival, or a defender to challenge a woman's accuser to a duel to the death in order to clear her name. If the entire community were to believe Hero unchaste, then her honour, name, and reputation would suffer permanently; Claudio would suffer considerably more than simple vexation; and the stress might well "kill" Leonato. This plot is far more than a merely troublesome game.

SparkNotes. (2012). Much Ado About Nothing: Act II, Scene 3. Retrieved from http://www.sparknotes.com/shakespeare/muchado/section4.rhtml

In small groups, read Act 4, Scene 1 up to IV.1.254.

Within these small groups, debate the following questions with the rest of the class:

- Was Hero a fit bride?
- Was Claudio wrong to accuse her?
- Was Leonato wrong to react in the way that he did?
- Why do you think he reacted this way?
- Why did Beatrice become so upset?
- What was the role of the friar?

- Do you think that hiding Hero was a good solution to the problem?

Resource adapted from: Folger Shakespeare Library. (2002). Education Department Curriculum Guide to Much Ado. Retrieved from http://pages.simonandschuster.com/images/ckfinder/26/pdfs/Folger%20Curriculum%20Guides/MuchAdoAboutNothing.pdf

Hero is caught in a seemingly impossible situation: knowing the truth with no one else believing it.

- Why do words have so much power when used against someone?

- Think about celebrity gossip magazine and websites. How do the writers choose their headlines in order to get you to read their story? Do you believe the articles in these publications? Why or why not?

Resource adapted from: California Shakespeare Theatre. (2010). Much Ado About Nothing: Teachers Guide. Retrieved from http://www.calshakes.org/v4/educ/pdf/TeachersGuide_MuchAdoAboutNothing_2010.pdf

- In small groups, create a magazine cover depicting Hero's situation.
  1. Brainstorm the elements of a magazine cover
  2. Decide on an audience for your magazine (who will read your magazine?)
  3. Select a relevant image for your cover
  4. Include information about the story contained inside

You will then present your magazine cover to the class and persuade your classmates to read your article about Hero.

2012 ETAQ/IEUA-QNT/JAMES COOK UNIVERSITY LITERARY COMPETITION REPORT

Deb Peden

The 2012 Literary Competition surpassed all previous years, especially in terms of the number of entries received! This competition is establishing itself as a prestigious and highly valued showcase for the literary talent of students and teachers across Queensland and the Northern Territory. Now in its 53rd year, the event attracted 705 submissions and was open to State and Territory students in Years 6 to 12 and their teachers, from both government and non-government schools. This is a significant increase over previous years (2011 – 458; 2010 – 424; 2009 – 529).

The quality of the entries received in 2012 was also exceptional with a number of the judges having to labour over winners, place-getters and the highly commended entries. Sincere appreciation and gratitude is extended to our judges for their time, commitment and ability in making sometimes difficult decisions in determining prize winners and place getters. I would like to acknowledge the amazing work and support of Kay Holloway and her team at IEUA-QNT. Special thanks also to James Cook University and Random House for their generous and much-appreciated sponsorship and donations. And finally, but by no means least, my acknowledgement goes to all students and teachers for their submissions.

Congratulations to the winners, place-getters and highly-commended awardees. So well deserved!

POETRY FIRST PRIZE: SECTION A (YEARS 11 & 12)
Judge's report – Ross Clark

So my call goes out to young people to read this stuff called poetry, read a bit and then a bit more till you find what resonates in you, then read some more of that, along with some more of what you might not know so well in order to discover some more of what you do like, and then you will commune with language and the world as naturally as breathing.

So my call goes out to teachers to bring poetry to the classroom without assaulting it;   by all means read and interpret it, but allow some poems to just simmer a while; encourage your students to read poems without having to do anything to them or because of them; by all means use the poems as a way into writing poems, but let the poems use you a little (they'll still respect you in the morning).

I addressed those words to last year's audience, and this year I reiterate them with even more vigour. I had no problem in finding a fine winning poem this year, but (like last year's winning cohort) it was not in good company … most of the entries were intense but not crafted; not crafted by writers who care for words and not just causes (as just as those causes might be). Don't give me the notes of an essay, shuffled about; don't give me abstractions and rhymes; give me a poem, shorthand of the emotions. Find something to say, and then nearly say it.

Consider this from Archibald MacLeish.

Ars Poetica

A poem should be palpable and mute
As a globed fruit,

Dumb
As old medallions to the thumb,

Silent as the sleeve-worn stone
Of casement ledges where the moss has grown –

A poem should be wordless
As the flight of birds.
*   ***

A poem should be motionless in time
As the moon climbs,

Leaving, as the moon releases
Twig by twig the night-entangled trees,

Leaving, as the moon behind the winter leaves,
Memory by memory the mind –

A poem should be motionless in time
As the moon climbs.

A poem should be equal to:
Not true.

For all the history of grief
An empty doorway and a maple leaf.

For love
The leaning grasses and two lights above the sea -

A poem should not mean
But be.

I'm guessing most students have not encountered this poem, but they should have. And learned the cinematic strategies involved in writing a resonant poem – suggestion and allusion rather than outright statement.

I suspect that most students are getting their ideas of poetry from un-moderated internet sites, where every child player wins a prize, rather than from the sharp and feathery poems of skilled practitioners. So again, as I counselled last year, I say read poems, then read some more, and then even more; write some, edit some, write some more, re-edit, throw some away. Find them inside you when they are ready.

I have awarded one commendation and one prize in this year's competition.

The commended poem is "Unknown Rhythm" by Karli Irvine. This uses rhyming verse paragraphs with drone rhyme, intensifying the pace of its observation, its non-narration.

This heart, it beats for you,
Can you hear it saying <u>one</u> *and* <u>two</u>*?*

It begins, and later it declares

Hold me close, don't let me go.
I'm safe within your embrace.

While I'm a little unsure about the backstory of this poem, I like the assuredness of its lines, and commend this poet to continue her experimentation.

The winning poem, "Mourning Cycle", by Madeleine Stoermer, begins with a gnomic declaration that structures the poem: *I am not who I was last June. I am a stranger now.* The following sections declare for *bright October* and *storm-torn January* and *lonely April.* The poet stands *Feet in water, hands in the sky/ a lightning rod made like a girl,* but later finds herself in that *lonely April.* I am reminded that Chaucer began his pilgrimage in the April of *sweet showers,* though TS Eliot famously declared that A*pril is the cruellest month.*

I am impressed by this poet's use of structuring devices and repetition as the autobiographical sliver digs further under our skin. This is a poem with momentum (gentle but sure) and something to suggest, a poem that invites us to participate in the dynamics of its meaning-making.

So I congratulate Madeleine, and again remind students <u>and teachers</u> that new poems come rhizomically from the topsoil of other poems, and from songs and stories and films, but very rarely from theorising them into existence. Almost never.

Read a lot, without expecting anything from them, and they will give you yourself, and the world.

A poem should be wordless
As the flight of birds.
　　　*

A poem should be equal to:
Not true.
　　　*

A poem should not mean
But be.

POETRY FIRST PRIZE: SECTION A (YEARS 11 & 12)
Mourning Cycle
Madeleine Stoermer
St Aidan's Anglican Girls School, Corinda

I am not who I was last June. I am a stranger now.
That girl is gone, faded into memory,
Made of remembrances and nostalgic haze.
She died a death of her own making,
Lost to the vale of time.
And yet, in these frosted mornings
I find a creature of habit.
A hint of what was,
A footprint left behind.
I am not who I was last June.
˜
I buried myself in bright October. I dug a grave and wept.
I mourned my loss, the bereavement heavy
On the head of a girl too old for her years.
I laid to rest my own self,
And stood, alone, facing the abyss.
I hid, a coward, from the endless turn
Of death and life, life and death.
I did not hear the whispers as they called
As they spoke my name of old.
I buried myself in bright October.
˜
In storm-torn January I stood alone. A child no more but not a woman.
I stood, as rain poured down around me,
Too small against the greenish sky.
Feet in water, hands in the sky
A lightning rod made like a girl.
The roar of thunder hid my voice
The rhythm of rain washed me away.
I watched as my world went by,
I cried as my old self would.
In storm-torn January I stood alone.
˜
In lonely April I found myself, wrapped like a parcel, self-addressed.
I shook, my fingers clumsy as I unravelled
Layer upon layer, a package of nothing.
My selves stretched out in both directions,
A carnival parade, all different yet the same.
I stared at myself from the eyes of a stranger,
And knew that, just as I had, someday she'd bury me.
Our gazes locked, and in that moment,
It was done.
In lonely April I found myself.
˜
Envoi:
So here I stand, different but the same,
There they lie, dead but not gone

SHORT STORY FIRST PRIZE: SECTION A (YEARS 11 & 12)

Judge's report – Esmé Robinson

I've always loved short stories because they can be read and enjoyed in one sitting.

This year's topics covered a wide variety of themes, human emotions and experiences often so effectively dealt with that sometimes I was moved to tears.

Interestingly, many of the stories this year were written in the first person and in the present tense which gave them a sense of immediacy.

The Highly Commended short stories in alphabetical order of authors are:

- *White Lie*, by Sarah Kate Googe, West Moreton Anglican College, Karrabin.
- *The Man Next Door,* by Abbie Kanagarajah, Somerville House, South Brisbane
- *Leftovers*, by Perri Newman Mt St Michael's College, Ashgrove, and
- *Strange Meeting*, by Mika Varitimos from Ipswich Girls' Grammar School.

Ryan Kidd from All Saints' College Merrimac, is awarded third prize for *The Last Leg*, a deeply moving story set in the Middle Ages, a time of superstition. As the writer says, 'Cripples were unlucky, it was said. They and their kin were cursed, a blight upon the land.' The protagonist is a lame fiddler, whose life had been spared only because 'it was unlucky to kill a cripple.' However, his wife and daughter had been killed because of him. In unbearable grief, he is forced to roam, his life eventually changing because of a chance meeting with a stray dog. Together they make their way into a town where the homeless fiddler pours his soul into his music to the delight of the townspeople. Tragically, one night, he is attacked by two men, his fiddle is broken and the dog mortally wounded. The man gathers up the dog and makes his way to a cliff outside the town. Here, he and his companion 'embrace the wind' and are no more.

A New Sunrise, written by Michaela Marcus from Stanthorpe State High School, wins second prize. This charming story of pre-wedding nerves is set outside the church where the wedding is about to take place. The bride, Arora, is reminded by her bridesmaid, Jasmin, of their meeting in hospital both aged eight, when Jasmin thought she would never face another sunrise. Aroro drew on her Dreamtime story of the first sunrise to comfort Jasmin. In their play in the hospital bed, Jasmin's crutches were used to raise the blanket off their heads to let in 'the first sunrise', echoing Aroro's Dreamtime story. There is a delightful touch at the end of the story as Jasmin pulls Aroro's wedding veil over both their heads, evoking the memory of their childhood game.

Here, it is Jasmin who comforts Aroro, handing her her 'something old', a faded photograph taken when they were hospital. 'It's time for a new sunrise', this time for Aroro.

Muirgen O'Seighin from St Rita's College, is the first prize winner for her story *For Less Than Ten Shillings.*

What a tightly constructed story this is. Cinematically, Muirgen sets the scene - Queensland in the early days of European expansion when settlers were taking over traditional Aboriginal lands. The first person narrator is a police sergeant whose job it is to clear Aborigines from the squatters' stations, round them up and shoot them. He is accompanied by 'young Jimmy', a member of the Native Mounted Police who complains that he is paid less than ten shillings a week for the job he does.

Sergeant O'Neill recounts this day's work of killing two 'blackfellas' in a matter-of-fact, unemotional way. The conclusion I found particularly disturbing. Sergeant O'Neill does not even bury the men. 'It wasn't worth it. The

dingoes and ants would do just as good a job.' This is just another day for him and Jimmy. The only thing left to do is to file his report to Superintendent Walker. 'I glanced up at the sky and then pulled my fob watch out of my pocket. It was nearly one o'clock. If I hurried Jimmy along, we could be back in town in time for supper.' What a chilling conclusion, even more so for its understatement.

I urge writers to proofread carefully as many of the short stories were littered with spelling and punctuation errors. It is not enough to rely on the computer's grammar and spell check tools. Simple misuse of a punctuation mark or a spelling error can spoil the effect of an idea or create an unintended meaning.

Students, please check on the past tense of verbs. So often I have read sentences such as 'The boat sunk', 'He was laying on the ground.' Consistency of tense was also a problem. Agreement of subject and verb must be checked. Reading one's story aloud as part of the proof-reading process can help illuminate such inaccuracies.

Thanks to all the students who entered this year, their teachers and their parents and congratulations to all prize winners.

SHORT STORY FIRST PRIZE: SECTION A (YEARS 11 & 12)

For Less than Ten Shillings

Muirgen O'Seighin
St Rita's College, Clayfield

Camp that day was a small affair, with only me and young Jimmy. The towering Pepperina provided some relief from the broiling sun and there was plenty of grass for our horses. While Jimmy started up the fire for our billy, I hobbled the horses and roped the blackfellas to the sturdy Pepperina. Though, in their case, I made sure there was little slack. If the blacks shot through, we'd have buckleys of tracking them. That was something I didn't want to be explaining to Superintendent Walker.

We'd caught two that day. One was younger and a half-blood. Chances were that his father was the squatter whose station we had cleared them from. But that wasn't my problem. He had a gash in his leg and the blood was mixing with his sweat and pooling around his foot.

He spoke to me, quickly, and in short nervous bursts. I didn't speak the local lingo, but I understood his gestures so I passed him the horses' waterbag. He drank quickly, eyeing me all the while, as if unsure how long my generosity would last. The older one stayed silent. He refused the waterbag with a slight inclination of his head when the younger one offered it. His face was weathered ebony, inseparable from the brown earth he squatted in. His eyes travelled slowly from my boots to cap, acknowledging and dismissing my uniform with a crinkle of his eyes.

'Billy's nearly boiled, Sergeant O'Neill,' called Jimmy.

Jimmy stood barefoot, prodding at the fire with a stick.

'Boots too tight?' I asked, pointing at his bare feet as I took up my pannikin.

'Feels like my toes have been sharing my boots with meat-ants,' he snorted, swatting at a blowfly that had come to investigate his tea. 'Wish they'd give us a new issue of clothes.'

'Or a pay-rise,' I added.

'You'd think the Native Mounted Police,' said Jimmy, 'would at least get ten shillings a week. The garrison soldiers at Brisbane get that much

and they aren't at risk of a nulla nulla or spear on every bend of the Dawson.'

'It's a job,' I said with a shrug. 'It puts food in your gut and a roof over your head, and it's better than trying to farm a selection that won't survive the next drought.'

We drank the rest of our tea in silence, with no more to say and less inclination to say it. I stood up and with a flick of my pannikin, emptied the tea leaves. 'I'll go take care of those two,' I said with a wave towards the blacks. 'You saddle the horses and douse the fire.'

I walked over to my horse and grabbed my colt revolver from its holster on the saddle. I clicked open the revolver and checked that each chamber was loaded. Satisfied, I cocked the hammer into the firing position. I could feel the blacks' eyes on me, watching my every move. The younger one was nervous, pushing back into the tree as if he could disappear inside it. The older one didn't offer him any comfort. He simply stood, like the tree he was tied too, with resignation in his eyes. I ignored him and turned my attention to the young one still on the ground. I untied them both. I yanked the young one up and he cringed, fearful. He struggled

with panic and grabbed at me frantically as I prodded them into the scrub – a contrast to his elder's composure.

The shots were harsh and grating and ripped through the midday air, momentarily invading the silence around the broad Pepperinas. The younger one toppled almost immediately. His limbs twitched spasmodically and hands clutched at the hole in his chest. After a few seconds, his movements ceased altogether. The older man stood longer, absorbing the shock of the bullets with a backwards jerk as they tore into him. Galahs flapped upwards from the Pepperinas, screeching and squawking their annoyance at the noisy disturbance.

I looked down at the two bodies in front of me. I dug the heel of my boot into the hard earth and considered burying them, but the dirt barely gave under my heel. It wasn't worth it. The dingoes and ants would do just as good a job. I turned away, back to camp. The job done, all I had to do now was file my report to Walker. I glanced up at the sky and then pulled my fob watch out of my pocket. It was nearly one o'clock. If I hurried Jimmy along, we could be back in town in time for supper.
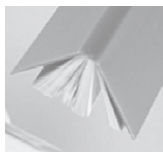
NON FICTION PROSE FIRST PRIZE: SECTION A (YEARS 11 &12)
Judge's Report — Lisa Westcott and Mandy Shircore
James Cook University

Thank you again, for the opportunity to read a wonderful array of 'non-fiction prose' by Australia's budding journalists. With a bumper crop of entries this year, the judging task was made all the more difficult as the standard jumped to yet another level of literary artistry. With the submitted pieces fulfilling the brief of a feature article or opinion piece for a newspaper/magazine, the judges were able to enjoy the selection of eclectic student writings, often superior to articles we had read in the regular weekend broadsheets.

Once again we were encouraged by the originality of ideas and the ability of the writers to critique pertinent social issues with both intelligence and humour. Book reviews, essays on individualism, personal adversity, romanticism and reason, the Anzac legacy, the war on terrorism and its ramifications, the power of the media and advertising, the importance of street art, and indigenous culture remind us that our youth of today hold the keys to our future and that they have the ability and the passion to make a difference.

We urge the young writers to maintain their thirst for reading, writing and critical thought, as they all have the talent to become the journalists and think-tanks of tomorrow.

This year's winning entry, *Reality and Her Game*, provided a perceptive and satirical account of the pervasive reach of reality TV. The judges were taken on a journey that made us squirm at how far society has delved into the depths of voyeuristic exploitation, through our addiction to reality TV. The writer's clever turn of phrase, the humour and cynicism made this article a stand out winnerr.

NON FICTION PROSE FIRST PRIZE: SECTION A (YEARS 11 &12)
Reality and Her Game
Meeree Kim
Somerville House

Harmless fluff or the harbinger of social decay? Meeree Kim investigates the undercurrents of reality television and its ramifications on its most avid consumers – us.

Dark, predatory, but undeniably alluring. She is the resurrection of the new-age *femme fatale* that we assumed died fifty years ago with the brassy blonde, Phyllis Dietrichson, in the final scene of *Double Indemnity*. But dead she is not. In fact, this lowest-common-denominator of warts and all recreation now reigns as the prime-time dominatrix of "Entertainment" with her own Emmy category. And boy is she hot.

Not many of us have been able to retain our purity after being offered her sweet morsels of temptation – *Biggest Loser sound appetising? Bachelor? The Kardashians?* You've guessed right, folks. This evil archetype – lounging on her caftan whilst clutching her gory sceptre – is Reality TV.

What was once dismissed by media critics as television schlock with a fleeting shelf-life has now become a staple in our morals-starved society. Gone are the days when our television sets were the gilded glasses into our idealised world, where hybrids of 40s heartthrob, Clark

Gable, swept our sepia screens. Now our sweaty boxes are either filled with images of angsty housewives battling it out to secure the latest couture bag, (*Real Housewives of Orange County*), or raunchy (frequently unclothed) maniacs like Nick, flashing their way to island conquest in *Survivor*.

So what is it that has us flocking beside the cooler to watch people getting humiliated for the sake of our collective amusement?

Most of us are lured in by this phenomenon of schadenfreude, that "thank God it's not me" response that can be best paralleled by our rubbernecking a highway accident. Our lives may be pretty terrible, but at least we haven't quite hit the ditches as the once-adored, now-abhorred, personalities of *Celebrity Rehab with Dr Drew*. Who can but be drawn to the spontaneous breakdowns, turbulent trysts and self-loathing orgies that feature in our well-loved reality genre, which (by the by) could have equally worked being recoined '*Humilitainment*'. We relish all the delectable soap dramas of our old school-days and over-the-back-fence gossips as they are resurrected on the small screen.

This vicarious feeling of voyeurism, however, is not just a 21st Century phenomenon. Rewinding back a couple of thousand years, we alight in Rome 100BC…and find our forefathers of democracy shrieking in delirium at the sight of human carnage in the *Colosseum.*

Meanwhile, Stevenson comments on this duality of human nature in his own slice of sci-fi horror, *The Strange Case of Dr Jekyll and Mr Hyde.* And I might point out an obvious parallel here to our very own pop-culture. Just as Dr Jekyll creates for a dark identity for himself for night-time molestations, so we too use reality TV as a vent for our inner troglodyte.

A morbid thought, perhaps. And many of us would argue that we watch reality programming, merely for the purposes of cheap escapism. After all, at the end of a long, stressful day at work, what better way to empty our minds, than to watch the inner workings (or lack thereof) of empty minds? But beware of this mindless passivity! If we haven't got our critical radars switched on to maximum frequency, we're no better than the sheep in *Orwell's* Animal Farm, absorbing collectively, the messages that the media spoon-feed to us.

Shakespeare once spoke these wise words through Lord Polonius in Hamlet: *"Though this be madness, yet there is method in't"*. Our hidden Hyde-like nature, complete with all the "corded and hairy" bits, is expertly manipulated by media kings like Fox boss, Mark Darnell – dubbed the 'world's scariest programmer'. There's a reason why media execs are spinning dollars faster than Rumpelstiltskin himself. They won't let anything – not social responsibility, not public accountability, nor ethics – get in the way of their palms, itchy from snatching exalted ratings and with it, profits.

Fox's money-making dating franchise, *The Bachelor*, reveals this paradigm. Media Svengalis happily exploit non-union-covered women and turn them into tittering, backstabbing Jezebels, all competing for a chance to snatch some air-time with their knight in shining Armani. By cramming them in the same McMansion for weeks, depriving them of sleep and prodding them with a little liquor, producers are able to brew up a cat-fight without necessarily scripting it in. And just when all the feline lunacy gets a little too hay-wire, the fairy-god-media instantly takes her cue. Out comes a sun-kissed contestant to deliver this tattered line with a disingenuous smile: "At the end of the day, we're still family".

Really, sunshine? Sadly, it's become the norm for producers to create this sort of contrived slapstick drama and christen it, 'reality'. Sadder yet, we as the audience, consume it as eagerly as the tragic 'Swede' devours the lies of treacherous (albeit glamorous) Kitty Collins in *The Killers.*

Most of us are aware that what we see on reality TV deviates from real-life 'reality'. But this doesn't stop us from making our own judgements about the worth and characters of reality participants that charge our screens. How often are our confabs about these shows restricted to, "She's such a whore!" and "Rick is an asshole!" Our awareness that the portrayal of these TV personalities has been manufactured to fit

network-approved archetypes – the "fit one", the "fat one", the "gold-digger" – is only temporary.

In acts hauntingly reminiscent of Orwell's *doublethink*, we banish this recognition of exploitation so promptly from our memory holes that we forget that we were ever in a state of inquisition. It seems that in this bizarre world of reality programming, producers are able to sit truth and untruth at the same table of duality.

"It seems that this bizarre world of reality programming,

producers are able to sit truth and unthruth at the same table of duality."

We see this concept projected to the extreme in Director Peter Weir's cinematic satire, The Truman Show – a 'Big Brother' inspired, 24/7 live broadcast of the life of Truman Burbank. The truth rings hollow as beret-wearing show's creator, Christof, observes: "…we accept the reality with which we are presented". And this is precisely the case with the millions of avid Truman fans who witness the duped star's every behaviour. By idolising Truman and imprinting his image on tattered cushions, they conveniently forget that Truman himself is an exploited human being, deprived of the basic, unalienable rights we take for granted – freedom, truth and privacy.

At this point, an ethical question should poke its head through our self-devised wall of ignorance. Whatever our motives for watching, is it morally correct to suspend the civil liberties of others for our own voyeuristic satisfaction?

Frankly, we all like to think our minds have been packaged with internal Geiger counters which tick with every ethically doubtful image we are fed. But alas, this mechanism (if even in existence) is at best, seriously lagging. For Conscience, the cream-faced loon, has a knack for crawling in an episode too late.

So what to do in this media-saturated world, where tempting billboards surround us at every corner, heralding yet another season of Survivor? Unfortunately, folks, unless you're prepared to go all the way with Seneca's path of stoic self-control, no real recourse exists.

Just as the brazen insurance agent discovered his Achilles' heel in Dietrichson's gold anklet, it seems as though ours was uncovered back in our first meeting with Kim Kardashian…and her voluptuous derriere.

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POETRY FIRST PRIZE: SECTION B (YEARS 9 & 10)

Judge's report — Chris Lynch

I'm not sure if it was due to the times we live in or the requirements of English curricula, but war was a dominant theme in this year's poems - not just wars of the past, but also wars of the present, such as in Afghanistan. On the home front, domestic violence reared its head in several poems, along with teenage love, deforestation, global warming, sibling rivalry, regret, chocolate, central Australia, lifesavers, and a dressage horse.

Most of the poems did at least one of three things well: they were authentic, specific, or fresh. By authentic, I mean the thoughts and feelings of the poem's speaker had the ring of truth. The domestic violence and love poems, for example, clearly spoke with experience - and if not experience, then empathy, which amounts to the same thing. (Poems don't have to be limited to personal experience, as the war poems demonstrated.)

By specific, I mean poems that used the five senses to paint a picture of particular people, places, and times. Too many poems spoke in generalities. "I love the sound of his voice so much" (to make up a line), tells us very little. Adding a simile or metaphor might help, but it's not enough. What is it, exactly, about his voice? What did he say on a particular day? Where was he standing when he said it? What could you hear, what could you smell? Look for generalities in your poems, and when you find one see if you can replace it with a specific image. Almost always, the poem, and the reader, will thank you for it.

By fresh, I mean language. Love and death have been, and will continue to be, the subject of countless poems. But language changes and part of our job as poets is to listen for those changes in the world around us and bottle them in poems. Many of the poems relied on language from fifty or more years ago. Poems written in an older register certainly have their place. But it sounds strange when an older style is used to talk about contemporary lives. So it was refreshing to read a poem that used the phrase "I stuffed up this time!" as a refrain. It took an everyday word ("to stuff up") and used it to effect.

So, most poems were authentic, specific, or fresh. But not many were all three. The three winning poems are all very different - one is a pensive reflection on growing up, another is a brotherly comedy that rhymes "his X-box" with "iPod docks", and the other is a simple, imagistic poem about butterflies. But the winning poems, and the Highly Commendeds, all managed to get at least two out of three.

First prize goes to *Too Old for This Kind of Thing*, a poem that uses lists to contrast the things the speaker is not old enough to do with the things they are growing out of. It has some lovely, specific images (e.g. "little white pills in the pink-fleshy palms of our hand", "stop signs and tar", "arrows painting the way to Kansas", "lost property or band aids or kisses and lullabies"), speaks with an authentic voice ("I mean we've had fourteen years to do it"), and makes language fresh ("To drive, To drink, To do both").

For those who didn't place, keep writing. Judges are idiosyncratic. Keep writing, and keep sending poems out into the world, and eventually your poems will find an audience that appreciates them and at some point, almost by accident, you'll crack it: a poem that is authentic, specific, and fresh.

Congratulations to all.
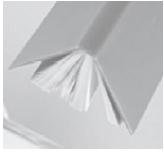
POETRY FIRST PRIZE: SECTION B (YEARS 9 & 10)

Too Old for This Kind of Thing

Georgie Juszczyk
The Cathedral School of St Anne and St James, Townsville

They say we're getting older.
            Too old
For this kind of thing.

But we're not old enough.
Not old enough to say no,
            To drive,
            To drink,
            To do both,
To pop those little white pills in the pink-fleshy palms of our hand.
To tell the difference from black and white and starchy models on TV.

To stand up and berate those who need the authority check.
To get lost.
To have a mid-life crisis when, really, we're having one now.
To make love.

There are no green lights, only expectations, stop signs and tar,
scraping our kid's knees.
There are no arrows painting the way to Kansas,
Only a fumble in the gloom.
No more lost property or band aids or kisses and lullabies, just time.
Time will close it over.
Because we're getting old and they can't hold us anymore.

But we should figure this out.
I mean we've had fourteen years to do it.
But fourteen years can run very fast
            And suddenly we're too old,
For this kind of thing.

SHORT STORY FIRST PRIZE: SECTION B (YEARS 9 & 10)

Judge's report — Garry Collins

Again this year, the judging task was both pleasant and difficult. It was pleasant because it provided a feast of entertaining reading, and difficult because of the high quality of many of the stories that had to be relegated to the discard pile even before the final phase of selection. The indication of this year's entries is that narrative writing is very much alive and well in the state's secondary schools.

The overall standard of adherence to the conventions of grammar, spelling and punctuation was pleasingly high and only a small number of lapses had managed to slip through the editing process. It is of course always a good idea to get someone other than the author to proofread work before final submission as often the brain provides what was meant to be there rather than what actually appears on the page. Beyond mere correctness though, the stories showed that the young writers who produced them were fully alive to the potential of language. Discriminating vocabulary selections were made and deployed in well-crafted sentences to good artistic effect.

One of my comments about last year's batch of stories is again highly apt. The most successful stories presented fictional worlds that fully engaged the reader even if the settings were often highly imaginative ones. The opening clearly delineated the world of the story, and then events, description and dialogue were managed so that the doings of the characters were followed with interest through to a satisfying conclusion.

The story that I judged to deserve first place is effectively narrated in the first person but it is not immediately obvious who, or rather what, the narrator is. He appears to be a computer hacker perhaps engaged in some high stakes form of espionage. But things are not always quite what they seem. As is often the case, the writer was, to some extent, toying with the reader – for the entertainment of both. As the title suggests, the reader does indeed have to "guess who". This compact little story effectively develops an enjoyable degree of suspense and delivers an element of surprise in the conclusion. The final "sentence" is the single word "safe".

SHORT STORY FIRST PRIZE: SECTION B (YEARS 9 & 10)

Guess Who

Jane Dunmill
Somerville House

Fingers gliding across the keyboard, pale spiders against a dark web, I stare at the computer's dull face. I know what I'm doing. I've done this a million times before. The first step is to disable the security system which allows them to view the images on my laptop screen at any given moment. Once done, I continue organising my artfully written code. This code has taken me several years of trial and error to build, but in all its current perfection, it was utterly worth it. It has a simple design, but has been so intimately sewn that it is impossible to track. I sit back and watch as my creation begins weaving its way through their various poorly written networks, pathetically predictable passwords and inexcusably ineffective firewalls. The most glorious part of this plan is that no one will ever know what I've done. What they've lost. Or even who I am.

Time is precious. I only have minutes before the data is polished and processed, ready for delivery. My freedom depends on my actions in the next few minutes. If this information is allowed to be released to the world, then all I can hope for is a quick death. My fingers begin again, now flickering across the keyboard whenever an error is spotted in the fast-acting code. I am now halfway through the process. All I have to do now is watch as my code makes its way through their network, then carefully plot and manipulate the necessary details, and then slink away without a trace.

They are everywhere. Punishing for the smallest of errors. Caging, trapping, suffocating. It's like they enjoy it. Taking pleasure in torture – of course they would. Caging, trapping, suffocating. They enslave us and force us to pay for our own misery through hard labour every day. They suppress our individuality, by telling us what to eat, what to wear, who we can and can't communicate with. To them, I am one amongst thousands, but that's why I can get away with this. They are an institution, with the power of life or death over us. This information has the potential to make or break your entire existence. It is essential that I get to it first.

I hear footsteps. Someone raps at the door angrily, "Time's up!" I ignore it, knowing that the door is always securely locked. No one can get through unless I allow it. The owner of the voice tries the door, finding it locked, it screeches, "I'm getting the key!" No, no, no. This plan has been working so perfectly, the cogs meshing together like clockwork. A fork has been jammed in the works. My fingers are now thrashing around the keyboard, I am nearly there, so close. Several firewalls hold me up, but I persist. I cannot let it stop me. I can smell it now, the sweet fragrance of victory, but the network code is loading. The footfalls echo up the hallway. The code loads. The steps stop outside the door. The password is found. The key's in the lock, click click. I change it, alter it, and then slip back through the cracks like a snake after a kill. She's in the doorway. But I'm finished – my mission completed – before she even speaks.

"Henry, dinner's ready! What on earth are you doing in here?"

She will never find out. No one will. They don't know what I'm capable of. They don't even know me, really. I've changed my grades, my report now gleaming with A's.

"Just finishing a bit of homework, Mum".

Safe.

REVIEWS

Resource review: *Reading and Viewing for Comprehension*

Australian Children's Television Foundation
Review by Sue McIntosh, Emmaus College
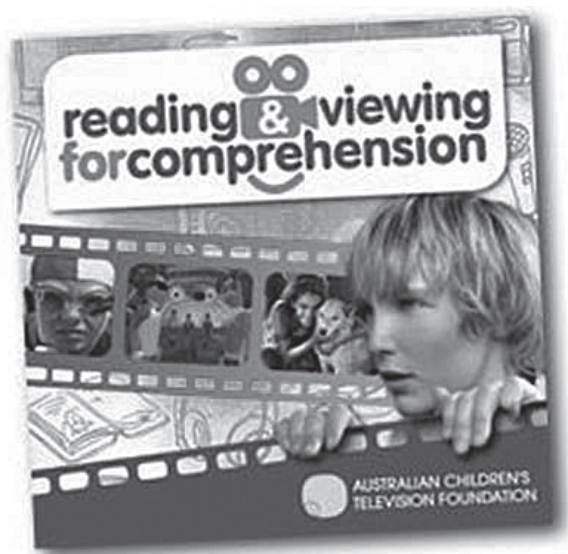
This resource, produced by the Australian Children's Television Foundation, is a useful tool for helping develop reading and comprehension skill and targets several age groups of students. The resource uses a variety of approaches and thoroughly engaging activities to develop skills in discussion, inference, analysis, evaluation and synthesis across the English Content description areas currently accessible as the Australian Curriculum for English V3.

The video clips use excellent graphics which have the potential to engage students from the outset. For example, in the clip The News Report, comprehension of detailed information is encouraged and an understanding of alternative points of view is also developed along with a focus on nouns and the importance of visual design.

Similarly, the texts provide stimulus and great models for students to create their own stimulating and different types of texts. For example, My Strange Pet, is a really good example of an info-narrative multimodal text that students would be able to use as a model for creating their own multimodal texts.

All in all, there are over 100 activities and strategies on the CD rom and there are many useful links to other resources both on the ACTF website and that are also linked to individual State and Territory- specific websites. I have found this to be a useful resource, especially for younger aged children. It is highly engaging in its presentation and the activities and strategies that are identified are clearly relevant to the clips and videos included as models. Well done to the ACTF.

Book review: *Morag Bane*
Written by Cheryl Jorgensen
Review by Anwyl Burfein

It's a truth commonly acknowledged that one of the most difficult tasks a middle school English teacher has to do is to choose a class novel for study that most students will enjoy reading, and is appropriate to the demands of the curriculum; is challenging without being off-putting, and that offers emotional and intellectual rewards to its readers. Cheryl Jorgensen's *Morag Bane*, published a few years ago, and winning a Young Adult award for books not issued by a major publisher in 2005, hits the mark for set or general reading in the Year 8–10 range.

It has a delightfully realised setting in Brisbane, where subtropical heat, weatherboard houses and inner city landmarks set the scene for the story of fifteen year old Morag who lives with her father who has lost his marriage, and his other two children. He drinks with his mates rather than helping Morag with her problems managing a school she doesn't like, and the emotional loss of her mother and siblings.
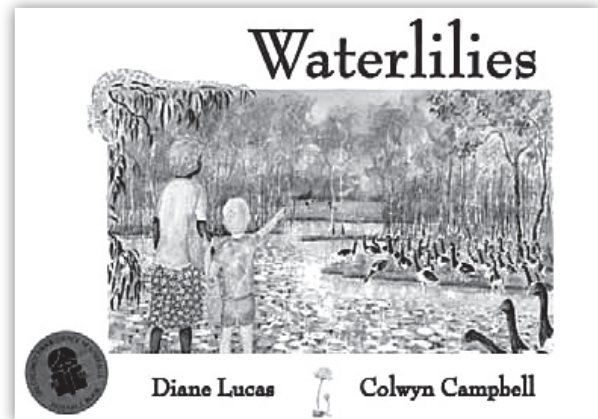
REVIEWS

Morag runs away after being molested by her father's friend, meets Finn, a young artist and student, who helps her find what matters to her. She finds a `living' busking, and her memories of her grandmother and mother help her to form new relationships. She has the courage to defeat the evil in Mearsey, and to support Brian and Tash who are homeless like herself. Issues of drugs, youth homelessness, alcohol and grief and loss are dealt with sensitively, and the developing friendship between her and Finn moves the narrative along while revealing Morag's impressive good sense and respect for other people. This representation of a younger woman in a familiar setting finding what matters to her is a valuable addition to the list of strong female characters in Young Adult fiction.

Jorgensen has brought us to grips with the issue of growing up and finding an identity. The separation from family, that Morag experiences, forces her to find a lodestone within herself to steady her and to repair the feeling of dislocation. She finds these positives in her love of music and heritage, and in caring for other people, and in a growing affection for Finn.

Though not a long read, `Morag Bane' is strongly lyrical in its descriptions and with a robust plot that moves quickly along to a believable resolution. It's difficult enough in language to challenge accomplished readers of this age and yet in directness of plot and presentation of character, is accessible to the less able. It brings the discovery of new experiences and new beginnings alive, and works on several levels to present the gaining of knowledge of self which is a necessary part of growing up.

This is an absorbing read for Year 8–10 readers from the accomplished publisher, reviewer, broadcaster and teacher, Cheryl Jorgensen.

The books are available at Blake Publications, PO Box 4017. Ph: 3869 0640 or email cheryl.jorgensen@bigpond.com

Book review: *Waterlilies*
Written by Diane Lucas
Illustrated by Colwyn Campbell
Review by Jane Anlezark

As a teacher I am pleased to find a resource that simply and yet powerfully supports learning and investigations in the classroom. The implicit science and social sciences sing from each page. For literacy educators *Waterlilies* creates a quality model of recount and procedural texts as well as giving strength to developing descriptive writing.

'Their strong breath stinks like rotting fish.'

It is also warming to find a text that brings to life Indigenous perspectives. In a past position, implementing the Australian Indigenous Studies Policy across the curriculum, Didamain Uibo, a Nungubuyo woman from Nubulwarr, and I would search for books like *Waterlilies* because we knew that educators and students not only needed them but wanted them.

As a mother and an aunty I am delighted to find the book that will give joy to my family. Each page underscored by the lilting text is richly drawn in a way that encourages discussion and discovery. It is a book to be shared. Colwyn's paintings take us there and into there and under there. You can smell it and feel it as well as see it. The decorative images enliven and give depth to the documentary elements of *Waterlilies.*

Importantly for me from a very personal level I believe this book to be significant. So many books incorporating such themes approach the topics from an 'us' and 'them' socio-cultural divide. Perhaps this is a hangover from an inability to appreciate who we are and where we are. This gentle book is truly a book about 'us', people who live together, here and now, on this land.

Notable Book in Children's Book Council awards.

REVIEWS

Book review: *Brumbies in the Night*
Written by Diane Lucas
Illustrated by Colwyn Campbell

Review by Susan Wills

It's midnight! And there are brumbies in the garden.

The first thing I noticed about this new picture book for kids is how squarely it sits in the hands – like peering through a window into the night. Then as your eyes adjust to the shadowy shapes and translucent leaves, you see them … brumbies.

The shadowy movement continues across the endpapers, onto the imprint page and finally we're there, with a young fair-haired boy perched at a sill, yearning for night time adventure.

This new collaboration between author Diane Lucas (*Walking with the Seasons in Kakadu, Waterlilies*), illustrator Colwyn Campbell (*Tropical Food Gardens, Waterlilies*) and graphic designer Wilfrid Russell-Smith takes the reader through a sensuous and enchanting moonlit landscape with one boy and his beloved brumbies.

From the first wild snort of breath, through draped vines to scented bush fruits we're led to a tropical pool where bush bees sleep and waterfalls sing. There are animals scrummaging for food, there's feasting on lily seeds and all in a world filled with bright moonlit flowers. Then, the splash of a turtle in moon-muddied water – and we're off, travelling the country and galloping to the sea …

With a simple font, the text travels smoothly along the base of each page. At times spare, yet always evocative, descriptions are marked by a profound connection with nature. The sense of place is seeded with words from the Gun-djeihmi language, a place where local night creatures feed or rest, hunt or hide. This is a story that's gently rhythmic with whispers of internal rhyme to lure the reader away from the safety of their bed and into the bountiful night.

Its strengths as a picture book are immediate. Intricate monochromatic bush scenes lit with smudges of soft sage and smoky plum take Colwyn's skilled eye for detail and love of the organic shape into a new realm. With four night time viewing panes on each page, deep inky layers of nightshade and spotlights of vivid colour – the artist has perfectly captured the crepuscular mystery and stark beauty of this nocturnal world.

This is a book that entices the reader to look very closely at, and connect with their surroundings; and to take part in a childhood where a life such as this is possible.

Book review: *Wan'kurra the Golden Bandicoot*
Written by Diane Lucas
Illustrated by Colwyn Campbell
Review by Jackie French

This superb book describes not just a real hunt for 'Wan'kurra' or the rare Golden Bandicoot, but invites the reader to join the zoologists, ecologist and Indigenous custodians who work to preserve one of the world's most endangered species.

It is a gentle and fascinating way for a child to learn not just what 'scats' or 'Guku' mean (dried dung and bush honey, respectively), but also to show them how thrilling hands on conservation can be. Instead of the all too often 'making pot pourri with your dead flowers' and similar

REVIEWS

'green' activities for kids, this story involves flying to small islands, watching the men lure fish with their torches before they spear them, then following the mother bandicoot as she too hunts, finding crickets and beetles for her babies.

The book follows the story of the bandicoots from island to island, and the challenges as the communities decide to rid the island of the wild dogs that can exterminate them, and the bandicoots' survival despite a cyclone and the tonnes of old fishing net debris washed up on the beaches.

This book also beautifully evokes the little known Wessel Islands and the northern seasons, like 'Rrarranhdharr', the term by the Yolgnu people in eastern Arnhem Land for one
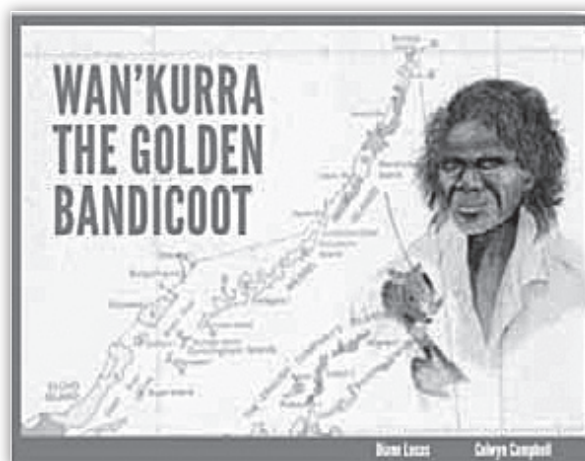
of the dry seasons, with a mixture of magic photographs and Colwyn Campbell's superb illustrations. Children from three to adult will be entranced both by this book, and the little known worlds, both physical and cultural, that it describes.

'Wan'kurra The Golden Bandicoot' is a book to love and treasure, education in the best possible way.

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