

CONTENTS

Editorial Stewart Riddle	1
Exploring Indigenous representations in Australian Film and Literature for the Australian Curriculum Anita Jetnikoff	2
ETAQ Patron's Message Catherine Beavis	12
Listening to the Stolen Generations: Incorporating Indigenous Australian Perspectives in Senior English through Jane Harrison's <i>Stolen</i> Katie Lipka	13
Rigour and Engagement in Vocational English Classrooms Julie Arnold and Lynda Wall	21
The Ultimate Shakesperience – Part One: Shaking Up Stratford-upon-Avon Natalie Fong	28
An introduction to the poetry of Pablo Neruda Patsy Norton	33
Who's Who on the Management Committee Diana Briscoe	43
Persuade Me and the Odds Will be Ever in Your Favour. Year 10 The Hunger Games Unit Chrystal Armitage and Kerri Brown	44
Who's Who on the Management Committee Kelli McGraw	62
Recent Coverage of AATE in <i>The Australian</i> Garry Collins	63
Book Review: <i>Zac & Mia</i> Erin Geddes	68



EDITORIAL

Stewart Riddle

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Welcome to the final issue of *Words'Worth* for 2013. What a year it has been. We've had three Prime Ministers, a change to a coalition federal government (watch this space on matters of interest to English teachers), co-hosted the AATE/ALEA National Conference in Brisbane, and experienced one of the warmest Septembers ever. I think that we blinked and it went straight from winter to summer! However, just because the weather begins to whisper of beaches, sun lotion and long stretches of time without having to worry about assessments and reporting, we still have important English work to do together before 2013 comes to a close. I hope that you will find this issue of *Words'Worth* a useful addition to your professional resources in contributing to what continues to be a growing and vibrant culture of excellence in English teaching.

I think you will agree with me that this is a really strong issue, jam-packed with great curriculum links, important discussions and creative planning ideas. Once again we have a number of useful resources for the classroom, with two pieces on Indigenous perspectives: Anita Jetnikoff's *Exploring Indigenous representations in Australian Film and Literature for the Australian Curriculum* and Katie Lipka's *Listening to the Stolen Generations: Incorporating Indigenous Australian Perspectives in Senior English through Jane Harrison's Stolen*.

Julie Arnold and Lynda Wall have an article addressing issues around *Rigour and Engagement in Vocational English Classrooms*,

while Natalie Fong takes us across the seas to share her experiences with the bard, in her piece, *The Ultimate Shakesperience Part One: Shaking up Stratford-upon-Avon*.

Patsy Norton draws on a wealth of knowledge to provide us with *An introduction to the poetry of Pablo Neruda*, while Chrystal Armitage and Kerri Brown draw on *The Hunger Games* to provide an engaging Year 10 unit of work, called *Persuade Me and the Odds Will be Ever in Your Favour*. A couple of our hard-working ETAQ Management Committee members have provided a short Who's Who, and Erin Geddes reviews A. J. Betts' *Zac & Mia*. Finally, Garry Collins shares with us some interesting exchanges in *The Australian* and on Facebook regarding a campaign by the Murdoch paper against AATE and the e4ac project.

If you can spare a bit of time between sipping piña coladas on some remote tropical beach paradise over the summer break, please consider submitting something for *Words'Worth* in 2014. Great lesson ideas, resources and unit plans are always welcome, along with interesting discussions, articles and opinion pieces on topics of interest to English teachers. I am very happy to work with you on the preparation of a submission if you have any questions or concerns.

Have an awesome remaining 2013 and all the best for a safe and relaxing break.

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EXPLORING INDIGENOUS REPRESENTATIONS IN AUSTRALIAN FILM AND LITERATURE FOR THE AUSTRALIAN CURRICULUM

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The Australian Curriculum: English, v.5 (ACARA, 2013) now being implemented in Queensland asks teachers and curriculum designers to incorporate the cross curriculum priority (CCP) of Indigenous issues through Aboriginal and Torres Strait Islander histories and cultures.

In the Australian Curriculum English, (AC:E) one way to address this CCP is by including texts by and about Aboriginal and Torres Strait Islander people. With the rise of promising and accomplished young, Indigenous filmmakers such as Ivan Sen, Rachael Perkins, Wayne Blair and Warwick Thornton, this guide focuses on the suitable films for schools implementing the Australian Curriculum in terms of cultural representations. This annotated guide suggests some films suitable for inclusion in classroom study and suggests some companion texts (novels, plays, television series and animations, documentaries, poetry and short stories) that may be studied alongside the films. Some of these are by Indigenous filmmakers and writers, and others feature Aboriginal and Torres Strait Island representations in character and/or themes.

The AC:E v.5.(ACARA, 2013) states:

All students will develop an awareness and appreciation of, and respect for the literature

of Aboriginal and Torres Strait Islander Peoples including storytelling traditions (oral narrative) as well as contemporary literature. Students will be taught to develop respectful critical understandings of the social, historical and cultural contexts associated with different uses of language and textual features.

Since the AC:E also classifies feature film as literature, this paper will explore how Indigenous filmmakers are creating works that represent indigenous identities and issues. Many recent films with Indigenous themes and characters offer cross cultural representations, and explore contemporary issues, which are also explored in an increasing range of contemporary literary works in print and in multimedia platforms, such as the online digital stories series of indigenous myths *Dust Echoes* (<http://qut.summon.serialssolutions.com>). This series is a fresh take on Indigenous dreaming stories, including online spaces for web users to create their own versions of the stories. This suggested list is by no means exhaustive, but it offers a start for busy teachers who may not have time to search the vast repositories of Indigenous texts on offer, and can provide an intertextual basis for unit design in secondary contexts.

Film (year), Director/ Production Details, genre and language Year level suitability	Film Synopsis	
	AC:E GCs	<i>Suggested Companion Texts</i>
<i>Crocodile Dreaming</i> (Johnson, 2006) Drama <i>Junior Secondary</i> (year 9)	<i>Crocodile Dreaming</i> is a short film set in Arnhem Land by an Indigenous filmmaker which was made in collaboration with the Ramingning community (who also worked on 'Ten Canoes' with Rolf de Heer). This powerful 27 minute short film gives us a rare insight into the power of spirit, hybrid identity and Indigenous connection to cultural law and country. Two brothers, Charlie (Tom E. Lewis) and Burrillilla (David Gulpilill), born of the	

EXPLORING INDIGENOUS REPRESENTATIONS IN AUSTRALIAN FILM AND LITERATURE FOR THE AUSTRALIAN CURRICULUM

<p><i>Crocodile Dreaming</i> (Johnson, 2006)</p> <p>Drama</p> <p><i>Junior Secondary</i> (year 9)</p>	<p>same mother were separated at birth. The fact that Charlie's father was white means he is not fully accepted as part of the tribe. Charlie upsets the spiritual order of things by removing a sacred stone belonging to his mothers' crocodile dreaming and throwing it into the wrong billabong. The resulting grisly deaths by crocodile attack, include Charlie's own daughter see the tribe marginalise him further. The elders call for the return of his brother who is fully accepted as the "jingaly", who possesses the knowledge of tribal law; of song and dance. Ceremonial rites are needed to restore order, stop the deaths and return the stone to its rightful place on country.</p> <p>Conflict occurs between the two brothers and Charlie accuses Burrilmilla of contributing nothing to the tribe since he has been living "whitefella" style. Ironically Burrimilla has gone to Sydney to pursue a career in film. While shooting a mediocre commercial is interrupted by a mobile phone call from his tribe calling him back to country to perform the necessary rituals and he walks off set. This shows the cultural syncretism which many urban Aborigines with a foot in both European and traditional cultures might experience. It is only when the two brothers work together by strengthening their mutual bond through their mother's dreaming spirit that things can be resolved.</p>		
	<table> <tr> <td data-bbox="432 1014 799 1503"> <p>AC:E GCs: Literacy; ethical understanding; intercultural understanding; personal and social capability</p> </td><td data-bbox="799 1014 1406 1503"> <p>Novel: <i>Constable, Kate</i> (2011) <i>Crow Country</i>. Crows Nest, N.S.W: Allen & Unwin. This novel also explores the upset caused by displacement of sacred objects.</p> <p>Poetry: Fisher, C. (1997) "Hawk and the Aborigine" K. Reed-Gilbert, (Ed.). (1997). <i>Message Stick</i>. Alice Springs: Institute for Aboriginal Development Press.</p> <p>Animation: "The Curse" in the series <i>Dust Echoes</i>. http://www.abc.net.au/dustechoes/dustEchoesFlash.htm . Retrieved 10 June, 2013</p> <p>Play: Davis, Jack (1996) <i>The dreamers</i>. Sydney: Currency Press</p> </td></tr> </table>	<p>AC:E GCs: Literacy; ethical understanding; intercultural understanding; personal and social capability</p>	<p>Novel: <i>Constable, Kate</i> (2011) <i>Crow Country</i>. Crows Nest, N.S.W: Allen & Unwin. This novel also explores the upset caused by displacement of sacred objects.</p> <p>Poetry: Fisher, C. (1997) "Hawk and the Aborigine" K. Reed-Gilbert, (Ed.). (1997). <i>Message Stick</i>. Alice Springs: Institute for Aboriginal Development Press.</p> <p>Animation: "The Curse" in the series <i>Dust Echoes</i>. http://www.abc.net.au/dustechoes/dustEchoesFlash.htm . Retrieved 10 June, 2013</p> <p>Play: Davis, Jack (1996) <i>The dreamers</i>. Sydney: Currency Press</p>
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<p><i>Radiance</i> (Perkins, 2003)</p> <p>Drama</p> <p>Rachael Perkins and Louis Nowra</p> <p>year 10</p>	<p>With the death of their mother, two Indigenous sisters, the young dreamy, careless Nona (Deborah Mailman) and successful opera singer, Cressy (Rachel Maza) return to their childhood home in Northern Australia where their eldest sister, Mae, (Trisha Morton-Thomas) has lived caring for their late mother, who had suffered from dementia. After the funeral the three daughters find themselves together in the house for the first time in years, after a long separation. With time to talk, drink and fight, past hurts and resentments are revealed and family secrets emerge. Based on the original play by Louis Nowra.</p> <table> <tr> <td data-bbox="432 1823 799 2083"> <p>AC:E GCs: Literacy; ethical understanding; intercultural understanding; personal and social capability</p> </td><td data-bbox="799 1823 1406 2083"> <p>Plays: Nowra, L. (2000) <i>Radiance</i>, Sydney: Currency Press.</p> <p>Enoch, W. (2010) <i>The Story of the Miracles at Cookie's Table</i>. Currency Press in association with Griffin Theatre Company, Sydney. This play also examines familial conflict and female genealogy and begins with a funeral.</p> </td></tr> </table>	<p>AC:E GCs: Literacy; ethical understanding; intercultural understanding; personal and social capability</p>	<p>Plays: Nowra, L. (2000) <i>Radiance</i>, Sydney: Currency Press.</p> <p>Enoch, W. (2010) <i>The Story of the Miracles at Cookie's Table</i>. Currency Press in association with Griffin Theatre Company, Sydney. This play also examines familial conflict and female genealogy and begins with a funeral.</p>
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EXPLORING INDIGENOUS REPRESENTATIONS IN AUSTRALIAN FILM AND LITERATURE FOR THE AUSTRALIAN CURRICULUM

<p><i>Samson and Delilah</i> (Thornton, 2009)</p> <p>Drama</p> <p><i>Junior-Upper Secondary</i> (year 10 or 11)</p>	<p>In this sometimes confronting film Thornton tenderly and honestly, with few words, explores the relationship between the two young central characters. Their awakening takes them out of their isolated community into the isolation of their own personalities as homeless bridge kids in the city. It is a tough life for these young Indigenous people. The almost wordless relationship between Samson and Delilah is subtle and complex at once. Explored in this relationship is the idea that someone is always responsible for an elder's death and needs to be punished, hence the removal of Delilah's hair when her grandmother passes over. The blend of separate worlds is portrayed subtly, and a bleak picture is drawn of the way of life in the tiny, remote township in which they live. There is cause for hope, however in the play's final scene.</p>	
	<p>AC:E GCs: Literacy; ethical understanding; intercultural understanding; personal and social capability</p>	<p>Documentary: <i>Making Samson and Delilah</i> (Cole, 2009)</p>
<p><i>Beneath Clouds</i> (Sen, 2001)</p> <p>Drama</p> <p><i>Junior Secondary</i> (year 10)</p>	<p>In this unusual "road trip" film, the two central characters, Lena (Danielle Hall) and Vaughn (Damien Pitt) experience a quiet, uneasy, almost simmering relationship where much is left silent between them. Both young people come together almost incidentally in a quest and a journey, one seeking freedom as an escapee from prison, the other seeking an absent white father, who had long ago abandoned her Aboriginal mother. Just as Samson and Delilah are wary of one another in the beginning, Lena and Vaughn slowly build trust in one another and in themselves. One memorable scene sees the two travellers hitch a lift with a party of Aboriginal people in a dilapidated car. There is considerable pathos afforded when the old lady in the car asks Lena 'who are your people love?' It is a moving moment as she recognises Lena as black in spite of her fair skin. Lena is embarrassed and Vaughn who had assumed she was white, exits the car disgusted. They are inevitably pulled over by the police, in a scene reminiscent of the short story "Stolen Car" (Weller, 1986).</p>	
	<p>AC:E GCs: Literacy (cineliteracy); ethical understanding; intercultural understanding; personal and social capability</p>	<p>Short Story: The treatment of the young people by the police is reminiscent of the short story "Stolen Car" (Weller, 1986), where the central character, Johnny, was in the wrong place at the wrong time and was accused of the theft of the car, in spite of his innocence.</p> <p>Poetry: Braun, K. (1997) "Who am I?" In K. Reed Gilbert (Eds) <i>Message stick</i> p.70</p>
<p><i>The Sapphires</i> (Blair, 2012)</p> <p>Drama, musical</p> <p><i>Junior Secondary</i> (year 9 or 10)</p>	<p>In a burgeoning tradition of Indigenous musical films, where some very positive Indigenous representations are depicted, <i>The Sapphires</i> (Blair, 2012) is no exception. The film was adapted from the stage musical play, by Tony Briggs. The talented singing McCrae sisters; Gail McCrae (Deborah Mailman); Julie McCrae (Jessica Mauboy); Kay McCrae (Shari Sebbens) and Cynthia McCrae (Miranda Tapsell) all dream of Motown-Supremes-style fame. The film is set in outback Victoria in 1962. Australia has sent troops to Vietnam and the group are spotted by an unlikely, jaded, Irish keyboardist and talent scout, Dave (Chris O'Dowd) who signs them up to entertain the conscripts in Vietnam where all their personal and professional relationships are tested by the trying conditions.</p>	

EXPLORING INDIGENOUS REPRESENTATIONS IN AUSTRALIAN FILM AND LITERATURE FOR THE AUSTRALIAN CURRICULUM

	AC:E GCs: <i>Literacy (cineliteracy); ethical understanding; intercultural understanding; personal and social capability</i>	<p>Play: Harrison, J.(2007a) “Rainbow’s End” in <i>Indigenous Contemporary Plays</i>. Currency Press, Sydney.</p> <p><i>Black chicks talking</i>. Purcell, Leah, Stewart, Bain, (2002) Australian Film Finance Corporation, Bungabura Productions, SBS Independent (Director). (2002). [Video/ DVD] Hindmarsh, S. Aust: Film Finance Corporation/Bungabura Productions.</p>
<p><i>Yolgnu Boy</i> (writer, director) (Johnson, 2001).</p> <p>Drama</p> <p><i>Junior Secondary</i> (year 9 or 10)</p> <p><i>Moderate language</i> English and Yolgnu (English subtitles)</p>	<p><i>Yolgnu Boy</i> (Johnson, 2001) deals with cross cultural coming of age issues facing Aboriginal young people. In this film, three adolescent boys, Botj, (Sean Mununggurr), Milika (Nathan Daniels) and Lorrpu, (John Sebastian Pilakui), try to escape their conflicts with white popular and dominant culture and schooling and go on a quest to fulfil their boyhood dream of being traditional hunters. When Botj breaks the law by trying to set fire to the school, Lorrpu’s answer is for the three boys to ‘walk’ to Darwin to seek advice from a traditional elder. Through their tribulations trekking through the harsh, rugged landscape of Arnhem Land, they learn the hard way the meaning of friendship and the importance of culture, and the differences between white and tribal law.</p>	
	AC:E GCs: <i>Literacy (cineliteracy); ethical understanding; intercultural understanding; personal and social capability</i>	<p>Novels: <i>Deadly Unna</i> (Gwynne, 1998b); <i>Nukkin Ya</i> (Gwynne, 2000);</p> <p>Film: <i>Australian Rules</i> (Goldman, 2002)</p> <p>Short story: Morris, R. and Ajuria, P. <i>Tribal Feet</i> in K. Reed-Gilbert (1997) Reed-Gilbert p.54. This also shows the differences between tribal and European law.</p>
<p><i>Redfern Now</i> (Perkins, McKenzie, Blair & Purcell, 2012)</p> <p>Episodic drama</p> <p>ABC TV drama series</p>	<p>Set in Sydney’s Redfern, this series made for television, focuses on six different Indigenous families. Each episode is like an individual short story that tells moving and honest tales of <i>Redfern Now</i>’s characters. This is contemporary Indigenous, urban storytelling, unsentimental and realistic. Although the stories do not shy away from racism, anger, poverty, injustice, violence and intolerance, the humanity and the strong spirit of survival and struggle for identity against this background runs deeply through this cast of characters.</p>	
	AC:E GCs: <i>Literacy (cineliteracy); ethical understanding; intercultural understanding; personal and social capability</i>	<p>Poetry: Heiss, A (1997) “Contemporary Koori Woman” in Reed-Gilbert p.15</p> <p>Watson, S. W. (2004) <i>Smoke encrypted whispers</i>. St Lucia, Qld, University of Queensland Press.</p> <p>A contrast to Redfern’s urban stories, Ivan Sen’s four part <i>Shifting Shelter</i> documentary series, (Sen, 1995, 2000, 2005, 2010) is set in rural Australia. Young Indigenous people share their life circumstances as they unfold over fifteen years. This documentary series canvases these young peoples’ hopes, disappointments, trust, fears, and ultimately, love. It covers issues such as drugs, single motherhood, domestic violence, prison, suicide attempts, loss of loved ones, and responsibility as they move into adulthood.</p>

EXPLORING INDIGENOUS REPRESENTATIONS IN AUSTRALIAN FILM AND LITERATURE FOR THE AUSTRALIAN CURRICULUM

<p><i>Ten Canoes</i> (De Heer & Djilgirr, 2007) Drama (years 11/ 12)</p>	<p>Set in north Arnhem Land, this is a quiet film, which stars David Gulpilil as 'The Storyteller'. Some of the characters speak in English, and others in subtitled Ganabingu language. It is an examination of ancient life, as close to the traditional as we are likely to get and includes some comic scenes. This powerful film tells two stories, differentiated by telling one in colour and the other in black and white, but blended in the beautiful environments of the swamps of northern Arnhem Land. It is the distant past, tribal times. Dayindi (Jamie Gulpilil) covets one of the wives of his older brother. To teach him the "proper way", he is told a story from the mythical past, a story of wrong love, kidnapping, sorcery, bungling mayhem and revenge gone wrong.</p>	
	<p>AC:E GCs: <i>Literacy</i> (cineliteracy); <i>intercultural understanding;</i> <i>personal and social capability</i></p>	<p>Documentary: The offshoot of this feature film was a collaboration between Molly Reynolds and Rolf de Heer, Marshall Heald and the Ramingining community of north Arnhem Land, culminating in a documentary DVD, and website, called <i>12 Canoes</i> (2009) (http://www.12canoes.com.au/). This is a digital collection of subtitled stories, with a useful accompanying PDF study guide made by the people of Arnhem Land (NT), which has cross curriculum applications for Visual Art, English and History and also explores the AC:E, CCP of sustainability and caring for country.</p>
<p><i>One Night the Moon</i> (Perkins, 2001) Drama</p>	<p>Like <i>The Sapphires</i>, 'One Night the Moon' (Perkins, 2001) combines film with a subtle soundtrack of Paul Kelly's music. The first of these is a very subtle portrayal of trust and skills, as a black tracker searches for a missing white girl from the homestead. Paul Kelly plays the tracker and provides the sometimes haunting soundtrack.</p>	
	<p>AC:E GCs: <i>intercultural understanding;</i> <i>personal and social capability</i></p>	<p>Film: de Heer, (2002) <i>The Tracker</i>. Although both these films are about tracking they are very different in style, treatment and level of violence. This film is probably more suited to Senior level viewing.</p>
<p><i>Bran nue dae</i> (Perkins, 2009) Musical Drama English</p>	<p><i>Bran nue dae</i>, (Perkins, 2009) in an emerging tradition of musical films, is a riot of music, song and dance and whilst frivolous is enormous fun. Based on the musical stage play (Chi & Kuckles, 1991), in which quirky Indigenous humour comes to the fore as Rosie (Jessica Mauboy), Roxane (Deborah Mailman) and Lester (Dan Sultan) shine in their roles. Set in Western Australia, this is a musical road trip. The central character (Rocky McKenzie), escapes from boarding school to try to return to Broome to be with his mother. He collects Uncle Tadpole (Ernie Dingo) on the way and they hitch a lift with some hippies (Missy Higgins and Tom Budge) in their kombi van. Farcical outcomes result as the characters work out their relationships with one another in the picturesque beachside town of Broome backed by a lively soundtrack.</p>	
	<p>AC:E GCs: <i>Literacy</i> (cineliteracy); <i>ethical understanding;</i> <i>intercultural understanding;</i> <i>personal and social capability</i></p>	<p>Play: <i>Bran Nue Day</i> (Chi & Kuckles, 1991) Poetry and life stories: Film: <i>Sen</i> (2001) <i>Beneath Clouds</i> (see above synopsis) <i>The Sapphires</i> (see above synopsis)</p>

EXPLORING INDIGENOUS REPRESENTATIONS IN AUSTRALIAN FILM AND LITERATURE FOR THE AUSTRALIAN CURRICULUM

<p><i>The chant of Jimmy Blacksmith</i> (Schepisi, 2008)</p> <p>English: upper secondary (Years 10-11)</p>	<p>Based on Thomas Keneally's novel of the same name depicts Indigenous people through the eyes of white Australia. Based on historical fact, the story follows the life of an ambitious, but exploited Aboriginal man, Jimmy (Tom E. Lewis) who marries a white girl (Angela Punch McGregor) hoping to achieve assimilation into white society. Instead, Jimmy becomes an object of loathing and ridicule. In the winter of 1900, after some harassment from farmers, he murders a family near Gilgandra in New South Wales. He and his full blood Aborigine brother, Joey go into hiding and embark upon an odyssey of murdering whites. Hunted and hounded, he is eventually captured, with tragic consequences.</p>
<p><i>The Tracker</i>, Rolf de Heer (2002)</p> <p>Drama</p> <p>Senior: (Years 11, 12)</p>	<p>In 1922, the tracker (David Gulpilil) has the job of tracking an Aboriginal (Noel Wilton - fugitive) suspected of murdering a white woman. The tracker leads a police officer (the fanatic, played by Gary Sweet), his offsider (the follower, Damon Gameau) and a seconded assistant (the veteran, Grant Page) across the arid, red, outback. The journey descends into an acrimonious and murderous trek that shifts power from one man to another. The trekkers are challenged by the Indigenous people they come across - as well as each other. Stylistically this film is interesting, as instead of depicting graphically violent scenes the scenes transform into paintings. This is overlaid with the disturbing audio, but you never actually see the violence.</p>
<p><i>Australian Rules</i> (writer, director) (Goldman, 2003)</p> <p>Drama (Years 9-10)</p>	<p><i>Australian Rules</i> based on the novels, explores cross cultural friendship, identity and coming of age. Australian Rules is the story of 16 year old Gary Black, average football player, budding wordsmith, romance fiction reader and reluctant hero. Gary helps his Australian Rules football team win the local championship by fluke, but celebrations turn to violence when Gary's Aboriginal best friend, Dumby Red, is denied the "best and fairest" medal because of the racism of local officials. After this the town is ready to explode, and both personal and race relationships are tested.</p>

EXPLORING INDIGENOUS REPRESENTATIONS IN AUSTRALIAN FILM AND LITERATURE FOR THE AUSTRALIAN CURRICULUM

	<p><i>Literacy (cineliteracy); ethical understanding; intercultural understanding; personal and social capability</i></p>	<p>Novels: <i>Deadly Unna & Nukkin Ya</i> (Gwynne, 1998a; Gwynne, 2000)</p> <p>Play: Cleven, V.(2007a) <i>Bitin' Back In V. Cleven & L. Behrendt</i> (Eds.), <i>Contemporary indigenous plays</i>. Strawberry Hills, N.S.W: Currency Press. This football farce includes humorous scenes of transvestism and is also about Indigenous writing and gender identity.</p>
<p><i>September</i> (Carstairs, 2007) Drama (Years 8-10)</p>	<p>With its exceptional cinematography, <i>September</i>, tells the story of two friends one Indigenous, Paddy Parker, (Clarence John Ryan) and one Caucasian, Ed (Xavier Samuel). The film is set in the Australian wheat belt in the 1960s and the young men find their friendship tested when Amelia, (Mia Wasikowska) arrives in the small town. This is more than just a story about friends, however, since there is a political dimension to the story when disputes over equal pay for black workers occur. It is more than a question of legislation; this story is also about hardship and hard decisions.</p>	
	<p><i>Literacy (cineliteracy); intercultural understanding; personal and social capability</i></p>	<p>Play: Winmar, D. (2002). <i>Aliwa!</i> Sydney: Currency Press.</p> <p>Novels: Silvey, Craig (2010) <i>Jasper Jones</i>. Crow's Nest: Allen & Unwin. In this novel the central character Charlie becomes involved in a crime scene with a marginalised, Indigenous character Jasper Jones who has become the town's scapegoat for all that goes wrong. It explores trust, the ignorance of racism, loyalty and friendship as well as coming of age.</p>
<p><i>Black and White</i> (Lahiff, 2002) Drama (Years 10-12)</p>	<p>An overtly political story which highlights the difference between black and white laws is told in the feature film, <i>Black and White</i> (Lahiff, 2002). The first iteration of this story was a documentary on SBS, titled 'Broken English'. The Arrente man, Rupert Max Stuart, (David Ngoombujarra) was wrongly accused and convicted of child rape and murder. He was sentenced to hang. Justice Kirby, (Robert Carlyle) the human rights lawyer defended him and found that he had been verbally abused by police, since he was illiterate and did not speak standard Australian English, he couldn't have written or signed the fluent statement the police 'wrote' for him. The documentary film shows the mistreatment of the Indigenous population by the law and the importance of language in matters of the law.</p>	
	<p><i>Literacy (cineliteracy); ethical understanding; intercultural understanding; personal and social capability; ethical understanding</i></p>	<p>Play: Enoch, W & Mailman, D. (2001) <i>The seven stages of grieving</i>. London: Methuen.</p> <p>Hooper, C. (2009) <i>The tall man: death and life on Palm Island</i>. Camberwell, Vic: Penguin. The tall man is a non-fiction work about the Palm Island death in custody.</p> <p>Poetry: Morgan, J. (1997) Colour of my mother's skin (that I will never hide) in K. Reed-Gilbert (Ed.) <i>Message Stick</i>. Alice Springs: Institute for Aboriginal Development Press.</p>

EXPLORING INDIGENOUS REPRESENTATIONS IN AUSTRALIAN FILM AND LITERATURE FOR THE AUSTRALIAN CURRICULUM

<p><i>Rabbit proof fence</i> (Noyce, 2002)</p> <p>Drama (Years 8-10)</p>	<p>The film <i>Rabbit-proof fence</i> is based on this true account of Doris Pilkington's mother Molly, who as a young girl led her two sisters on an extraordinary 1,600 kilometre walk home (Pilkington, 2002). Under Western Australia's removal policy of the 1930s, the girls were stolen from their Aboriginal families in Jigalong, in outback Western Australia and transported halfway across the state to a remote settlement at Moore River. The girls Molly (Everlyn Sampi), Daisy (Tianna Sansbury) and Gracie (Laura Monaghan) miss their mothers and are forced to adapt to a strange new world, in which the use of their first language is forbidden. They attempt the seemingly impossible and courageously escape the oppressive mission. The film traces their epic journey of the girls' survival, driven by their hope of finding the "rabbit-proof fence" to guide them home to their families.</p>		
	<table border="1"> <tr> <td data-bbox="435 801 742 1216"> <p><i>Literacy (cineliteracy); ethical understanding; intercultural understanding; personal and social capability</i></p> </td><td data-bbox="742 801 1406 1216"> <p>Short story: Ward, Christine, (1997) "Rose" in <i>Message Stick</i> p.83. This is a story about a young girl being taken away from her family to boarding school.</p> <p>Plays: Harrison, Jane. <i>Stolen</i> (2007b) Strawberry Hills, N.S.W: Currency Press.</p> <p>Winmar, D. (2002) <i>Aliwa</i>. Sydney: Currency Press. Aboriginal sisters confront their past, where their mother tried desperately to protect them from being taken by authorities.</p> </td></tr> </table>	<p><i>Literacy (cineliteracy); ethical understanding; intercultural understanding; personal and social capability</i></p>	<p>Short story: Ward, Christine, (1997) "Rose" in <i>Message Stick</i> p.83. This is a story about a young girl being taken away from her family to boarding school.</p> <p>Plays: Harrison, Jane. <i>Stolen</i> (2007b) Strawberry Hills, N.S.W: Currency Press.</p> <p>Winmar, D. (2002) <i>Aliwa</i>. Sydney: Currency Press. Aboriginal sisters confront their past, where their mother tried desperately to protect them from being taken by authorities.</p>
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<p><i>Satellite boy</i> (McKenzie, 2013)</p> <p>Drama (Year 8-10)</p>	<p>Catriona McKenzie's directorial feature debut is a moving and uplifting story about a young boy's journey to save his home and realise his own identity. <i>Satellite Boy</i> features a 12 year old Aboriginal boy, Pete, (Cameron Wallaby) who lives with his elderly grandfather, Old Jagamarra (Gulpilil). He lives in the abandoned outdoor cinema in the dusty, outback town of Wyndham. When the building is threatened with demolition, Pete sees his world in jeopardy and runs way to the city. He is joined by his friend Kalmaln, (Joseph Pedley) who has his own reasons for leaving the outback town. Together the boys travel through the magnificent Kimberley country and when they get lost in the bush, Pete has to remember some of the old Aboriginal bush skills his grandfather taught him for them to survive.</p> <p>The landscape is beautifully shot and evokes the Indigenous spiritual connection to land. <i>Satellite boy</i> is like a fable, revealing a world torn between old and new, tradition and development, nature and technology. This story celebrates the importance of family, friendship and cultural and spiritual identity, <i>Satellite Boy</i> is captivating and affecting.</p>		
	<table border="1"> <tr> <td data-bbox="435 1832 742 1982"> <p><i>Intercultural understanding; personal and social capability</i></p> </td><td data-bbox="742 1832 1406 1982"> <p>Catriona McKenzie also worked on the <i>Redfern Now</i> TV series (see synopsis).</p> <p><i>Yolngu Boy</i> (see synopsis above)</p> </td></tr> </table>	<p><i>Intercultural understanding; personal and social capability</i></p>	<p>Catriona McKenzie also worked on the <i>Redfern Now</i> TV series (see synopsis).</p> <p><i>Yolngu Boy</i> (see synopsis above)</p>
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EXPLORING INDIGENOUS REPRESENTATIONS IN AUSTRALIAN FILM AND LITERATURE FOR THE AUSTRALIAN CURRICULUM

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ETAQ PATRON'S MESSAGE

Professor Catherine Beavis

Griffith University

Dear ETAQ members,

Reading the journal of our sister professional association, the Australian Literacy Educators Association, I was interested to come across an article recently, in issue 2 for this year of the Australian Journal of Language and Literacy, entitled: 'The everyday practices of teachers of English: a survey at the outset of national curriculum implementation' (Vol 36 no. 2 pp. 111–120).

The paper, by James Albright, Lisa Knezevic and Lesley Farrell, reports on a survey of over 350 English teachers, primary and secondary, undertaken as part of a larger research project looking at how the Australian Curriculum in Maths and English is being taken up in different states. It's an interesting article on many counts, and canvasses many issues raised in relation to National curriculum.

One aspect that struck me in particular, with respect to the 'everyday work' we do was the picture they presented of what resources the teachers in their survey used in their long and short term planning of curriculum, and the balance they struck between materials and information developed at school level and those developed elsewhere. Teachers were asked about the kinds of resources they used. Examples of the kinds of resources teachers were asked about included materials developed by individuals or teams at their own schools, state curriculum or syllabus documents, school developed materials, commercial publications, ideas and curriculum materials gleaned from the web, Australian Curriculum (ACARA) documents and professional association materials. Other 'resources' included assessment results – their own assessments, school-based assessments, state-based assessments and Naplan.

There were some fascinating patterns in what people drew upon for their long or short term planning (whether planning for a whole term or whole year, on the one hand, or for a shorter period or a single unit on the other). What was particularly striking, however, was the importance of school-based resources in both instances. The resources cited most frequently included results of their own assessments, materials developed by individuals or teams at the school, state curriculum documents, web-

based materials and ideas, and school developed materials. As the discussion notes, 'three out of five of these resources are generated in-school' with teachers 'paying attention to resources that are highly related to their specific school and/or class context' (p.115). When there was disagreement or uncertainty about what to teach, teachers turned to experienced colleagues and official curriculum documents to reach a resolution.

I wonder whether this is your experience. A number of things struck me on reading about these trends. One was the tremendous importance we place on what happens in our own school, and on our own experience, and those of our colleagues, in preparing curriculum for students. The collegiality and sharing of resources reminds me of the magpie-like nature of much of our work as English teachers, picking up good ideas, and sharing, adapting and adding to them as we go. It also prompted me to think, however, of the other resources, guidelines and materials out there that were less popular, less called upon – things coming from outside the school such as Australian curriculum support materials, those developed at state or territory level, and those on offer from the professional associations. If you are reading *Words'Worth* you know already some of the riches on offer through ETAQ, AATE and related associations, not to mention a wide range of cultural institutions and online repositories. They're worth pursuing.

As we move into this last quarter of the year, and the planning that comes with it for 2014, it's worth reminding ourselves of the wider context in which we work, within and across the state, and nationally.

Happy teaching and best wishes,
Catherine Beavis

LISTENING TO THE STOLEN GENERATIONS: INCORPORATING INDIGENOUS AUSTRALIAN PERSPECTIVES IN SENIOR ENGLISH THROUGH JANE HARRISON'S *STOLEN*

Katie Lipka

Teacher / Indigenous Literature Project
St Laurence's College, South Brisbane



The National Curriculum mandates that Indigenous Australian and Torres Strait Islander perspectives *must* be taught across subject areas. Our responsibilities in English include that “*all students will develop an awareness and appreciation of, and respect for the literature of Aboriginal and Torres Strait Islander Peoples*” and “*will be taught to develop respectful critical understandings of the social, historical and cultural contexts associated with different uses of language and texts associated*” (ACARA, 2011, emphasis added). At a school which currently has no permanent Indigenous Australian or Torres Strait Islander staff, how can English teachers approach this task in class and assessment, without appropriating the cultures of others? How can they negotiate texts with students and maintain respect and empathy in learning environments, on a topic which is controversial, subject to racial stereotyping and often emotionally charged?

The following approaches and resources were used in workshops delivered at the 2012 ETAQ State and this year's National AATE/ALEA Conferences, under the title, *Listening to the Stolen Generations*. The workshops attempted to offer a practical approach to the above challenges, based on units taught at St

Laurence's College, South Brisbane, from 2011 to 2013. These teaching and learning experiences have been applied across Middle and Senior Schooling, with a more particular focus on assessment for Senior Authority English.

Year 11 English: Personal and Cultural Identities — Australian Cultural Identity

Students at St Laurence's College begin the Authority English course, by considering their personal and cultural identities within the Australian context. A range of historical and contemporary identities are considered in Term 1, with a specific focus on male identity, as that which still underpins representations and perceptions of Australian culture today: from the surfer to the Anzac; the immigrant to the bushman; *Priscilla Queen of the Desert* to the bogan; the metrosexual to the male identities of First Nations Australian men. A variety of genres is considered in this study, including film, poetry, photography and art, news articles, advertising and prose.

In second term, classes examine the use of these representations through a range of Australian plays. Increasingly, alongside the works of other Indigenous Australian writers, students have focused on Jane Harrison's play text *Stolen*

LISTENING TO THE STOLEN GENERATIONS: INCORPORATING INDIGENOUS AUSTRALIAN PERSPECTIVES IN SENIOR ENGLISH THROUGH JANE HARRISON'S *STOLEN*

(1998). Their assessment, which centres on print media and dramatic performance, and other learning experiences have allowed them to develop a stronger appreciation of Indigenous Australian culture, past and present; their nation's history; and the value of hearing the stories of Australia's first families.

Why Choose a Text on Stolen Generations: Jane Harrison's *Stolen*?

More representations of Indigenous Australian and Torres Strait Islanders must be considered in classrooms, than those which deal solely with their disempowerment. It has long been recognised, however, prior to *The National Apology* in 2008, that acknowledgement and understanding of the trauma and ongoing effects of Stolen Generations policies and practices, is critical to Australia's ability to reconcile with Indigenous Peoples. *The Royal Commission into Aboriginal Deaths in Custody* (1991) explicitly stated the clear links between this history of institutionalised racism, neglect and abuse, and "the disadvantaged position of Australia's Indigenous Peoples" (RCIADIC, 1998). Included in this document was a statement on the role of teachers, entitled "Educating for the Future", which articulated the need for us "to teach the curriculum which reflects those matters"; to not omit the impacts of this "sad story" (RCIADIC, 1998).

Jane Harrison's *Stolen* is a play based on these true and collective experiences of Stolen Generations members, including deaths in custody, as told by five characters onstage. Each regress in front of the audience to relive their childhood memories, revealing their distressing pasts and how they continue to haunt them today. It is not hard to justify the teaching of a play which, ten years before the Apology, "galvanised the Reconciliation movement" (Enoch, 2007, p.x) and has been performed internationally since its publication in 1998. Further, it has been listed on both the HSC and VCE Syllabi and is increasingly well resourced. What is challenging, from a teaching perspective, as has been considered for some time at St Laurence's, is that our English staff are non-Indigenous, more particularly, we are 'Whitefellas', and so many of us come from a position of not knowing where to begin with such texts.



As a result, in developing a unit around Harrison's play, several questions were asked about our role as teachers in carrying out this task generally, as well as our responsibilities to the ACARA Mandate. Key questions included: I'm a Whitefella, how do I:

- Teach texts that contain the stories, cultures and languages of the first peoples of this land; which do not belong to me; which have been silenced, misused, disrespected and appropriated across time?
- Teach texts which often contain difficult subject matter: racial prejudice, genocide, physical and sexual abuse, alcohol abuse, mental illness, emotional harm...and are highly political? It should be noted that Harrison's text contains all of these issues and more.
- Maintain my duty of care to my students, Indigenous and non-Indigenous, by ensuring they are not harmed by the experience of discussing these texts, and potentially rethinking Australian identity and history, while also respecting their opinions and experiences? This may involve the opinions of their parents and the wider community.
- Teach students to respect and empathise with the culture and history of peoples, who are still misunderstood, marginalised and racially stereotyped, while allowing them to make up their own minds?

LISTENING TO THE STOLEN GENERATIONS: INCORPORATING INDIGENOUS AUSTRALIAN PERSPECTIVES IN SENIOR ENGLISH THROUGH JANE HARRISON'S *STOLEN*

Teaching as the Whitefella

A guiding premise to answering these challenges at St Laurence's, were words shared with me during my teacher training, from Professor Norman Sheehan, a Wiradjuri man. His statement, that "You cannot know, but you can try to understand", is one that I used to develop the following resolutions; both in working with my English students; sharing the unit with other staff after the first two years of its trial; and in my conversations and other communication with First Nation Australians:

1. I can start with a text, read about and around it, but the answers will not simply be in books. I need to start **yarning** beyond my school community.
2. **I am not the expert here.** There may even be students in my room who are the teachers. What is the cultural heritage of my students?
3. Emotional engagement is not necessarily detrimental. It can be an incredibly empowering and productive. To engage in our history with honesty and integrity, this experience really needs to be **a matter of the heart.**
4. **"Respect"** is a concept we must define, understand clearly and practise in the room, before I can achieve best practice and address the text and associated perspectives.

Other Teachers' Reflections On Teaching *Stolen* at St Laurence's in 2013

"My students were shocked to learn about the sexual abuse that Aboriginal children suffered...[and] were very sympathetic to the characters of Ruby and Jimmy, who experience this type of abuse. In fact, my students seemed to become quite attached to these characters.

...*Stolen* allowed my students to learn a great deal about...the common experiences of the Stolen Generations that were personal, emotional and raw. It allowed them to develop significant maturity on a range of important historical, cultural and social issues.

...As a teacher, *Stolen* provided me with an insight into the experiences of the Stolen Generations in a very personal and emotional way, while also increasing my understanding of this terrible part of history. I also enjoyed observing the positive changes it made in the lives of my students as the unit progressed. I felt that the various learning experiences students participated in, allowed me to bond quite closely with them which was professionally rewarding."

Bree Lyell

Senior & Middle School English/Legal Studies
Teacher St Laurence's College

"[At the beginning of the unit] the boys were often inclined to state that "We just did Aboriginal film", to ask "Why are we doing Aborigines again?" and comment "That's all we do". It was soon clear, however, that they were willing to take on the concepts of social responsibility and awareness, particularly in understanding that the impact of the Stolen Generations is lasting and ongoing; that an apology is certainly not the end of it. They were shocked by statistics on Indigenous health, life expectancy, Indigenous mortality rates, etc. as relevant to and touched on in the play.

Teaching *Stolen* has reinforced the underpinning ethos of social justice prioritised by EREA schools: the boys saw how this could be a lived reality within the English class.

As a teacher, it is a joy to see transformational learning take place; that students remember the questions that always need to be asked are WHY and WHAT IS MY RESPONSE?"

Mary Maroske

Head of Senior English, St Laurence's College

PRE-READING ACTIVITIES

1. Country Collage

NB – FIRST CONSIDER: It is important to know the cultural composition of your class as best you can before completing some of these activities – discussion of Indigenous issues and cultures is to be treated sensitively, and it should be acknowledged that teachers who are non-Indigenous are not the holders of knowledge. Indigenous Australian and Torres Strait Islander

LISTENING TO THE STOLEN GENERATIONS: INCORPORATING INDIGENOUS AUSTRALIAN PERSPECTIVES IN SENIOR ENGLISH THROUGH JANE HARRISON'S *STOLEN*

Your Country

Write down and answer the following questions:

- What country are you from?
- Where are your parents from?
- Where are your grandparents, great grandparents, great great grandparents, great great great....from?



students in your class may actually be the teachers in this case!

Understandably, Indigenous Australian and Torres Strait Islander students may not wish to openly identify themselves and may struggle discussing some subjects. Of course you may have no First Nation Australian students in your class at all. This too is important.

The above exercise can assist students in understanding the term 'Indigenous' more generally, and offer an understanding that all peoples are indigenous to one place or another at some point in their ancestry. It allows you to quickly glean the cultural composition of your class, can be a lot of fun – trends are often evident – and students and teacher can learn about each other in a *safe way*. It also introduces the concept of time and ancestors, and that Indigenous Australian and Torres Strait Islanders have been in one place, generation after generation for millennia. This is not the case for most of us.

If you collate the information on the board in front of students, the shared results can really be quite amazing!

2. Connotations and Denotations: on board brainstorming

What do you think of when you hear the word 'Aboriginal', 'Aborigine', 'Indigenous Australians' or 'First Australians'?

1. Emphasise that students are to draw on what they think of from what they have heard or 'know' from media, family, peers, even what they think personally – HOWEVER, it should be made clear that answers given may

not represent personal opinions, and students should attempt to **SUSPEND JUDGEMENT** for the purpose of the exercise to be effective.

2. Are the word associations on the board positive/negative/other?
3. What can we draw from them?
4. Do we know Indigenous Australians?
5. Do we know of any other Indigenous peoples in the world?
6. What did this exercise show?
7. What might it mean for us as we begin to explore perspectives and texts on Indigenous Australians in class (e.g. *Stolen*)?

3. Defining RESPECT – Think/Pair/Share

Indigenous cultures and peoples in Australia and around the world have not been, and are not always, treated with respect. Students may also have differing experiences and understandings of Indigenous Australians and culture, particularly to do with race.

This exercise helps to ensure that, from the outset, students discuss issues to do with Indigenous and non-Indigenous Australians, and differing belief systems, with **respect**.

It also helps teach better group work skills and behaviour management.

The shared definition of respect can, of course, be revisited and reworked throughout a unit.

1. Without talking, students are to write their own definition of 'respect' in their exercise books. They may wish to consider what respect looks like, feels like, sounds like... A graphic organiser may be of use here.
2. Students then share their definitions in pairs, and modify to improve on their original work.
3. Pairs join to form groups of 4. Repeat the process.
4. Each group nominates a scribe to write their final definition of 'respect' on the board.
5. Discuss the definitions as a class. You may wish to view a dictionary definition at this stage and compare it to the definitions already written down.

LISTENING TO THE STOLEN GENERATIONS: INCORPORATING INDIGENOUS AUSTRALIAN PERSPECTIVES IN SENIOR ENGLISH THROUGH JANE HARRISON'S *STOLEN*

6. Consider how these definitions will apply to class discussions of the text, in sharing perspectives and learning about the perspectives of others.
7. Post the class definitions on the classroom wall and revisit them in future lessons – perhaps start lessons with a review of the definitions before confronting difficult subjects/themes/issues.

You may wish to come up with one definition from those provided by the group. This provides an opportunity for further debate and consideration of the term. You may also consider what 'disrespect' looks like, sounds like, feels like...

In later lessons, you might address the differences between 'sympathy' and 'empathy', both in the context of the play, and Australia's current understanding and treatment of Indigenous Australians. Link these to previous definitions of respect.

Across The Unit

1. Journal Writing

Journal writing is an excellent way for students to deal with what they might be feeling when responding to controversial, upsetting, surprising, and of course, enjoyable experiences and discussions of Indigenous Australian histories, knowledges, cultures and associated texts like *Stolen*.

It can, but does not have to be a regular activity across a unit. Teachers can make a judgement call as to when they would like students to write an entry; so can students.

"I don't know too much about aboriginals, but being forced to study them in every subject irritates the hell out of me. By studying this every year we gain NOTHING new! I would rather study something far more interesting and contemporary instead of the stolen gen, which, trust me, is not contemporary!!! STOP focusing on Australia and look at the bigger picture!!! I'm sure some people don't want to spend their entire lives in this country. Let's study a modern international text!"

St Laurence's Year 11 student
Journal Entry 1
Term 2 Senior English Unit *Stolen* 2011

It can be useful for students to hand in entries. This was made optional and with the potential for writing to be anonymous at St Laurence's. It can help the teacher to better understand how students are engaging with the material – both positively or negatively – so that reflective practice can occur.

"Indigenous Australians were a 'race' who were to die out, because people believed it would happen and tried to make it happen. Given the history of this nation, what Aboriginal Australians have gone through and are going through, they must be some of the strongest and most resilient people in the world. Just look at Aunty Ruthie and all she lost, and yet she holds her head high, and speaks with more pride and heart than anyone I've met. It's time to start believing that they are as deadly as they know they can be. No more Rubys; no more Jimmys".

St Laurence's Year 11 student
Final Journal Entry
Term 2 Senior English Unit *Stolen* 2011

2. The Power of Dialogue: *Stolen*

In studying *Stolen*, dialogue circles have often allowed St. Laurence's students to discuss the play text, and the broader issues and perspectives the text addresses, in a safe, respectful and productive way. While the teacher may act as mediator for dialogue, the purpose of these circles is for students to drive the discussion, suspending judgement of one another's opinions and the cultures, knowledges and histories of others. They also work well with journal writing exercises.

The play text, additional readings, quotations, images...all can be used to focus a dialogue circle.

WARNING: These circles can be extremely productive when managed and set up effectively. They can also be a disaster if there are too many students, or the teacher does not have a strong understanding of how they work. They are not suitable for all groups and should be used with discretion.

Before attempting dialogue circles, it is best to understand their purpose, what they are and are not. The following reading details the

LISTENING TO THE STOLEN GENERATIONS: INCORPORATING INDIGENOUS AUSTRALIAN PERSPECTIVES IN SENIOR ENGLISH THROUGH JANE HARRISON'S *STOLEN*

purpose, intended outcomes and requirements of successful dialogues. Most learning exercises, on the previous pages, were used at St. Laurence's before the dialogue circle was established, or as a prompt for dialogue circles.

Bohm, D., Factor, D. and Garrett, P. (1991). Dialogue: A Proposal. Retrieved 20 August 2013 from http://www.infed.org/archives/e-texts/bohm_dialogue.htm.

3. Binary Opposition in *Stolen*

What's in a name? A lot's in a name!

*'Tis but thy name that is my enemy.
Thou art thyself, though not a Montague.
What's Montague? It is nor hand, nor foot,
Nor arm, nor face, nor any other part
Belonging to a man. O, be some other name!
What's in a name? That which we call a rose
By any other word would smell as sweet.*

– Juliet, Act 2: Scene 2

Language has the power to include people in, or push 'others' out, of social groups.

It can even marginalise members within them.

Victims are those who are misrepresented, or fail to figure at all in the language used.

Sometimes, language is particularly explicit as to who it wishes to exclude, include, reject and accept.

Name-calling and labelling, for example, exist as part of public, everyday language and can be found in the school ground, the workplace, on the street, in the media...even in parliament!

Checkout the following list of labels as used today.

What is their function? Can you see any trends here? Do you use any of these? When? Where? Why?

GENERATION Y	Teen	<i>Slut</i>
Hipster	FOB	RANGA
GOTH	Hottie	STUD
Retarded	<i>Gay</i>	Blonde
Douch	Baby Boomer	Abo
NERD	White	

The English language offers wonderful variation for writers and speakers to express ideas. For example, think of the number of ways in which you can write the verb 'walk': one could amble, stroll, pace, trot, stumble, dawdle, stride, waddle down a pavement (and I'm sure we could think of more options here!).

It is a language which **can also be quite limiting, however, in how it describes**. To illustrate this point, think of the word 'love'. There are many words similar to love, but few actually capture the concept accurately. As a result, only one term is used to describe the love between a mother and their child, two lovers, love for a pet, love for a friend, even love for country. Some meaning is lost in applying these singular terms.

In a similar way, English is often socially exclusive due to its construction around binary oppositions.

Binary oppositions are structural features encoded in texts and reading practices – in the use of language. They are patterns of opposing concepts or ideas which work to reproduce a set of beliefs or values and they **serve particular interests**. They sometimes position one side as positive and the other as negative, and in turn, exclude other ways of being; there is no room for grey areas. E.g. black and white, masculine and feminine, man and nature, old and young...

This use of language does not only represent a trend, but also a mindset: language is the product of our thinking, and shapes our ability to explain and imagine how our world functions and should function.

Read pages 3-4 of *Literacy Terms: A Practical Glossary* (Moon 2001) to add to your understanding of the concept of binary opposition.

Based on your reading, what effects do binary oppositions have on texts and our thinking?

- ◆ _____
- ◆ _____
- ◆ _____
- ◆ _____

LISTENING TO THE STOLEN GENERATIONS: INCORPORATING INDIGENOUS AUSTRALIAN PERSPECTIVES IN SENIOR ENGLISH THROUGH JANE HARRISON'S *STOLEN*

Sista Roots recognised problems that can arise from language, when it describes the world using binary oppositions. Access her poem Dictionary Black Trap online to answer the following questions (http://www.web.mdx.ac.uk/runnymede/teaching/Education/Edu_poem2.htm).

1. Draw 2 columns on a clean page. In the first column, write down all of the words in the poem that are associated with 'black' or 'blackness'. In the second column, write down all of the words that are associated with 'white' or 'whiteness'.
2. Are there any words in these columns that you are unfamiliar with or of which you do not know the origin? Look them up and write the details down.
3. What is this poem trying to say about the English language? List 3 points.
4. What does the poem refer to when talking about the "Oxford Concise"?
5. Where do you think Sista Roots is from? Justify your answer using the text.
6. What form of poetry is this – sonnet, elegy, ballad, free verse? Why do you think Sista Roots chose this form? Note: this is also a choice in language use!

Author's Details

I am a teacher of Senior and Middle School English and Geography at Saint Laurence's College, South Brisbane. In my current role, I work to source and create texts, curriculum resources and ties to community within my departments, in relation to Indigenous Australian and Torres Strait Islander perspectives and the National Curriculum.

For the ACARA Mandate to have positive outcomes, we all need to share the journey. Please feel free to contact me about the work we have been undertaking at St Laurence's, should you have any questions.

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Community Resources

Reading for Reconciliation

Kuril Dhagun Indigenous Knowledge Centre
Level 1 / State Library of Qld
Cultural Centre, Stanley Place, South Bank
www.readingforreconciliation.org.au

Aboriginal and Torres Strait Islander Learning and Engagement Centre Library

47 Kittyhawk Avenue, Inala Qld 4077
Ph: 3372 5066

Link-Up Qld Aboriginal Corporation

3–5 Reed Street, Woolloongabba Qld
<http://www.link-upqld.org.au/>

First Nations Australia Writers' Network

Follow on Facebook at: <https://www.facebook.com/FirstNationsAustraliaWritersNetwork>

The Ration Shed Museum, Cherbourg Qld

www.rationshed.com.au
rationshed@westnet.com.au

Texts for Further Consideration

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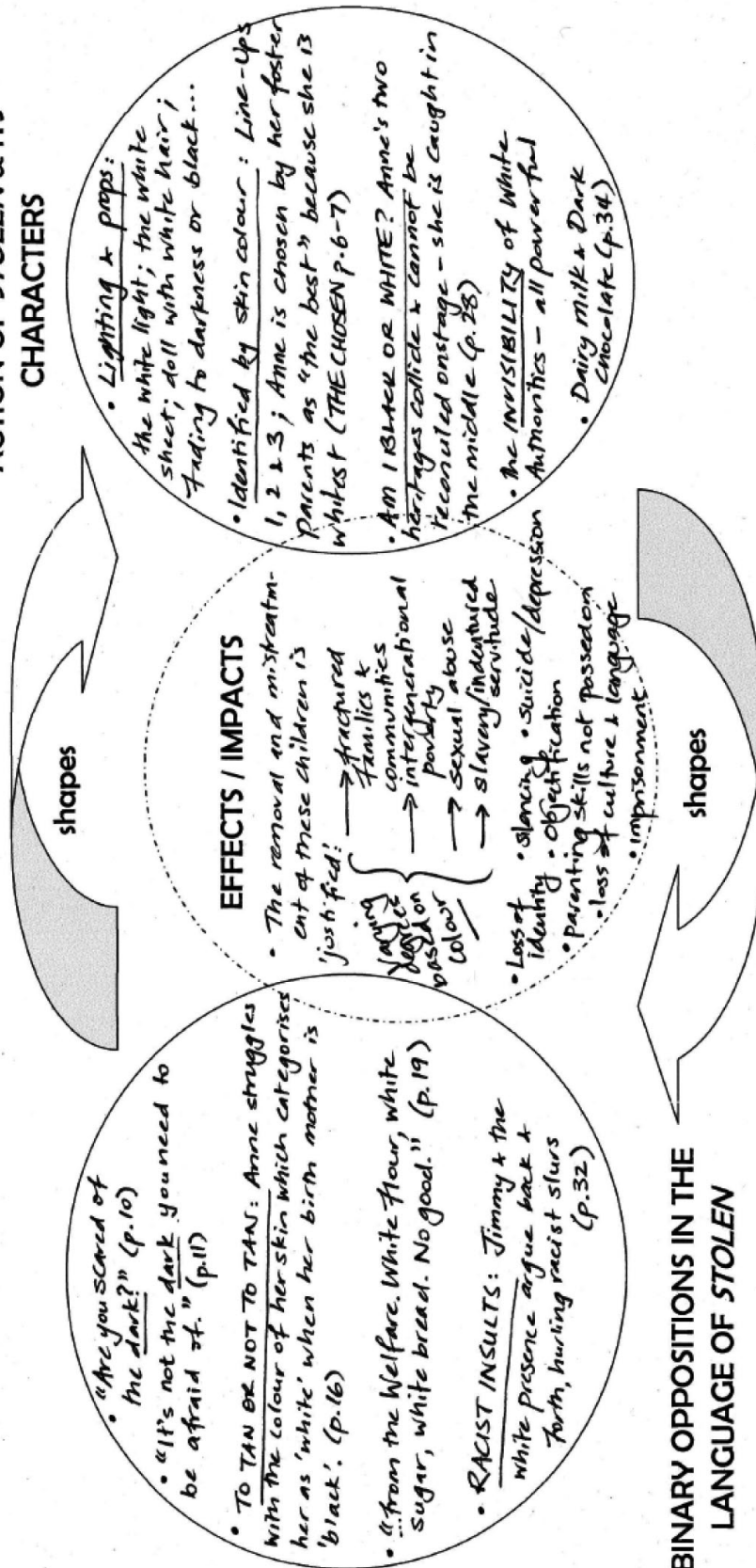
Sista Roots. (1987). Dictionary Black Trap. *Runnymede Collection: Teaching Resources at Middlesex University*. Retrieved 30 August from http://www.web.mdx.ac.uk/runnymede/teaching/Education/Edu_poem2.htm#.

LISTENING TO THE STOLEN GENERATIONS: INCORPORATING INDIGENOUS AUSTRALIAN PERSPECTIVES IN SENIOR ENGLISH THROUGH JANE HARRISON'S *STOLEN*

In understanding that language is shaped by society and in turn, shapes the societies in which we live, **list how binary oppositions and associated thought patterns feature in Jane Harrison's *Stolen***. Use the schematic below to record your findings, including the effects of language and perception on the characters and their actions. Consider both Indigenous and Non-Indigenous characters and make sure you include page numbers for future reference.



BINARY OPPOSITIONS IN THE ACTION OF *STOLEN* & ITS CHARACTERS





RIGOUR AND ENGAGEMENT IN VOCATIONAL ENGLISH CLASSROOMS

Julie Arnold and Lynda Wall

Corinda State High School/St Aidan's Anglican Girls' School

“[Some] assert that an individual's intelligence is a fixed quantity which cannot be increased. We must protest and react against this brutal pessimism.”

Alfred Binet, inventor of the original IQ test, 1909¹

“The implication of our present findings is that an individual's strengths and weaknesses in skills relevant to education and employment are still emerging or changing in the teenage years.”²

THE CONTEXT

For most senior students of English in Queensland, there are two options: English and English Communication. English Communication is the subject of choice for those who don't engage in a university pathway. It is widely regarded as the poor cousin of Authority English, where the assessment stakes are high and the human resources are targeted. In contrast, the goals for students of English Communication can have the effect of reducing it to safety net status. It doesn't have to be that way. We have a syllabus document in the English Communication SAS that provides practical, potentially empowering contexts (Work, Community and Leisure) for learning about language and engaging in critical, every day and multimodal literacies.

While it is not true that all students who enrol in English Communication do so because they don't have the ability to be successful in Authority English, it is probably true that many don't read and write well, much less enjoy the process. Somewhere along the line, there are important gaps in both skill and engagement. The English Communication course is a potentially rich platform for learning, but students and their teachers need to explicitly address these gaps. It is our experience (as teachers and authors of the English in Practice Workbooks) that the combination of strong

routines for literacy learning, strategies to support reading for meaning, and a willingness to embrace critical literacy with this cohort are important ways to tackle the problems of engagement and rigour in English Communication.

ROUTINES FOR LITERACY

The power of effective routines and skills practice in combination with high expectations has been well-documented by educational researchers from Hattie (*Visible Learning*)³ to Lemov (*Teach Like a Champion*)⁴ and Marzano (*The Art and Science of Teaching*)⁵. They are the structures and processes that, used over and again, form the backbone of learning culture in the classroom.

Harnessing the power of routines is an important part of what good teachers do instinctively. Thus, none of the strategies suggested here are new. Sentence combining, for example, was first documented by Combs and others in the seventies⁶ and its efficacy has continued to be evaluated positively by contemporary researchers.⁷

A Frayer model (Fig 1) for vocabulary instruction has an even longer pedigree. Developed by Dorothy Frayer and her colleagues in 1969,⁸ this simple graphic organiser for learning concepts is not only supported by evidence; it has been proven by generations of teachers who can see that it works. Such sensible strategies become routine, as opposed to novelty, partly because of their efficacy and partly because they are straightforward enough to become routine

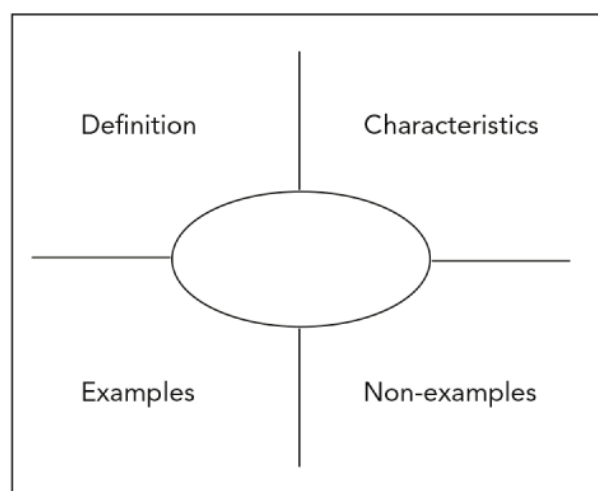


Figure 1: Frayer Model

in the first place. It is this characteristic of being able to become part of the fabric of the classroom that allows them to ultimately be more than mere routine in the hands of the effective practitioner.

Take the PEEL routine (Fig 2) for paragraph writing used in English in Practice. Perhaps your school TEELs rather than PEELs, or even hamburgers, but no matter. Whatever acronym or metonym you use will work at some level as a basic routine. Even its most formulaic use supports struggling students to make meaning in their writing through a highly structured approach, and it can be easily implemented as a common language across a school. However, at its best – layered and recycled to become a more generative strategy – it is a powerful way for students to work towards the independent and skilful communication of ideas through the reading and writing process.

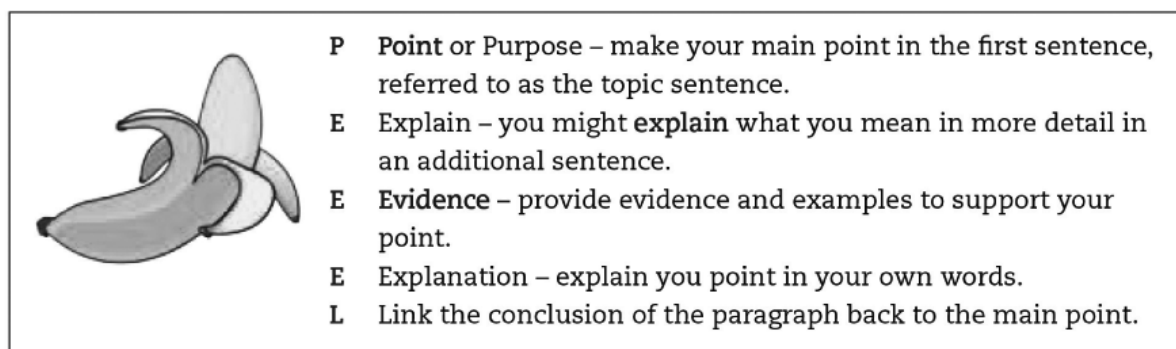
Marzano, in *Building Background Knowledge for Academic Achievement* (2004) further suggests “This approach is also consistent with Taba’s (1962) notion of a “spiralling” curriculum, in which concepts are introduced at a surface level in the early grades and then revisited at the higher grade levels, where detail and breadth of understanding are cultivated.”⁹ It seems there’s nothing new under the educational sun; the influential concept of the spiral curriculum was first proposed by Jerome Bruner, some 40 years earlier.¹⁰

The message is clear: efficacious routines for learning should be applied and exploited by teachers in classrooms. Academic research supports it and reflective practice in the classroom legitimises it.

READING FOR MEANING

Imagine a toddler watching an adult sit down to read a novel. The adult opens the book, stares at a page for a while and then turns over. Nothing is said and there are no pictures. For the toddler, the reading process is invisible and thus incomprehensible. It is only when the adult reads aloud to them, engaging in conversation about what is read, that the idea of books containing stories makes some sort of sense. It is later still that the idea of reading as a private, silent pursuit rather than as a shared, spoken experience develops.

Our older students are not toddlers; however, there are elements of the reading process that very likely remain invisible to them. As texts become more complex at the upper end of



ACTIVITY

1 Here's a paragraph about success.

- PEEL it by drawing lines between the different sections of the paragraph in the left hand column.
- Give it a title.



PEEL	Title: _____	Spotlight on language
<p>Point with two extra sentences to explain.</p> <p>E+E (Evidence & Explanation)</p> <p>E+E</p> <p>E+E</p> <p>Links us back to the purpose of this paragraph.</p>	<p>Bill Gates once said that "All successful people have vision. They have the ability to see clearly what they want before it exists."</p> <p>All of the successful people I have known and studied have had that ability. Ray Kroc, founder of McDonalds, had a vision of what McDonalds could be. He saw McDonalds as an international franchise operation dominating the world of fast food. Likewise, Bill Gates could see that the future of computers was in the software, not in the hardware. Bear in mind that he saw this at a time when IBM dominated the world of computers with computers the size of houses and where an apple was something that grew on a tree. In the 1950s, another famous success story, Walt Disney, saw a place called Disneyland, where people would come from all over the world to play. He saw this in a world where amusement parks were tacky places. So what's your vision? Once you are clear on what you want, you're half way there.</p>	<p>Adverbs like 'clearly' scale up the force of meaning.</p> <p>Repetition of 'vision' words helps hold the argument together.</p> <p>Attribution – by quoting Bill Gates and claiming that he has 'known and studied' people, the writer sets himself up as an expert, then refers to a string of experts to support his main idea.</p> <p>Text connectives connect sentences across the paragraph.</p> <p>The rhetorical question here takes us back to the point.</p>

Source: *Bill Gates on Success*, abridged extract, Evan Carmichael

Figure 2: PEEL Routine

RIGOUR AND ENGAGEMENT IN VOCATIONAL ENGLISH CLASSROOMS

the school system, it is up to teachers to model the way texts are processed by the brain. We know that student metacognition – thinking about their thinking processes – is a highly effective strategy (Hattie, *Visible Learning*, 2009).¹¹ Previewing, including identification and classification of the types of questions to be addressed, assists metacognition. Part of the work of the previewing process, is to establish a purpose for reading and to convince sometimes reluctant readers of the worth of that purpose; we need to address both the ‘why’ and the ‘how’ of reading. It helps that in Vocational English courses the reading matter usually relates directly to a relevant contemporary context. Texts include business documents, advertisements, informational websites, song lyrics, graphic novels and emails. Beyond text choice, however, the teacher needs to establish more specific purposes. For example, is an email being read to identify clients’ needs? Are the song lyrics relevant for use in a planned marketing campaign? Does the government regulation prohibit firing a particularly noxious employee? Guided reading activities which make the metacognitive processes visible help hook students into the significance of the text and focus their reading.

One of the best guided reading strategies around is the Three Level Guide (Fig 3). Established by Herber (1978) in *Teaching Reading in the Content Areas*¹² and refined by Morris and Stewart-Dawe¹³, the Three Level Guide guides reading through a series of true-false questions. Level One questions can be answered by explicit statements made in the text; Level Two asks students to make inferences; Level Three asks questions about the text’s ideology and world view. The true-false answer is supported by

having the students identify relevant evidence to justify their decisions and by pair-share type discussions. The thoroughness of this approach is rewarded by the student’s higher level of understanding of both content and of reading processes. It makes visible to the student the thinking that is required.

How do students who don’t have well-developed academic tools even begin to know how to make a text useful? Many Voc Ed classrooms contain students for whom reading is a forced march through an impenetrable forest of dense vocabulary and complex syntax. A good organiser provides a map of the terrain. As Marzano et al report, “Many psychologists adhere to what has been called the ‘dual-coding’ theory of information storage. This theory postulates that knowledge is stored in two forms – a linguistic form and an imagery form... The more we use both systems of representation – linguistic and non-linguistic – the better we are able to think about and recall knowledge... It has been shown that explicitly engaging students in the creation of non-linguistic representations stimulates and increases activity in the brain.”¹⁴

The process is transformative in nature, helping students identify relevant information, make connections, and visualise the material. Organisers come in many forms: webs, cause and effect charts, double-bubbles (Fig 4). One particularly useful organiser is the observation-inference-conclusion diagram (Fig 5) used in English in Practice which, when flipped upside down, becomes a useful plan for a PEEL paragraph.

Explicit teaching of summarising is another skill strongly advocated by the literature (see Hattie et al 1996;¹⁵ Marzano et al 2001).¹⁶ Students are regularly asked in all subject areas

		TRUE	FALSE
Level 1	In the past, White Cliffs had a population of six thousand, five hundred people.		
	The hospital, the newspaper and the library have all closed.		
Level 2	The landscape of White Cliffs was once a tourist attraction.		
	Mars is more attractive than White Cliffs.		
Level 3	White Cliffs has been abandoned by people, businesses and governments.		
	The mental health of people living in communities like White Cliffs should be a priority for service providers.		

Figure 3: Three Level Guide

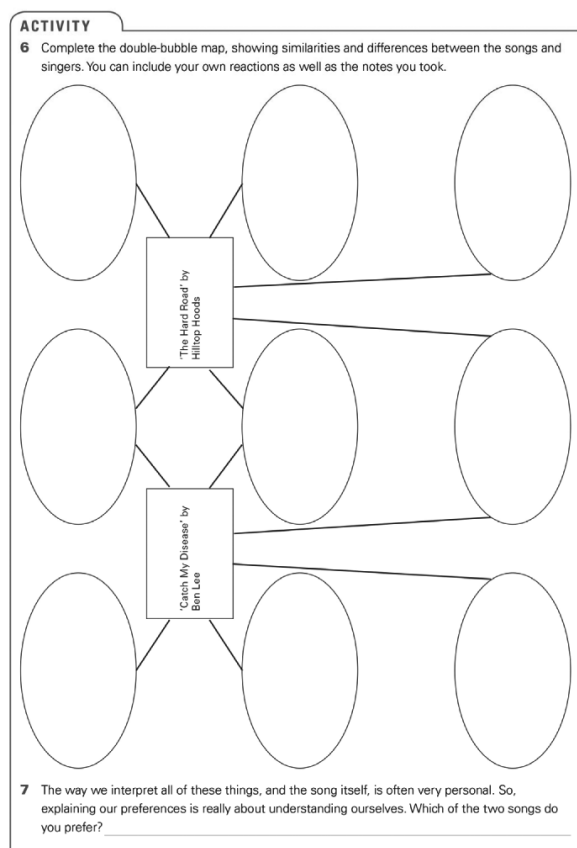


Figure 4: Double-Bubble Map

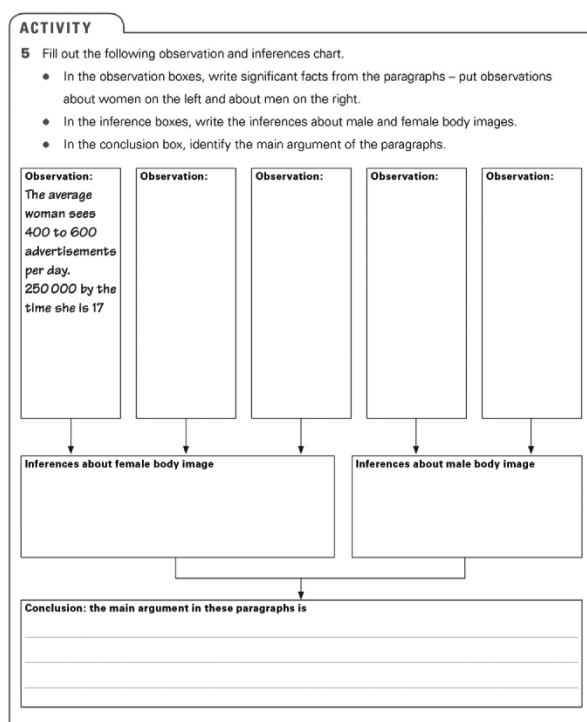


Figure 5: Observation - Inference - Conclusion Diagram

to summarise or to identify the main idea. For many English Communication students, the process of summarising – identifying what to include, what to condense and what to exclude – is not obvious. Voc Ed English can become a place where these questions can be explicitly addressed, offering students a skill transferable to other areas of study, and to the workplace, in the community and for leisure.

LANGUAGE AND CRITICAL LITERACY

Students of English Communication in Queensland are fortunate that our studies authority does not exclude them from critical literacy. In the study guide objectives and exit criteria we find...

Students develop and apply knowledge of how people's different values, beliefs and attitudes influence meaning. In interpreting and constructing texts they demonstrate this through:

- *exploring different representations of people, places, events and concepts in texts*
- *considering cultural assumptions, values, beliefs and attitudes in texts*
- *considering how language choices can invite readers, viewers and listeners to take up positions in relation to texts*
- *making language choices to invite readers, viewers and listeners to take up positions in relation to texts.*

This is where English Communication becomes truly engaging. The contextually based nature of the course ensures that students are being asked to think through and critique key ideas relating to their own experiences and their communities. For some of our students, thinking about how they are being represented and challenging those representations will be one of the most relevant and important academic activities they engage in before leaving school. Critical literacy is concerned with the ways writers/readers promote and naturalise certain viewpoints, and make and graduate evaluations in texts. For Voc Ed students this might include considering the cultural representations and stereotypes

RIGOUR AND ENGAGEMENT IN VOCATIONAL ENGLISH CLASSROOMS

in ads, in media reporting, and in films, songs and graphic novels. When taught with rigor, critical literacy offers a method for arriving at logical, well-supported conclusions which can be communicated with others; at its heart this is self-advocacy. And it can certainly be fun – controversy is invigorating.

Becoming critically literate is a process rather than a 'go to' instruction; 'analyse and evaluate these representations...' is unlikely to provoke much in the way of a response unless it has been carefully scaffolded. Students first identify that texts serve specific purposes in specific contexts. This is, of course, intrinsically linked to the process of guided reading, as discussed earlier. The idea of audience and context can be taught by analysing language and images for suitability; will a particular song work for a wedding? Should formal language be used when addressing a business client? Can the website be trusted to give reliable information about a travel destination?

The process builds to understanding the language of analysis and evaluation, including language relating to visual literacy. Students identify modal terms, statements of judgement and affect. Scaffolded activities work through close exercises and language classification and scaling, to having students use carefully chosen evaluative language in their own writing, speaking and creating. It isn't necessary to bludgeon students about the head with grammar in order to introduce some useful grammatical resources for evaluating texts.

ENGLISH IN PRACTICE

The process of writing the English in Practice workbooks has taken us through much of the literature and back into the classroom to trial various activities with our students. We have been even further convinced that it is possible to bring rigor and engagement to students who may have regarded their English studies as a form of marking time. The connections amongst routines for literacy, reading for meaning and critical language and literacy practices, operating in a contextually relevant framework, have given us confidence that we can achieve rigour and

engagement for improved student outcomes in the vocational English classroom.

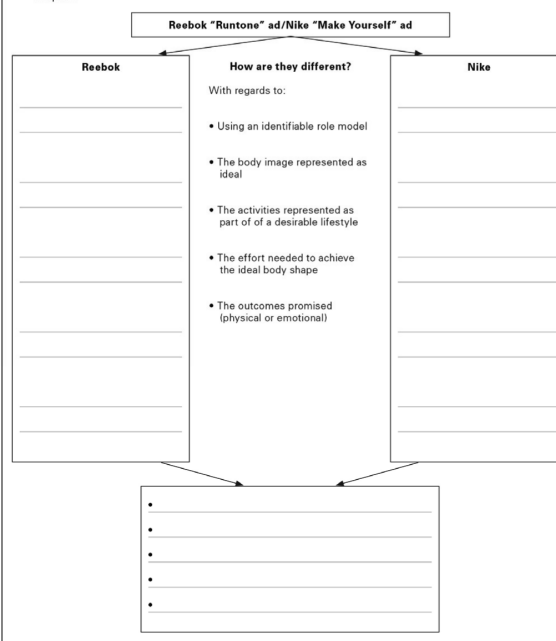
ACTIVITY

- 3 Highlight the emotive verbs in the basketball team's vision statement, above.
- 4 Choose five of the verbs from the list. Graduate them from the strongest to weakest.

Scaffolded Activity

ACTIVITY

- 3 Use the following Compare/Contrast diagram to compare the Nike and Reebok ads from this chapter.



Compare/Contrast Diagram

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- ³ John Hattie, *Visible Learning: A Synthesis of over 800 Meta-Analyses Relating to*

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- ⁴ Doug Lemov, *Teach Like a Champion: 49 Techniques that Put Students on the Path to College* (San Francisco CA: John Wiley & Sons, 2010).
- ⁵ Robert J. Marzano, *The Art and Science of Teaching: A Comprehensive Framework for Effective Instruction* (Alexandria VA: Association for Supervision and Curriculum Development, 2007).
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- ¹⁰ Jerome Bruner, *The Process of Education* (Cambridge MA: Harvard University Press, 1960): 11-16.
- ¹¹ John Hattie, *Visible Learning: A Synthesis of over 800 Meta-Analyses Relating to Achievement* (New York: Routledge, 2009).
- ¹² Harold L. Herber, *Teaching Reading in Content Areas* (Englewood Cliffs NJ: Prentice-Hall, 1970).
- ¹³ A Morris & Nea Stewart-Dore, N. *Learning to Learn from Text. Effective Reading in the Content Areas* (North Ryde, NSW: Addison-Wesley, 1990).
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- ¹⁵ John Hattie, John Biggs and Nola Purdie, "Effects of Learning Skills Interventions on Student Learning: A meta-analysis," *Review of Educational Research* 66 (1996): 99–136.
- ¹⁶ Robert J. Marzano, Debra J. Pickering and Jane E. Pollock, *Classroom Instruction that Works: Research-Based strategies for Increasing Student Achievement*, (Alexandria VA: Association for Supervision and Curriculum Development, 2001): 72.



THE ULTIMATE SHAKESPERIENCE

PART ONE: SHAKING UP STRATFORD-UPON-AVON

Natalie Fong

Citipointe Christian College and Shakespeare's Globe, London

*Under the greenwood tree,
Who loves to lie with me
And tune his merry note,
Unto the sweet bird's throat;
Come hither, come hither, come hither.
Here shall he see
No enemy
But winter and rough weather.*

William Shakespeare,
As You Like It (II.v.1-4)

Greetings from London!

When I left Brisbane for London in December last year to embark on a "gap year" (as my students called it), I never imagined that I would end up in two places associated with the Bard, William Shakespeare. After a challenging term teaching an unfamiliar curriculum in an inner-city East London school, I decided to take a break from teaching. I was given the immense



Sweet swans of Avon heading for Holy Trinity Church, where Shakespeare is buried



William Shakespeare welcomes visitors to Stratford's Public Library

privilege of an internship in the Education department at the Globe Theatre. I finish my internship this November, so will write a fuller account about it next time. The focus of this article is the highly enjoyable weekend I spent in the Bard's hometown, Stratford-upon-Avon, attending the National Association for the Teaching of English (NATE) Annual Conference, from June 28-30.

Trees figure greatly in Shakespeare's romantic comedy *As You Like It*, as lovers and family members pursue each other through the Forest of Arden (also the maiden name of Shakespeare's mother). What better place for hundreds of English teachers to gather and brood about the Bard, but that closest to his heart, where he was born and died - Stratford-upon-Avon, the leafy Tudor Warwickshire market town.

One of Shakespeare's many epithets, given in memoriam by friend and contemporary Ben Jonson, is "the sweet swan of Avon", and indeed swans can be found in abundance traversing the Avon River, which winds through the town. The Bard is the chief industry of Stratford; even the ice-cream vans are in on it! Shakespeare is also compulsory in the National Curriculum here (and enjoying increased exposure).

THE ULTIMATE SHAKESPERIENCE — PART ONE: SHAKING UP STRATFORD-UPON-AVON

The attendance at the conference of teachers from other countries proves Shakespeare's universality and ability to unite people from around the globe. I met teachers from Spain, Norway, remote parts of the UK such as Norfolk and the Isle of Wight, and even a teacher who had taught in Brisbane.

This year's 50th anniversary NATE Conference, hosted by the Holiday Inn, was titled "The time is out of joint: English under pressure". Just as England was going through tumultuous change in Shakespeare's time, so too is the teaching of English in Britain now. This includes the prospect of a frighteningly sketchy new National Curriculum for English due for delivery in September 2014 (who doesn't know that feeling?), and hotly debated proposals made by the rather unpopular Education Secretary Michael Gove (including giving all schools the power to set their own term dates, for example, shortening the six-week summer holiday).

There is the fear that the loosening of government control over schools, sanctioning the rise of academies and free schools, may even make the National Curriculum redundant – slightly alarming given that Australia has followed its mother country by introducing one. And all of this coupled with intense monitoring of student results and the constant fear of Ofsted school inspections! Such apprehension and uncertainty fostered instant solidarity amongst the teachers and teacher educators who attended the conference.

Networking was also helped by the great activities which were organised. These were some of the highlights:

KEYNOTE SPEAKER: Professor Stanley Wells, Honorary President, The Shakespeare Birthplace Trust

When I heard Professor Wells speak at the Globe earlier this year, I was deeply impressed not only that at 83 years of age this world-renowned Shakespeare scholar was still incredibly energetic in sharing his extensive scholarship, but also that he was an avid Twitter user. Who says you can't teach an old dog new tricks (or that an old dog can't teach new tricks)?

On this occasion, delivering the third Harold Rosen Lecture, Professor Wells was again erudite and entertaining, using his keynote speech "Is it true what they say about Shakespeare?"



Even Mr Whippy loves Shakespeare!

to examine common myths about the Bard. We learnt all kinds of interesting facts: that the editor of Sonnet 126 changed some of the pronouns, making it difficult to determine whether the subject was sexualised or idealised; the "dark lady" of the sonnets may have been Amelia Bassano, daughter of a Venetian musician in the court of Elizabeth I, but Professor Wells has since re-examined the manuscript and found that "brown" could be a misreading of "brave"; there are no descendants of Shakespeare surviving today because his line died out in 1670; the first published claim that Shakespeare was not the author of his works was in 1848 in *The Romance of Yachting*.



Professor Stanley Wells (left) with Natalie Fong (at Shakespeare's Globe)

Listen to an audio recording of Professor Wells' speech at: <http://darecollaborative.net/2012/10/12/the-harold-rosen-lectures/>.

He has also published a student-friendly book addressing common myths – *Is it True What They Say About Shakespeare?*

THE ULTIMATE SHAKESPERIENCE — PART ONE: SHAKING UP STRATFORD-UPON-AVON

Professor Wells is often quoted in the media for advocating that Shakespeare is the author of his works, and he reiterated this in his speech, saying of those who question Shakespeare's authorship: "Let me first say, categorically, that it's all nonsense". He also called the film *Anonymous* "totally absurd". For more on this, see Professor Wells' book, *Shakespeare Beyond Doubt: Evidence, Argument, Controversy* (co-authored by Paul Edmondson). Professor Wells and Dr Edmondson also discuss some of these issues in a webinar called "Shakespeare Bites Back", which can be viewed on YouTube: <http://www.youtube.com/watch?v=sEFBrB27afg>.



The RSC

WORKSHOP: Royal Shakespeare Company (RSC)'s Titus Andronicus — A Voice and Text Approach

In the first half of the workshop, the RSC's Head of Voice and Text, Lyn Darnley, taught teachers to recognise and interpret the rhythm of Shakespearean verse. Lyn has made a Voice and Text Preparation Resource Pack for Teachers: http://downloads.bbc.co.uk/schools/teachers/offbyheart/obhs_voice_text_preparation.pdf.

In the second half of the workshop, RSC Education Programme Developer Tracey Irish introduced teachers to a drama-based approach to studying Shakespeare through exercises and activities used in rehearsals for the RSC's 2013 production of *Titus Andronicus*. The production's Assistant Director Mel Hillyard was also on hand to give advice and insight into working with actors and the text during the rehearsal process.

Tracey used common drama activities but adapted them to teach the plot and characters of the play. For example:

- Friend vs. Enemy, where students walk around the room with a friend and enemy in mind and must decide which to stick close to or avoid. This would help students understand that the play is about warring factions, shifting loyalties and conspiracies.
- Freeze frames – students walk around, the teacher calls out a theme (e.g. family, sacrifice, worshipping the emperor) from the play and the number of people to be in each group, students form groups and present the theme as a freeze frame using facial expressions, positioning, levels, etc. These were then related to specific plot points in the play.
- We formed groups and were given an excerpt from Act 3, Scene 2, in which Titus and his family are dining together and his brother, Marcus, kills a fly, leading to a discussion about violence and retribution. We had to play the scene in different ways: comedic, serious, as if we were children at a party. This encouraged discussion about meaning and interpretation.

The RSC has a wealth of online teacher resources: <http://www.rsc.org.uk/education/online-resources/>.

That evening, we had the opportunity to see either the RSC's *As You Like It* or *Titus Andronicus*. I chose the former, a Glastonbury-style production, with dirt floor, wellies and a soundtrack by Laura Marling. Her beautiful "Under a Greenwood Tree" features here with footage from the show: http://www.youtube.com/watch?v=cHL6LzDpZ_4. Watch Act 3, Scene 2: <http://www.youtube.com/watch?v=72pyUuNLuoE>.



Shakespeare's birthplace

THE ULTIMATE SHAKESPERIENCE — PART ONE: SHAKING UP STRATFORD-UPON-AVON

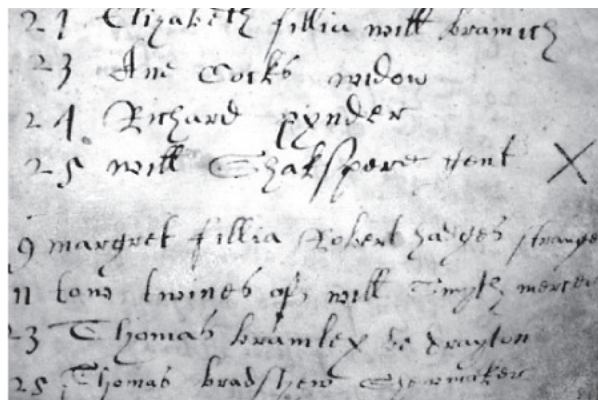
WORKSHOP: Shakespeare Birthplace Trust — Creative Approaches to Teaching Shakespeare's Life, Times and Legacy

The Shakespeare Birthplace Trust is a museum, library and archives held where Shakespeare was born. The Trust is revamping its exhibition and tour. Our mission was to provide teachers' feedback on the current offerings. At present, it begins with a series of rooms presenting a multimodal biography of Shakespeare, and then finishes with a tour of the house.

We went through twice with the Courses Development Manager, Nick Walton, and Lecturer in Shakespeare Studies, Anjna Chouhan. Over tea, we debated how best to present the Bard —agreeing that a timeline of his life was important for the bigger picture, though deciding which facts to include and exclude was problematic; students need more time to examine primary sources on display (such as the first folio); showing short clips from different adaptations (for example, animated tales) was beneficial.

In the second session, Reading Room Services Co-ordinator Madeleine Cox showed us treasures from the archives (which also includes the RSC's collection):

- Documents relating to Shakespeare's life — records of his baptism and burial, the burial of Hamnet; corn and malt holdings demonstrating Shakespeare's wealth (his were exceeded only by 13 of the 75 households); Holinshed's Chronicles, which Shakespeare consulted for Macbeth and Henry V



Record of Shakespeare's burial in the parish register, held by the Shakespeare Birthplace Trust

- A hand-coloured sixteenth-century map of London Bridge, showing heads on spikes and water taxis
- A warrant signed by Elizabeth I
- A 1603 pocket world atlas, including descriptions of each country, some quite racist!
- Replicas of Elizabethan quills and ink pots

It was a privilege to be able to examine these items up close, and to feel the durability of the parchment. We discussed which items would be useful for teaching and how we would use them. Anyone (including teachers) can apply for access to the library and archives. For those overseas, see resources and treasures here: <http://www.shakespeare.org.uk/explore-shakespeare/collections.html>.

SEMINAR: Shakespeare Birthplace Trust — Pathways to Shakespeare

The Trust's Head of Learning and Participation Jacqueline Green and Outreach and Informal Learning Development Manager Elizabeth Dollimore outlined their education work:

- Primary: a national Shakespeare Week from March 17–23, 2014. This will involve schools from around the UK, free resources for teachers, and a passport of challenges for students to complete. See <http://shakespeareweek.org.uk/> for more details.
- Key Stage 3 (Years 7–9): students will be able to play a Shakespeare-focused computer game called Merely Players. The project is a response to a survey of students, asking them their biggest challenges when studying Shakespeare. "The language" was a common response. Merely Players will help students understand iambic pentameter and give clues for working out meanings of difficult words.
- Key Stage 4 (Years 10–11): Shakespaedia allows students to scan QR codes for objects displayed in the museum and download information and activities; various courses, including Brush Up Your Shakespeare and Poetry Lab; Espresso Shakespeare, a new partnership with the AQA exam board, offering teachers a digital resource making links between plays, activities to encourage

THE ULTIMATE SHAKESPERIENCE — PART ONE: SHAKING UP STRATFORD-UPON-AVON

different interpretations, and the ability compare productions using video clips.

More about the Trust's resources: <http://www.shakespeare.org.uk/explore-shakespeare/for-schools.html>

CONCLUSION: Shakespeare Schools Festival Performance

The Shakespeare Schools Festival (<http://www.ssf.uk.com/>) works with students aged



Shakespeare Schools Festival Performance © Tom Rank

8–18 from 1000 UK schools, rehearsing and performing a 30-minute Shakespeare play in one of 130 theatres around the UK. Schools are supported with resources, workshops and the expertise of professional technicians. It was, therefore, fitting to conclude the conference with a performance of *Julius Caesar* by the hugely talented students of St John Fisher Catholic High School, Harrogate. Their confident performance demonstrated great understanding of the text, and included references to pop culture – Obama posters re-styled for Caesar. It reminded us of why we teach English!

Fortunately, neither winter nor rough weather made an appearance at the conference. As we lunched and sun-bathed together on the hotel's terrace, we reflected on the great learning and friendships we were taking back to our respective schools and countries. We departed feeling optimistic that, despite the (un)certainly of government reforms to the teaching of English, we will indeed “keep calm and carry on”.



AN INTRODUCTION TO THE POETRY OF PABLO NERUDA

Patsy Norton

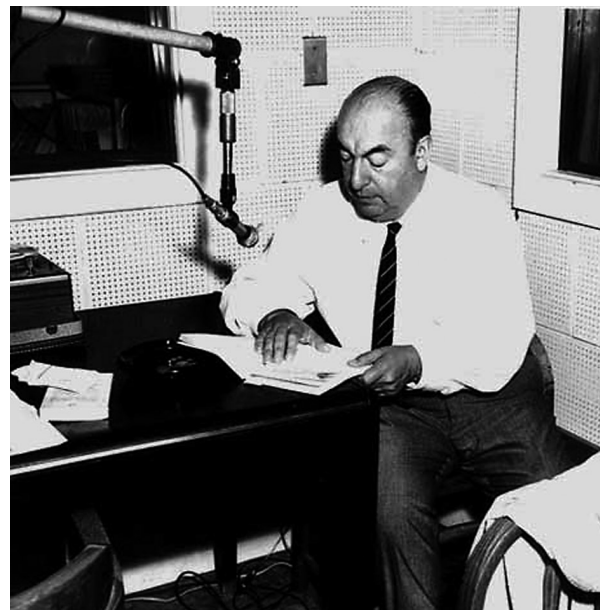
Note: This article reflects the content of a workshop presented at the July national conference and again at the ETAQ August 17 seminar. In those contexts, the participants were able to access selected poems by the Chilean poet and Nobel Prize winner in the anthologies supplied. Readers of this article may find it useful to access sample poems online to appreciate it fully.

Introduction

Pablo Neruda is a Chilean poet whose work is studied within the International Baccalaureate English curriculum within the group of works known as Works in Translation. In that curriculum context, students are encouraged to appreciate the cultural and contextual influences evident in the poetry. Their positive response to the poetry of Neruda, even given the focused academic analysis required, was what encouraged me to offer the initial workshop to teachers at the national conference, and again for the local seminar. I believe that senior students in Queensland could enjoy both the poetry written by this Nobel prize winner and the exploration of the historical and cultural aspects of Europe and Latin America that are reflected in his poetry and necessarily accompany close study of the work.

The workshop offered readings of selected poems to provide an impression of the scope of the poet's work, an overview of the biographical details of the poet, comments on how political and personal issues impacted on particular poems, and some student reflective comments. Given copyright issues and time constraints, my intent in this article requested by the editor is to provide teachers/readers and workshop participants with material that might support classroom teaching of Neruda, including:

- **A unit plan, with ICT and differentiation details.** (Note that IB students' assessment for the Translated Works is a 1500 word assignment on a question or topic of choice, submitted for external examination.)



*Pablo Neruda, 1966. US Library of Congress.
Source: Wikimedia Commons*

- **A model academic essay on one poem, accompanied by concept map conceptual planning.** This featured in a paper published in an ALEA journal in February, as noted in reference list. The paper provides further explanation of how the concept map was used in the classroom. A second research paper presented at the national conference (not yet published) provides further details relevant to classroom pedagogy and the use of the concept map as a planning strategy.
- **A model of a Critical Reflection** on a class lesson. (IB students are required to submit reflective statements with the essay.)
- **Graphic organisers** produced using Inspiration software representing analysis of selected poems.

Neruda Unit

Set Text: Pablo Neruda anthology: *I Explain a Few Things*

One poem (as listed in initial lecture or by teacher choice) in each of nine lessons. Other poems to be chosen by teacher.

Learning Objectives:

- To engage with the socio-political and cultural context of the translated poems by Nobel-prize winning Chilean poet, Pablo Neruda, to gain understanding of the importance of that context to the preoccupations and language features demonstrated in the poems.
- To inquire into, and evaluate, the reliability of internet sites that offer information about this international poet and his works in early investigation of culture and biographical material.
- To construct joint interpretations (and thereby demonstrate collaboration and communication) with peers of the meaning of

translated works, supported by both a literary criticism approach and a critical literacy approach. (Note use of ICT in these processes, made explicit in unit.)

- To utilise ICT (operate) and integrate ICT tools to assist in deconstruction of language texts as well as construction of conceptual understanding of literature studied, thereby developing creativity with ICT.
- To develop personal awareness and appreciation of the intensity of poetry and its ability to communicate to global citizens.
- To communicate personal reflection on learning journey and knowledge of poetic techniques in either shared concept maps (with Inspiration program) or extended written blog. (Note focus on ethical approach to shared work online.)
- To demonstrate knowledge and understanding of both the translated work and the literary techniques of Neruda in either formal written essay set for assessment or formal oral delivery.

Unit Plan For Pablo Neruda

Week (5 in total)	Learning experiences and strategies	Activities	ICT Integration	Differentiation	Assessment – diagnostic, formative and/or summative
1	<p>I Link: Bloom's Remembering and Interpreting/ comprehending</p> <p>Inquiring, identifying and explaining, plus summarising, base knowledge re key aspects of context, biography, and overview of poet's work.</p>	<p>Lecture re socio-cultural and political context of poet, Pablo Neruda. Delivered by teacher using PowerPoint.</p> <p>Investigation (in groups) of anthology w.r.t. lecture to identify collections and place these in context of chronological events.</p>	<p>Initial shared mind maps using Inspiration program to reflect summative understanding of the initial lectures</p>	<p>Individual access to PowerPoint slides via Blackboard.</p> <p>Recording of initial lecture/s for those with processing difficulties.</p>	<p>Discussion of differing points of view illustrated by concept maps, and interpretations by different students of the lectures.</p>

AN INTRODUCTION TO THE POETRY OF PABLO NERUDA

1	<p>Inquiry process – evaluation of internet sites providing information on Neruda (e.g. re Mathilde, the “love of his life”)</p> <p>Locating chronological events in Neruda’s life via hard copy handout (Appendix from Wilson, 2008)</p> <p>Making connections with previous knowledge of Lorca via reading of <i>Ode</i> thereby maintaining continuity in learning. “Both had blood not ink in their pens.” Initial reading of poem to establish some appreciation of style.</p> <p>Pairs work on Vocabulary chart identifying key terms/techniques (as per Craft on slides) and meaning as demonstrated in poem.</p>	<p>Homework activity followed by class discussion supported by Joint Retrieval Chart on IWB where students write details and orally explain evaluations to class.</p> <p>Homework – using handout.</p> <p>Group inquiry into ode prior to class discussion.</p> <p>Paired activity (think, pair share) – joint construction of Vocab chart.</p>	<p>Joint Retrieval Chart form IWB to be shared with all students.</p> <p>Modification of mind map constructed following lecture as part of homework.</p> <p>Group construction of concept map, not mind map, thereby supporting improved conceptual understanding of poem. NB: linguistic aspect of concept map.</p> <p>Cause-effect table constructed using Inspiration (to reflect techniques and effects discussion from Pair work).</p>	<p>Joint construction work using IWB enables less capable readers to benefit from group work.</p> <p>Use of hard copy to ensure all types of readers are supported.</p> <p>Pairs and Mixed ability group work in accessing anthology and particularly Ode to Lorca.</p> <p>Listing of techniques to support learning by students.</p> <p>Mixed ability pairs and groups to be set up.</p>	<p>Class observation of IWB activities.</p> <p>Brief analysis of mind maps and modifications. Identification of any gaps or contradictions from homework activity.</p> <p>Diagnosis of application of knowledge of ode to later odes in anthology.</p> <p>Diagnosis (by observation by teacher) of application of contextual knowledge to initial poems.</p> <p>IWB summary of class pair-share work on Vocab chart to Blackboard. Use this to cover gaps identified in pair work.</p>
2 – 4 (9 lessons) – same process each week over 3 lessons	<p>I-Link, I –think, I-know reflecting Bloom’s Taxonomy</p> <ol style="list-style-type: none"> Context of poem in terms of chronology and context. Expectations – strategies, themes, techniques 				

AN INTRODUCTION TO THE POETRY OF PABLO NERUDA

<p>2 – 4 (9 lessons) – same process each week over 3 lessons.</p>	<p>3. Ideas in word map, gradually adapted to concept map. 4. Deconstruction of poem to identify techniques. (Double Cloze strategy) 5. Three level guide to support close reading and interpretation on appropriate poems</p> <p>6. Volunteer deconstruction by student to give personal interpretation and reasons. Comparison of two interpretations.</p> <p>7. Construction of Retrieval Chart to support comparison of selected poems. Students work in pairs and make own choices. Challenge the As to deal with more complex poems.</p> <p>8. Written analysis of each poem to represent knowledge and understanding, with at least one written analysis submitted for feedback.</p>	<p>Individual and shared reading. Class response to deconstructions. Discussion supported by strategies. Inquiry utilising library reference and web references. Construction of retrieval chart to collate learning about each poem. See template attached. Put each Guide on Blackboard for students to do initial response for homework. Group discussion re each level. Sharing by As of inquiry into critical opinions re Neruda. Paired work on analysis of texts. Voluntary sharing with group where possible on Blackboard. Again, challenge the As. Initial conceptualisation of poem's meaning and techniques, followed by extended text.</p>	<p>Set up group discussion using blog. Note emphasis on “nor rights nor wrongs” here – justified choices are required and no one is to be “howled down”. Use of QUT database and illustration of Harvard method of writing citations and reference list. Comparison table using Inspiration.</p>	<p>Think, pair, share and mixed ability grouping to support strategies. Learning reflection on each poem by each student to be shared on volunteer basis with partner and then class. Mixed ability grouping. Pair up “at risk” students with stronger partner for initial discussion prior to full group online work. A and B+ students to access library critical references here and at QUT. Joint construction – make x2 into x4 and match two A/B students with two C/C students. That is, extend the As and support the Cs.</p>	<p>Monitoring of group work and written reflections. Monitor blog. Class oral feedback. Observation and evaluation of both conversations and student notes/writing. One-on-on interaction and use of model texts by more capable students on IWB.</p>
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AN INTRODUCTION TO THE POETRY OF PABLO NERUDA

2 – 4 (9 lessons) – same process each week over 3 lessons.			Move from concept map with syntax support to topic sentences in paragraphs. (NB: Support from Blackboard resources re analysis of poem.	One-on-one support in writing process from teacher for students who struggle with analysis, focussed on structure derived from retrieval chart as graphic organizer.	Deconstruct these.
5	1-Show Individual analysis of at least one poem of choice to class over 3 lessons via oral or written commentary approach. Construction of reference list and discussion of ethical approach using Harvard style (attached to Word)	Sharing of analysis.	Use of IWB by student speaker.	All students to participate. Challenge As to demonstrate.	Formal written feedback on minimum of one commentary/analysis of one poem
End term 3	1-Show Written demonstration of knowledge and understanding	Writing of assessment task in examination time.	Word processing and use of Harvard referencing system attached to Word.	Feedback to each student on draft completed in Term 3 examination time.	Formal assessment – 1200 – 1500 WORD ASSIGNMENT

MODEL ACADEMIC ESSAY

The concept map for "The Water-Splashing Poet" is centered on the word **LAUGHTER**. It branches out into several main categories, each with associated concepts and textual evidence:

- LAUGHTER as a simple description:**
 - such as: "return with ...eyes...fired"
 - shared pain: sharing pain
 - exhibited in: level of comfort, honesty
 - shown in: direct pleas
 - to: "the loved one"
 - depicted as: a battle with blood
 - for: freedom
 - such as: "open...all the doors of life"
 - imagery: expressed through
 - write: expressed in
 - in stanza 4, I: figurative speech/simile
 - "Laughter...will be"
- LAUGHTER as joy:**
 - seen in the: relationship
 - with its: joy
 - in the: joy
 - reflects: life
 - evokes: courage
 - to: write
 - expressed through: imagery
 - expressed in: figurative speech/simile
 - in stanza 4, I: figurative speech/simile
 - "Laughter...will be"
- LAUGHTER as courage:**
 - to: write
 - expressed through: imagery
 - expressed in: figurative speech/simile
 - in stanza 4, I: figurative speech/simile
 - "Laughter...will be"
- LAUGHTER as life:**
 - visible in: water
 - as seen in: flowers and plants
 - used as: symbols
 - strong action verbs, gerunds, nouns in metaphor: such as "splashing", "rise", "cascade"
- LAUGHTER as water:**
 - water: associated with
 - conceived as: an extended metaphor
 - in the lines: "Laughter is 'the water splashing ...silver wave'."
- LAUGHTER as hope:**
 - inspires: hope
 - when near: despair
 - for: homeland
 - associated with: water
 - conceived as: an extended metaphor
 - in the lines: "Laughter is 'the water splashing ...silver wave'."
- LAUGHTER as symbols:**
 - strong action verbs, gerunds, nouns in metaphor: such as "splashing", "rise", "cascade"

Norton, P. (2013). Using concept mapping as a strategy to improve structure in an essay. *Literacy Learning. The Middle Years*, February.

Neruda's poem *Your Laughter* is part of the collection of the early fifties titled *The Captain's Verses*. These years represented a less turbulent period of the poet's life, following the years of exile due to his passionate defence of communism and unceasing political activism. They were hard times, relieved in part by the receipt of the World Peace Prize (along with Picasso and Robeson). However, his life was calmer in a personal sense, for he was reunited

38

AN INTRODUCTION TO THE POETRY OF PABLO NERUDA

Neruda is at pains, even in such an obvious tactic as the title of the poem, to make it clear that Matilde's laughter is synonymous with love and with his thinking about her. In developing the broad theme of love in the relationship, however, Neruda does more than present a simple parallel between love and laughter: he details the key associated concepts of her laughter – courage, hope, joy and life – which sustain his love and his optimism. Each is discussed in the following text, along with the techniques utilised by the poet to reveal his conceptualisation of love and laughter.

Courage

Laughter evokes courage, the persona argues, as it brings out renewed strength so that he is able to focus on his fight for freedom and the rights of the ordinary Chilean in his country. Because he has this courage, he can, even "in the darkest hour", control his fear as well as his distress about world events (presented in the image of the "unchanging earth"). These events, along with the persona's personal pain, are symbolised by the "blood staining the cobblestones". However, both fear and possible aggression are calmed by the sword of laughter, and it is a subtle but critical twist in the stanza that emphasizes for the reader that his sword, or pen, in this case, is "unsullied".

The association of blood, sword, and the pen of the writer with courage is beautifully constructed in the fourth stanza, where the image of laughter being "unsheathed" acts as a critical link between concepts. The complexity of the lines in this stanza is a contrast to the relative simplicity of the first two stanzas, where the persona addressed the lover very directly in strong statements. These stanzas, along with stanza three, however, establish the understanding that there is a need for laughter. Stanza three explains that need through personification of laughter, depicted as giving heavenly inspiration and opening the "doors of life". Because of the link with the active form of the verb "enters", the reader is encouraged to think of laughter as itself active if not proactive, like Matilde's love, sustaining his courage.

Hope

Laughter gives him not only courage, the persona argues, but also hope. When close to despair and disbelief in the possibility of political and cultural change, a writer needs hope. This sense of despair is strongly suggested in the negative tone in both stanzas three and four, through images of "blood staining cobblestones" and a poet tired from "watching the unchanging earth". It is interesting, also, to note the characteristic use by Neruda of the gerund in "staining" and "watching". These verbal nouns dominate the reader's sense of empathy with the persona, as it becomes possible, metaphorically, to visualize the actions of watching and staining and thereby to be more understanding of the pain and tiredness presented. A similar effective use of the gerund can be seen in the first stanza, with the "water splashing". Here the technique has both visual and auditory effects. The latter reminds the reader that Neruda believed firmly in the poem as an oral address to his readers, a belief evident also in the alliteration in this stanza in the use of the "s" sound in images of water that work together to create a complex metaphor of laughter as water. This attention to both sound and sense in poetry is of course very much evident in the strong speech rhythm in the poem and the varied syntax and line lengths that support the reader's sense of listening to, while reading, this short passionate monologue.

Joy

While enjoying the combination of sound and sense in this poem, the reader is also able to consider the depth of meaning of the lines. One associated concept of the central theme developed in this poem is the joy within the relationship. It is perhaps less evident than that of courage or hope, but still worth examination. There is a sense of celebration in the relationship characterised by laughter. By focussing on water as splashing, flowing, rising, or in a "cascade of foam" (stanza five) Neruda emphasizes that laughter is alive, a fluid entity. This is an appropriate conceptual view, because laughter reflects the joy in the relationship, a joy that is evident in the level of familiarity the

AN INTRODUCTION TO THE POETRY OF PABLO NERUDA

lovers share, the level of comfort they enjoy and the honesty shown to each other. These notions are suggested in the simple comparison of laughter to air. It is necessary in the same way as air, bread, or light, while the persona invites his lover to “laugh at this clumsy young man”, because it will be a loving laugh. He is honest with his lover, saying in a simply worded statement of acknowledgement, appropriately emphasized in this text:

I want your laughter.

More than that, he says, the joy he anticipates will be like the “blue flower... of homeland”. These last lines of stanza five are particularly interesting in revealing the inescapable connection in the persona’s mind between his lover’s laughter (with its associated benefits of courage, hope, and joy) and his passion for his homeland.

Life

As has been suggested in the preceding comment, the intent of the persona is to elaborate on what laughter contributes to his state of mind and emotions. Both directly influence his level of inspiration and commitment as a writer. Matilde, his country and his poetry are his life. Most appropriately, he focuses consistently on water as his chosen symbol of life and the laughter that he needs and wants. Metaphorically, water is “the silver wave”, heard by the reader “splashing” due to the sibilant “s” sounds in stanza two, or visualised in the rising sea or the “cascade of foam”. It is the consistency of his focus on water, along with the ease with which the grammatical functions of words such as “cascade”, “splashing” and

“rise” are manipulated, that enables the reader to conceptualise laughter as water. Both, by implication, then, are essential to life. Similarly, the consistent attention to depicting laughter as being natural and necessary like “bread”, “air”, “flower”, “grain” and “light”, that introduce and conclude the poem, emphasizes that without laughter, as he says, “I would die”.

Conclusion

Neruda’s love for Matilde dominates this poem. He expresses through the persona’s address to the lover, a need for her love and thereby her laughter, to sustain his courage, hope, joy and his very life. He states this in a very strong tone very clearly - “don’t deprive me of your laughter”. The theme is therefore clearly stated and there is appeal in the personally revealing nature of the pleas to the lover. It is an accessible poem, with no implied sexuality suggested, for example, in *I like for you to be still*. Rather, there is a sense of contentment and acknowledgement of a comfortable relationship characterised by laughter. However, the complexity of the theme, of the value of laughter in the relationship, is made very accessible in this poem. The speech rhythm and strong connection between sound, sense and typography entice the reader to explore the meanings suggested through metaphor, imagery and manipulation of grammatical functions of words. It is a poem well worth exploration.

Reference

Wilson, J. (2008). *A companion to Pablo Neruda. Evaluating Neruda’s poetry*. Woodbridge, Suffolk, UK: Tamesis.

AN INTRODUCTION TO THE POETRY OF PABLO NERUDA

MODEL OF CRITICAL REFLECTION ON A CLASS LESSON

Neruda's poetry, specifically the poems "Ode to Lorca" and "Ode to an elephant"

The focus of the lesson was the reading of two of Neruda's Odes, but in such a way that the participants were encouraged to concentrate on the sound and the sense of the poems, including the Ode to Lorca and the Ode to an Elephant. The discussion of both poems elicited knowledge and understanding of both the ode as a form or genre of poetry, and the poet's craftsmanship.

What emerged from the reading of the Odes was an increased understanding of the craft of the poet. The Odes were dissimilar in that the first (Lorca) showed a more personal involvement on the part of the persona and a direct relationship with the subject of the poem. In contrast, the second ode showed emotion in the respect and regret at what had happened to the elephant, along with the deliberately emotive approach, but not the same level of personal emotional relationship with a specific creature.

Another difference was the result of the typography evident in the poems. Whereas the Lorca ode challenged the reader and listener to comprehend and visualize almost surreal imagery and images that chased one another from line to line, the elephant ode featured short lines, initially of only one to a few words. This latter approach quickened the pace of reading, but allowed for the construction of a reader's or listener's mental image of the elephant to be very precise. The challenge in both poems, however, was lessened to a degree by a recurring image or images: in the case of the Lorca ode, the images of death and grieving created cohesive links, while in the elephant ode the images of the eyes, couched in different ways, evoked sympathy and perhaps a little guilt from the reader or listener.

It was interesting to debate how the sections of the ode in each poem could be identified, mainly from a shift in tone, and this could be seen in both poems. The thesis was firmly established in both, but it was debated by participants

whether the antithesis and moral were always as clearly defined. This is especially the case in the Lorca ode, the moral could have been established in the last stanza, when Neruda states:

"That's the way life is, Federico..."

On the other hand, it could also be justifiably seen as beginning in the third last stanza with the lines

"Federico,
you see the world, the streets..."

The moral was more perhaps more evident in the second ode, starting with the line

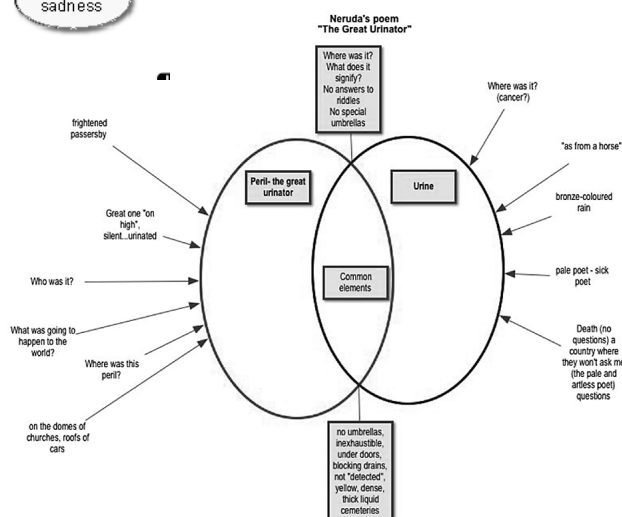
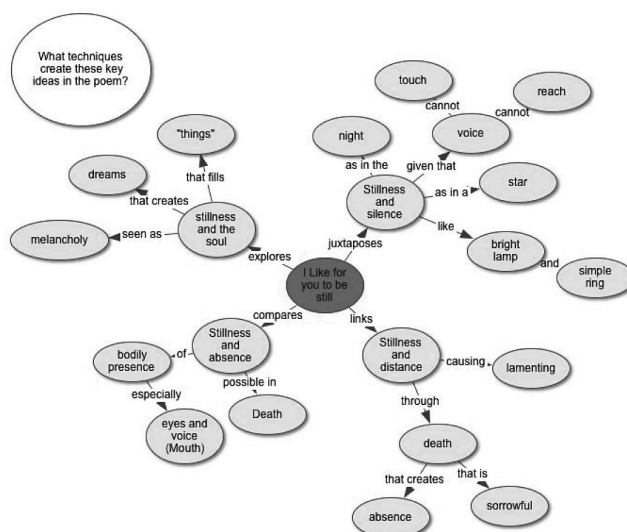
"That's why I invoke your gaze today,
elephant,
lost between the hard stakes
and the leaves".

The emphasis in the lesson was on the importance of linking sound and sense in the study of the poems, particularly Neruda's poems, given his emphasis on the oral value of poetry. The poems were read aloud to emphasize this and by different readers with different emphases. Students with skills in Spanish added to my understanding by showing how some Spanish words had more syllables than the English words and that this would alter the rhythm of the poems. I confirmed that Lorca died in 1936 and that the poem was written years after this death, thus providing me with surety that the depth of the emotion, particularly the grief, along with the sense of futility, was most probably communicated so effectively because I knew the poet was speaking, not adopting a persona. Neruda's voice was very evocative and I understood a little better from the lesson how to let the wash of images evoke an emotional, sympathetic response to the speaker, rather than expecting to consciously interpret meaning. It was very satisfying to sense how the collective reading, interpretation and analysis of the poems made me consider other interpretations and options, such as with the ode structure of thesis, antithesis and moral.

AN INTRODUCTION TO THE POETRY OF PABLO NERUDA

Graphic organizers

The visual texts that follow have been copied from files created using Inspiration software and exported into Word. Students find the visual representation of thinking quite accessible, especially if they are comfortable with the concept map strategy. The poems analysed include “I like for you to be still”, “Tonight I can write” and “The Great Urinator”.





ETAQ MANAGEMENT COMMITTEE: WHO'S WHO

Diana Briscoe

The Gap State High School

Diana grew up in Tasmania and her first career was in the law. She worked in taxation and later in industrial relations. In 1988, Diana and her husband went to the Marshall Islands where her husband took up a position establishing the Nuclear Claims Tribunal. Diana filled her time with a number of voluntary activities including advising clients of the Micronesian Legal Service about war claims and a nursing assistant helping deliver babies at the hospital! Diana then took up a teaching position at the local high school she taught English and Home Economics, it was certainly a life changing experience. The Briscoe family increased too, two daughters were adopted within six weeks!

The Briscoes returned to Australia at the end of 1989 and lived in Hobart for six months before moving to Perth where there was another addition to the family. After two years in Perth and finding the distance too great for family visits, the family moved to Brisbane. Diana was a full time mum until the girls were all at school; she then went to QUT and completed a graduate entry Bachelor of Education. Her first

teaching position was in 2000 at Rosewood State High School. In 2004, Diana was transferred to Glenala State High School and in 2009 to The Gap State High School. She is currently teaching English, History and Legal Studies and is the eLearning Coordinator.

Diana been a member of the ETAQ management committee for four years and has thoroughly enjoyed working with such a professional and friendly group of people. For the past three years, she has had the privilege of co convening the State Conference with Fiona Laing. She has presented at a number of ETAQ seminars and looks forward to continued involvement in ETAQ activities.

The first half of 2013 has been exciting as Diana finally finished her Masters in Education specialising in Information and Technology Education. Diana also completed the Ride to Conquer Cancer riding 220 kilometres over two days and raising over \$3000 for the Queensland Institute of Medical Research. She has become a cycling addict!



PERSUADE ME AND THE ODDS WILL BE EVER IN YOUR FAVOUR YEAR 10 *THE HUNGER GAMES* UNIT

Chrystal Armitage and Kerri Brown

Pre-service teachers
Queensland University of Technology

School name	Unit title	Duration
Hartfield State High School	Words and Worlds: <i>Persuade Me and the Odds Will Be Ever In Your Favour.</i>	4 weeks

Unit Outline

Students undertake an in-depth analysis of *The Hunger Games* novel and evaluate a variety of characters, issues and themes relevant to the text. Students will explore the text type of an interview through videos, presentations and deep text analysis. Students will actively explore the conventions of a spoken discussion through current issues, videos, drama, role-play and TV news.

Students develop an understanding of how:

- Different social, moral and ethical positions are represented in the novel.
- People, events, places, and power are represented in texts, including media texts, through language, structural and visual choices.
- Text structures and language features of spoken texts can be manipulated for the purpose of persuading and engaging.
- To effectively plan and deliver a persuasive interview presentation through the selection and sequencing of appropriate content and use of multimodal elements to persuade and engage.

Inquiry questions for this unit:

- Whose position, values and beliefs are reflected in *The Hunger Games* and why?
- How does the novel reflect issues in our society?
- How is visual media manipulated to position and persuade a viewer?
- How can language be manipulated to persuade an audience?

Rationale

Students in this unit will develop an understanding of the media's influence on society by understanding persuasive techniques, the interview text type, emotive and persuasive language, and styles of questioning through an in-depth analysis of the novel *The Hunger Games*. Students will build on existing knowledge of spoken delivery techniques through drama-focused lessons and the application of these skills to the summative assessment task. The pedagogy of student centred learning puts the student at the heart of a bigger learning process, and gives them roles as instructors, specialists and learners. Student-centred learning promotes the research and thinking skills of the students as well as developing their motivation for self-learning (Hesson, M & Shad, F. 2007). Students will also conduct research, create, publish, and present their learning collaboratively through a class based blog, the use of Facebook template pages, wiki spaces, word processing programs and PowerPoint.

Drama and Role Play are key components of this unit and fundamental to the context of Hartfield High. Stoddard (1996) outlines how dramatic 'play' stimulates the imagination, challenges students to solve problems, allows students to have other identities and experiment, and enables students to stretch the limits of classroom possibilities. Dramatic play, above all, encourages joy, creativity, and innovation in the classroom (Jetnikoff, 2007) and offers challenges for students beyond reading and writing. This particularly benefits students with English as an additional language, who have language learning difficulties and learn kinesthetically.

PERSUADE ME AND THE ODDS WILL BE EVER IN YOUR FAVOUR — YEAR 10 *THE HUNGER GAMES* UNIT

Using the Appraisal method, students will explore the elements of Affect and Appreciation throughout and are purposefully scaffolded toward their SAT. The unit pays particular attention to explicit language explanation, and the implementation of activities that vary in difficulty, to create an interactive and engaging learning environment, where all students with differing abilities and experiences can thrive.



Year 10 English Curriculum			
Language	Literature	Literacy	General Capabilities
<p>Understand how language use can have inclusive and exclusive social effects, and can empower or disempower people (ACELA1564)</p> <p>Compare the purposes, text structures and language features of traditional and contemporary texts in different media (ACELA1566)</p> <p>Evaluate the impact on audiences of different choices in the representation of still and moving images (ACELA1572)</p>	<p>Evaluate the social, moral and ethical positions represented in texts (ACELT1812)</p> <p>Identify, explain and discuss how narrative viewpoint, structure, characterisation and devices that shape different interpretations and responses to a text (ACELT1642)</p>	<p>Identify and explore the purposes and effects of different text structures and language features of spoken texts, and use this knowledge to create purposeful texts that inform, persuade and engage (ACELY1750)</p> <p>Plan, rehearse and deliver presentations, selecting and sequencing appropriate content and multimodal elements to influence a course of action (ACELY1751)</p> <p>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)</p>	<p>Literacy</p> <ul style="list-style-type: none"> Explore how language skills can be used in different ways to portray a variety of meanings. Understand the structure and purpose of a persuasive text and how these are used. <p>ICT capability</p> <ul style="list-style-type: none"> Use the Internet to research for lessons. Using creative programs to enhance their SAT. <p>Critical and creative thinking</p> <ul style="list-style-type: none"> Evaluate ways in which people/issues/events are represented in novel. Imagine possibilities and consider alternatives <p>Personal and social capability</p> <ul style="list-style-type: none"> Work collaboratively. Develop reflective practices. Understand different relationships and appreciate diverse perspectives.

Assessment	Make Judgments
<p>This assessment's purpose is to assess students' knowledge of what they have studied about the media, power of language, persuasive modality and the interview text type. Formative assessment will come in the form of teacher observations, general feedback and students drafting, to identify a student's ability to self assess, cooperate with others, and progress towards the completion of the summative assessment task (SAT).</p> <p>This assessment will occur from the orientating phase. Summatively, students will be assessed on their knowledge of the interview process, knowledge and use of persuasive language for specific purposes and audiences, and their oral presentation ability through the assessment rubric and teacher comments.</p> <p>This assessment will occur at the end of the unit using the following conditions:</p> <p>Genre: Persuasive</p> <p>Text Type: Spoken Discussion</p> <p>Audience: Capitol TV Audience (National Broadcast)</p> <p>Purpose: To persuade</p> <p>Conditions: Two weeks notice of task Genre explicitly taught modelled Some class time for drafting rehearsal</p> <p>Length: 3–5 minutes</p>	<p>Content Descriptors:</p> <p>Identify and explore the purposes and effects of different persuasive text structures and language features of spoken texts, and use this knowledge to create a purposeful interview that persuades and engages a set audience.</p> <p>Plan, rehearse and deliver presentations, selecting and sequencing appropriate content and multimodal elements to influence audience reaction towards a desired outcome.</p> <p>Evaluate the impact on audiences of different choices in persuasive techniques and the use of still and moving images.</p> <p>Desired features of student work:</p> <ul style="list-style-type: none"> • A written script of questions and answers for both the interviewer and the interviewee. • Evidence of rehearsal and good team work. • Supporting materials including, PowerPoint backdrops, props, costumes, photos etc. • Excellent verbal presentation skills to represent a specific character. Appropriate language choices that reflect context. • The presentation is persuasive, clear, and uses effective verbal presentation skills to engage with the audience.

Teaching Strategies and Learning Experiences and Resources	
<p>Orientating Phase: Lesson 1 – So you want to win the lottery...</p> <p>Class Discussion – What is a Utopia? What do you think the word Utopia means? Teacher takes responses before giving definition. The opposite of a Utopia is a Dystopia, what do you think a Dystopia is?</p> <p>T Chart – Dystopia on the right and Utopia on the left. Teacher uses the example of Heaven (Utopia) and Hell (Dystopia) to help students see the difference. Students are split into two groups and work together to list anything they can associate with each, including settings, ideas, attributes or characteristics. Teacher writes responses on board to fill the chart in.</p> <p>Reading – Students are given a copy of the short story <i>The Lottery</i> by Shirley Jackson and are asked to read it in their pairs. Once finished the teacher asks students to answer a series of comprehension questions on an activity sheet.</p> <p>Response to Reading Questions – Is this story utopian or dystopian? Give examples from the text to support your answer. Does the text use elements of both utopian and dystopian structures? How? What affect did this have on you? What did you feel when you started reading? What did you feel halfway through? What did you feel at the end?</p> <p>Class Discussion –Teacher asks ‘if they changed the rules for winning Powerball and whoever had the winning ticket was going to be killed, would you want to win? Would you buy a ticket to enter? What if you didn’t have a choice? To conclude the lesson teacher will read the blurb of the novel <i>The Hunger Games</i> and ask students whether it is set in a dystopian or utopian society. Students are asked to verbalise what they learnt today and download this lesson’s T chart from the class blog (which the teacher updates at the end of each lesson with photos of board work and where students reflect).</p>	<p>Handout containing definitions for Utopia and Dystopia.</p> <p>Whiteboard markers and board.</p> <p>13 copies of <i>The Lottery</i> by Shirley Jackson for the class.</p> <p>Activity sheet to assess</p>
<p>Orientating: Lesson 2 – Violence as Entertainment</p> <p>Class Discussion – Teacher writes “winning can make you famous, losing means certain death” on the board.</p> <p>Think, Pair, Share – Identify any examples where winning can make you famous (e.g. sport, the Olympics, reality TV shows, etc.) and where losing could mean certain death.</p> <p>Report back to the class/Direct instruction -Teacher writes suggestions on the board and notes that today there are very few life or death related spectacles. Although, in 80AD the Roman Colosseum was built and saw the rise of gladiators who only had one prize. If they won they could live, if they did not they would die. This spectacle, similar to those listed about reality TV shows and the Olympics, was watched by thousands of people.</p> <p>Video – History of the Colosseum http://www.youtube.com/watch?v=OOylD1KC6kc</p> <p>Venn Diagram – Students compare the colosseum with the Olympic stadium.</p> <p>Class discussion and conclusion – Teacher asks each group to supply one or two of their responses to be written on the board. Teacher asks students to look at their previous handout with definitions and characteristics of a dystopic society. Based on these characteristics, students are asked ‘was the Roman Empire dystopic?’ Why/Why not? Teacher links back to the novel <i>The Hunger Games</i> by stating that the blurb line “winning can make you famous, losing means certain death” came from the book: based on this is it set in a dystopic or utopic society?</p>	<p>Whiteboard markers and board</p> <p>Butcher’s paper Pens</p> <p>Handout from previous lesson</p>

<p>Orientating: Lesson 3 – Reality Television</p> <p>Direct Instruction – Teacher asks students to take out their dystopia handout and to read through the characteristics and types of dystopian controls. Teacher explains that for today they will be focusing on technology, reality television and the role of a dystopic protagonist.</p> <p>Class Discussion – What is reality TV? What types of reality TV shows are there? What makes reality TV so appealing? Why do people want to watch other people get hurt, lose, win and backstab each other? Do the media and reality television work together? How and where have you seen this? (e.g. twitter and X Factor.) According to YouTube, 72 hours of footage is posted online per minute. Do you find that surprising?</p> <p>Debate Activity – We live in a technologically advanced civilisation where people read their newspapers on their iPads. Students are split into four groups of six and are asked to debate two separate issues. Two teams will debate whether reality television shows should, or should not be taken off air, while the remaining two teams will debate the pro's and con's of social networking.</p> <p>Class Discussion – After the debates, the teacher asks 'do you think that is it is a good thing or a bad thing to watch so much of what's happening in our world?' before telling students that this issue is something embedded inside the novel <i>The Hunger Games</i>.</p> <p>Conclude – Teacher gives students an overview of the novels main protagonist, referring again to their dystopian definitions sheet, and asks students to verbalise what they learnt.</p>	<p>Dystopian definition sheet.</p> <p>Workbooks and writing implements</p>
<p>Orientating: Lesson 4 – Introducing the Text – Mood and Tone (Chapters 1–2)</p> <p>Direct Instruction/Writing – Teacher shows images from Henry River, North Carolina, the District 12 location for the Hunger Games movie. Students are supplied with a worksheet that asks them how the images make them feel; what details enhance that mood or feeling; whether the mood would change if some elements of the images changes (e.g. if the trees were blooming rather than dead), and, why the location is good to represent District 12.</p> <p>Class Discussion – Students discuss their responses to the images, their opinions and feelings may differ from one another. Responses are written on the board in the form of a brainstorming chart. Teacher explains that all of these emotions are related to 'mood'</p> <p>Direct Instruction – Students will begin reading the novel and identifying how Suzanne Collins creates 'tone' through dialogue or narration to convey a certain attitude, mood or feeling about a place, person, event or subject.</p> <p>Reading – Students read the first two chapters of the novel after finding a comfortable position anywhere inside the classroom. Once complete they are to answer the remaining questions on the worksheet.</p> <p>Response to Activity – Teacher calls on particular students for their responses and asks them to identify what tone the author set, how it was achieved and how it made them feel.</p> <p>Direct Instruction – Students are asked to continue reading the novel at home and are provided with a reading list (which is also posted on the class blog), indicating lessons and what chapters will be analysed. Teacher also supplies students with links to a free internet audio-book adaptation of the novel entitled <i>The Katniss Chronicles</i> and asks students to listen to the streams when they can if they need additional support while reading. Critical response work will be done through the enhancing phase using the text. Students are advised to bring their novel to every class for the duration of the unit. Teacher notes that the next two lessons will be inside computer laboratories because they will be contributing towards the class blog.</p>	<p>Worksheet</p> <p>Whiteboard markers and board</p> <p>24 copies of <i>The Hunger Games</i>.</p> <p>Reading List including <i>The Katniss Chronicles</i> audio-book.</p>

<p>Enhancing: Lesson 5 – Welcome to the 74th Annual Hartfield Games (Chapters 3–5)</p> <p>Direct Instruction – Teacher directs students into two groups (12 students on each side of the room) in preparation for class activity. Teacher asks students what has happened so far in <i>The Hunger Games</i>. Teacher will ask students to stand.</p> <p>Class Reaping –Teacher introduces herself as Effie Trinket to begin the Hartfield Games reaping. In each bowl there are 12 slips of paper containing the numbers 1-12. Students pick up a slip when their name is called. The slip they choose will define which district they represent for the unit. There will be two students in each district. The two students will work together throughout this unit to become victors at the end.</p> <p>District Activity – After the reaping students will work in their ‘district’ pairs to collect information on their allocated district through the completion of the activity sheet. Students will use spaces such as http://thehungergames.wikia.com/wiki/Panem#Districts and http://www.myhungergames.com/hunger-games-a-look-at-panem to find information relating to wealth, status, resources, people and customs of their district. These findings will be presented to the class and posted on the class blog so students may revisit this information.</p> <p>Quote Activity – ‘District’ pairs are grouped together (1-3) (4-6) (7-9) (10-12). Each group is given a quote from <i>The Hunger Games</i> reaping chapters with a set of questions to answer. Questions focus on power relationships in the novel. Students discuss how these quotes describe the districts and report back to the class. Teacher asks students how do these represent power in Panem? How is power a key theme in the novel? How do these power roles and inequalities reflect power hierarchies and power inequalities in our world?</p> <p>Conclusion – Teacher gives students an overview and reminds students that the next lesson will be in a computer lab. Students will reflect on the lesson and their district status in their allocated district on the class blog.</p>	<p>Computer room.</p> <p>Two bowls containing numbered slips (1-12)</p> <p>Work sheets and writing utensils.</p> <p><i>Hunger Games</i> quotes activity sheet.</p>
<p>Enhancing: Lesson 6 – Survival of the Fittest (Chapters 6–9)</p> <p>Today’s Lesson – Students will examine the specific characters in the novel. In their ‘district’ pairs, students will complete a Facebook profile for an existing character in <i>The Hunger Games</i> that will be added to the class blog.</p> <p>Pair Work – Students search through the novel to find specific character descriptions and complete a Facebook template profile that lists the character’s name, age, district, description, personality, motivations, function/role/occupation, likes and dislikes, and any items or symbols associated with that character (e.g. the bottle for Haymitch or the Mockingjay pin for Katniss). Students post their character profiles onto the class blog for all students to see, the teacher notes that these will be important for their SAT.</p> <p>Activity – <i>The Hunger Games</i> is a story about social and political hierarchies and survival. Teacher gives students a handout and asks them to rank the items in order of importance by placing the number one by the most important item, two by the second most important and so on.</p> <p>Group Activity – Students join a group of four and rank the items again together, noting any differences between their individual rankings and the group one. Once finished they are given an expert ranking and, for each item, are to mark the number of points that their team score differs from the expert ranking. They then add up this total and read their fate.</p>	<p>Computers with internet access.</p> <p>Facebook page template for students to complete and post to the blog.</p> <p>Survival activity</p>

PERSUADE ME AND THE ODDS WILL BE EVER IN YOUR FAVOUR – YEAR 10 *THE HUNGER GAMES* UNIT

<p>Class Discussion – Would characters rank the items differently? For example, Katniss may favour a bow over an axe because she is more comfortable with that weapon. What if the most important items on your list or that of the experts were missing and you had to rely on a sponsor?</p> <p>Direct Instruction – Teacher hands out the SAT and reads through the context, explaining that students will be designing a persuasive interview in order to attract sponsorship for a particular character from the games.</p>	<p>Students SAT task</p>
<p>Enhancing: Lesson 7 – Selling and Sponsorship (Chapters 9–11)</p> <p>Direct Instruction – Teacher asks students what they studied last lesson and explains that today, students will be using their knowledge of specific characters and districts to create a sponsorship campaign. Teacher asks students what is a sponsor? What is their role? Who benefits from being sponsored? Where do we see sponsorship in our society? Is sponsorship different to advertising?</p> <p>Video - <i>Fired Up</i> (2007) (1:40-2:02). http://www.youtube.com/watch?v=Ky1vDQJB7Zw</p> <p>Class Discussion – Why do companies sponsor? Why do individuals/teams get sponsored? Who benefits from a sponsorship? How does individual sponsorship differ from company sponsorship? How do citizens of the Capitol benefit from sponsoring tributes? Entertainment value? Betting? Recognition in their community?</p> <p>Group Activity – In 3 small groups students will look at different advertisements and answer key questions. Groups will present and discuss their findings with the class.</p> <p>Class Activity – Teacher will explain that language is a key element in a poster. Catch phrases and descriptive clauses are language intensifiers. Students need to become aware of the types of intensifiers available. Teacher discusses similes and metaphors. What do students know/understand about them? Can they give examples? Students copy key parts down. Class discuss; how can these be used to market a district or product? Students will use metaphors to develop a sponsorship poster for Peeta (Strong as an Ox.) Class discuss, how is getting sponsored similar to selling a product?</p> <p>Video – Haymitch explaining sponsors and Cinna explaining the Tribute Parade.</p> <p>Brainstorm Activity – For tributes in <i>The Hunger Games</i>, having the support of the Capitol is vital for survival. Cinna talks about making an impression - doing something the Capitol will remember. In district pairs, students will brainstorm: What does your district have that makes it desirable? What makes you as a tribute desirable? Looking back at the survival activity, what kind of qualities do winning tributes have? How might the use of the survival words act as intensifiers for your district? How will you use advertising techniques to sell your district? What about metaphors and similes? Will they be useful?</p> <p>Pair Activity – Using their brainstorm sheet as scaffolding, pairs develop a sponsorship poster for their district. Students must focus on impressing the Capitol. Posters are hung around the room.</p> <p>Class Discussion and Conclusion – How does marketing your district affect you as a tribute? How did 'the girl on fire' label work for Katniss? How was this important to her sponsorship? How might you use some of these techniques in your SAT? Students take a photo of their poster to upload on the class blog with a descriptor and explanation.</p>	<p><i>Fired Up</i> (2007)</p> <p>Advertisement activity. Example Poster</p> <p><i>The Hunger Games</i> (2012)</p> <p>Butcher's paper, markers and pens.</p> <p>Magazines 12 sheets x A3 paper. Glue, scissors, markers, pens.</p>

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<p>Enhancing: Lesson 9 – Appearances Can Be Deceptive (Chapters 16 – 20)</p> <p>Class Discussion – Have you ever said something or changed yourself for other people? Why did you do that? Was it to make friends? To make people like you? Do you like people who change themselves or lie about things? Why? Is it ever acceptable to lie? When? How do you know whether it is okay to lie and when it's not? Is it based on consequences? Is it based on situation or context?</p> <p>Video Clip – Watch Katniss and Peeta's interviews with Caesar Flickerman.</p> <p>Class Discussion – How did Peeta and Katniss change when in front of the camera? (e.g. Peeta made jokes and looked relaxed when he was probably scared.)</p> <p>Direct Instruction – Inside <i>The Hunger Games</i> we know that Katniss and Peeta are changing themselves for the cameras in order to make themselves appear desirable for sponsorship, something that students will have to do in their SAT. Today students will be specifically looking at the ways that we change ourselves on a daily basis according to context and purpose.</p> <p>Modelling of Activity – Students are given a Venn diagram on butcher's paper with a heading relating to two different contexts. The teacher instructs students to write down the similarities and differences in their language, dress and behaviour across the two. Teacher models on the board by providing students with one similarity and two differences for one group context given, that being Wedding/Funeral. Both are formal occasions though one is happier than the other.</p> <p>Group Work – Students create their Venn diagram before presenting briefly to the class.</p> <p>Direct Instruction – Teacher explains that we all change our language, dress and behaviour according to our context and purpose, and that each context is governed by a set of either written or unwritten rules. The school has specific principles and written rules for behaviour while a funeral's rules are rather unwritten. Teacher instructs students to take out their SAT.</p> <p>SAT Discussion – What is the context? Does television broadcasting have specific language uses, dress codes and behaviour expectations? What are they? As we identified at the beginning of the lesson we tend to change ourselves because of context and because of other people for some kind of purpose, whether it is to make friends or to make someone happy. What is the purpose of your interview? What have we studied so far about persuasive language?</p> <p>Conclusion/Reflecting – Teacher recaps the three factors that change in relation to context; language, dress and behaviour. Students post on the class blog.</p>	<p><i>The Hunger Games</i> (2012).</p> <p>Venn diagram and butcher's paper. Pens.</p> <p>Students SAT</p>
<p>Enhancing Phase: Lesson 10 – Relays, Favourite Disguises, Trouble...</p> <p>Class Discussion – What makes you who you are? How can people tell that you are a student? A boy? A girl? How can you tell I am a teacher when I walk around the school? Characterisation occurs through the adoption of specific body and voice conventions.</p> <p>Activity 1: Dress-up Relay – Teacher creates four teams. On one side of the room is the starting line and the other is a large basket filled with clothes, shoes, wigs, hats, accessories etc. Students line up 1–6. The Teacher says first character (e.g. old man) and the first student must run to basket and dress according to the character. Once dressed as best as they can the student must walk back to his/her team in a manner that fits the character they are dressed as (e.g. hobbling, hunched, slow, stiff). Teacher will continue to call a different character for each student (2–6). Once a winner has been announced students are to remain dressed as their characters.</p>	<p>Four baskets filled with clothes, shoes, wigs, hats, accessories etc.</p>

<p>Activity 2: Catch Phrase – Students group together according to their character from the relay (old man group, gangsters group etc). Students are given five minutes to create a five-word ‘catch phrase’ that matches their character. Once all groups have created one, the teacher asks students to place themselves around the room in neutral positions (still dressed up). When they say “action” the students need to readopt their walk and walk around the classroom uttering the catch phrase they had constructed. For fun, students freeze and adopt the walk of catch phrase of the character closest to them, creating conflicting, satirical characters. Class wind down to neutral characters, return dress ups and regroup as a class.</p> <p>Class Discussion/Brainstorm – Teacher asks; ‘what helped you create your character? How did the props help you? How did your walk help? How did your language help? What happened when we mixed these up? How did it affect our characters? Why do you think these elements are important? How do they deepen and layer the meaning of a character? Where do we see these elements used in <i>The Hunger Games</i> to construct characters?’</p> <p>Conclusion – Students reflect on how props, voice and body conventions assisted characters in <i>The Hunger Games</i> (opening ceremony and interviews with Caesar.) Students then write brainstorming ideas for costumes and catch phrases for a tribute or district that may help complete their SAT.</p>	<p>Whiteboard markers</p> <p>Notebooks and pens.</p>
<p>Enhancing: Lesson 11 – Interviews (chapters 21-24)</p> <p>Direct Instruction – An interview is a conversation between two people (the interviewer and the interviewee) where questions are asked by the interviewer to obtain information from or about the interviewee. This lesson will look at a close structure deconstruction and the elements that make a good interview.</p> <p>Class Discussion – Where have you heard/read/seen interviews? Who is normally being interviewed? Why? Are all interviews persuasive? Who has the power in an interview?</p> <p>Talk about power relationship between the Districts and Capitol.</p> <p>Direct instruction – As a class, students will read out the Kylie Minogue interview. Teacher will step by step explain each of the key elements relating to structure and language. Students will be asked to answer questions. Why is structure important? How does this structure reflect that of a narrative (introduction, body, conclusion). Why is interview specific language important? Why is it important to have a balance of open and closed questions?</p> <p>Class Discussion – What did you learn from the interview? How did the explanation of the structure develop your understanding of an interview? Why is persuasive language so important? What is another important aspect of an interview? To entertain? Was this interview entertaining? Where?</p> <p>Video – Lady Gaga: Interview with Ellen DeGeneres. http://www.youtube.com / watch?v=GMFvT4TjLJk</p> <p>Activity – Students complete a 3-column deconstruction, using the first one as a model. Students identify the interviews purpose, structure and specific language conventions including both closed and open questions in the transcript.</p> <p>Class Discussion – What made this interview entertaining? What was the purpose of this interview? (VMA awards – Meat dress). Was the structure used appropriately? What sort of language was used? How did the interviewer influence this interview? How does a visual interview broadcast differ from the written transcript?</p>	<p>Copies of the Kylie Minogue, 3- column deconstruction for modelling.</p> <p>Lady Gaga interview deconstruction activity</p>

PERSUADE ME AND THE ODDS WILL BE EVER IN YOUR FAVOUR – YEAR 10 *THE HUNGER GAMES* UNIT

<p>Conclusion/Links to SAT – Teacher reviews the structure and language conventions of the interview text type. Teacher explains how important the deconstruction sheet is to scaffolding students SAT. Teacher reminds students that an interview requires the equal contribution of the interviewer and the interviewee (as shown in Ellen DeGeneres). Teacher reviews the purpose of an interview, to persuade and entertain.</p>	
<p>Enhancing: Lesson 12 – Pictures Worth A Thousand Words</p> <p>Direct Instruction – What is the difference between a radio broadcast and a television segment? One has supporting visual technology and material while the other is based solely on voice. Although both can be effective, it is the visual aspect that people tend to remember more than just a voice. Today's lesson will focus on visual media and the role it plays in television and students SAT.</p> <p>Class Discussion and Clips – Teacher screens three clips, each time asking, what supporting material was used? Was it effective at supporting the presenter's message? How? What was the presenter's message? Once finished the teacher asks students to specifically look at the backdrops behind the presenters of <i>Today Tonight</i> A <i>Current Affair</i>, and <i>Seven News</i> broadcast. How does that one image and one headline support the presenter?</p> <p>Direct Instruction – Backdrops support presenters and persuade audiences to accept what the presenter is telling them. For example, a report about teenagers bringing 'havoc to the streets of Sydney' may have a violent photograph of young people holding weapons. If the backdrop was of teenagers sitting in a classroom quietly, how would that affect the 'havoc to the streets of Sydney' message?</p> <p>Activity – Teacher separates students into pairs. They are given a selected media topic and are to create an appropriate backdrop using PowerPoint, or Glogster, that involves both words and an image, that persuade audiences to believe in their message. Students are asked to post their images on the blog for others to see along with a note stating what their media topic was.</p> <p>Conclusion/Links to SAT – Teacher explains that for their SAT students can create a backdrop to be projected behind them during their interviews. Students reflect on class blog.</p>	<p>Three <i>Current Affair</i> clips</p> <p>Computers with internet access and PowerPoint software.</p>
<p>Enhancing: Lesson 13 – Facts and Possibilities</p> <p>Today's Lesson – Students will be expanding their knowledge of the interview text type and the use of open and closed questions. This lesson is extremely important for the SAT.</p> <p>Videos – Open and Closed questions (http://www.youtube.com/watch?v=WfKIVPC9uuA) 10 Tips to Successful Questioning (http://www.youtube.com/watch?v=gfOUMg_pUc&feature=related)</p> <p>Direct Instruction – The video focuses on client and customer questioning. Teacher explains how and why these tips are important for their SAT.</p> <p>Class Discussion – What do we understand about open and closed questions? What is the purpose of an open question? What is the purpose of closed questions? How do we find a balance of both? If you want an opinion on an issue what question type would you ask? What about if you wanted to receive a yes or no response? How could you incorporate the ten useful tips into your interview?</p> <p>Direct Instruction/Class Discussion – Teacher directs discussion, writing important points on the board for students to copy. What is the situation/context required for the students SAT? What kind of language do we hear used on television? What kind of language do we hear on the news vs. a celebrity interview? What type of language is appropriate for your television broadcast? More importantly, what type of language is appropriate for television in the Capitol?</p>	

PERSUADE ME AND THE ODDS WILL BE EVER IN YOUR FAVOUR – YEAR 10 *THE HUNGER GAMES* UNIT

<p>Mock Interviews Activity – In their district pairs, students devise a set of questions to ask the citizens of the Capitol about <i>The Hunger Games</i>. Students can create questions to be asked before, during or after the event. Students formulate responses and consider emotive language for both their questions and their answers.</p> <p>Class Discussion – Teacher will direct instruction around the following focus questions. What were your favourite questions and responses that you created? What techniques do they use? Do they follow the structure? Is the language appropriate for television? Is the language appropriate for the Capitol Audience? How might we improve this? As a class let's think of an effective question to follow this one.</p> <p>Conclusion/Links to SAT – Teacher explains that for their SAT students can create questions using a similar formula from this lesson.</p>	<p>Mock interview activity sheet</p>
<p>Enhancing: Lesson 14 – How many ways can you say ‘Yes’?</p> <p>Direct Instruction – Teacher explains that voice projection and presentation is a key component of the SAT. Teaches explains that there are fifty ways to say ‘Yes’, but only one way to write it. Teacher asks each students to use the word ‘Yes’ in a different sentence or in a different way (yes mum, yes officer etc).</p> <p>Class Discussion – Teacher explains that they are in the hall this lesson so students can push the limits of the vocal capabilities and may experiment with the skills they will be learning. Teacher hands out a worksheet with explanations of key elements of voice of Rhythm, Emphasis, Stress, Volume, Intonation/Inflection, Pitch, Pace, Pause and Phrasing.</p> <p>Activity 1 – Students, under the direction of the teacher, will work in pairs to say phrases to each other using one of multiple elements of Rhythm, Emphasis, Stress, Volume and Intonation/Inflection. Students will use these elements of voice to create character through the phrases and the vocal manipulation of these phrases.</p> <p>Class Discussion – Teacher directs discussion. What have you learnt about your voice? How are these techniques useful? How do they assist in developing a character? How will these techniques be useful for your SAT? How will these techniques be useful in other oral presentations you will do in the school community and outside of the school environment?</p> <p>Activity 2 – Using the Lady Gaga interview from the previous lesson, students in their pairs will adopt the roles of the interviewer and interviewee to explore the elements of Pitch, Pace, Pause and Phrasing. Students will exaggerate one of these elements, rehearse and present to the class.</p> <p>Conclusion Discussion/SAT – What happened to the interviews when one element of presentation was exaggerated? How can you work on controlling these elements for your SAT? How can you use some of these elements to develop a character? Teacher will tell students that they will be working on their SAT in the next lesson.</p>	<p>School hall for lesson</p> <p>24 hand outs of word explanations.</p> <p>24 copies of Lady Gaga interview.</p>
<p>Enhancing: Lesson 15 – Post-Production: Developing Character (Assignment Work)</p> <p>Direct Instruction – Students are asked to decide on their pairs for the assessment task and report these names to the teacher before starting on the SAT's checklist items. It is expected that the following three check points will be completed by the end of the lesson. 1) Brainstorm ideas for character construction (think about costume, backdrops and voice, tone and pitch) 2) Brainstorm how your characters would promote sponsorship. 3) Develop questions around your character construction and sponsorship ideas.</p>	<p>Students SAT</p>

PERSUADE ME AND THE ODDS WILL BE EVER IN YOUR FAVOUR – YEAR 10 *THE HUNGER GAMES* UNIT

<p>Assignment Work – Students work on the above in their pairs and record their responses in their notebooks while the teacher checks on their progress.</p> <p>Conclusion – Teacher asks students to bring their brainstorming work from this lesson to their next which will be in a computer room to allow students time to type their scripts.</p>	<p>Notebooks and writing implements</p>
<p>Enhancing: Lesson 16 – Post-Production 2: Writing the Script (Assignment Work)</p> <p>Direct Instruction – Teacher explains to students that this computer lesson is for them to type up their SAT scripts. Students are to complete any of the checklist activities from the last lesson that they did not finish and are to start writing their questions and responses teacher drafting and conferencing. Students who manage to write their scripts early will be allowed time to work on additional supporting materials such as backdrops but their script needs to be prioritised first.</p> <p>Assignment Work – Students draft questions to show their teacher and conference with them about their ideas, plans, questions and scripts. The teacher takes note of students who are struggling and offers helpful suggestions. It is expected that, by the end of this lesson, students should have all of their questions typed and sequenced, and should be working on their persuasive responses.</p> <p>Conclusion/Homework – Teacher explains to students that their next lesson will be devoted to rehearsal. Students are asked to work on their scripts in preparation for that class if they have not already finished it this lesson. By next lesson students should have a full script prepared in order to benefit from next lessons rehearsal time.</p>	<p>Students SAT</p> <p>Computers with adequate word processing and image projection software.</p>
<p>Enhancing: Lesson 17 – Post-Production 3: Practice Makes Perfect (Assignment Work)</p> <p>Today's Lesson – Students are asked to use this lesson time to rehearse and perfect their vocal delivery. Teacher hands out a summary of their drama activity lessons involving the construction of character and spoken language devices in order to help students recall prior knowledge.</p> <p>Assignment Work – Students rehearse their scripts while the teacher supervises and offers advice where appropriate on their verbal presentation skills.</p> <p>Assignment Order Reaping – Teacher asks for volunteers. The remaining order is selected through lottery and numbers are assigned. This process ensures that all students are prepared and know their place for the next two presenting lessons and create a smoother transition between presenters to save time.</p> <p>Conclusion/Homework – Teacher reminds students that presentations start next lesson. Teacher asks students what do you need to bring with you? Who, in your pair, will bring what? What must be handed in before you present?</p>	<p>Students SAT</p> <p>Vocal delivery content summary from lesson 14.</p> <p>Students' scripts</p> <p>A bowl with slips of paper</p>

<p>Synthesising: Lesson 18 – Presentations</p> <p>Direct instruction – Teacher outlines the six pairs that will be presenting for the lesson. Write pairs on board.</p> <p>Interview Presentations – Students present their SAT to the class with time allocated between presentations for setting up and taking down supporting materials and equipment etc. Teacher collects the students’ printed material before they present.</p> <p>Conclusion – Teacher thanks those who presented today; reminds students who are presenting tomorrow and in what order. Teacher asks students presenting tomorrow what do you need to bring with you? Who, in your pair, will bring what? What must be handed in before you present? Teacher stresses the importance of knowing their script and practicing before they present.</p>	<p>Whiteboard markers, computer with projector, marking criteria and a notepad and pen</p>
<p>Synthesising: Lesson 19 – Presentations</p> <p>Direct instruction – Teacher outlines the six pairs that will be presenting for the lesson. Write pairs on board.</p> <p>Interview Presentations – Students present their SAT to the class with time allocated between presentations for setting up and taking down supporting materials and equipment etc. Teacher collects the students’ printed material before they present.</p> <p>Conclusion – Teacher thanks those who presented today. Congratulates students on their efforts and their development of character, drama and language skills. Makes note that students will need to keep their copy of the novel in order to work towards the next SAT. Teacher explains that next lesson students will review their knowledge of the novel’s plot and look at <i>The Hunger Games</i> movie trailer.</p>	<p>Whiteboard markers, computer with projector, marking criteria and a notepad and pen</p>
<p>Synthesising: Lesson 20 – Reflecting</p> <p>Direct Instruction – Teacher gives general feedback on presentations before explaining that today’s lesson will be about reviewing students’ knowledge of the novel and identifying key moments in <i>The Hunger Games</i> movie trailer.</p> <p>Class Discussion – What did you like about the novel? Who was your favourite character? Why? What didn’t you like? Why? If you were writing the novel what scene would you have changed? This book is the first in a trilogy, what do you think will happen inside the next book? Are you interested in reading the second and third books based on the first? Why?</p> <p>Quiz – Students complete an individual and fun quiz on their knowledge about the novel’s various events and characters.</p> <p>Worksheet – Students work on a worksheet for ‘their ideal <i>Hunger Games</i> film’</p> <p>Class Discussion – On their responses to the worksheet and overall appreciation of the novel’s material.</p> <p>Conclusion/Reflection – Students leave feedback in a poll on the class blog relating to what they enjoyed about the unit and what they feel could be improved.</p>	<p>Quiz questions and answers</p> <p>Worksheet</p>

Use Feedback	
Ways to monitor learning and assessment	Teachers meet to collaboratively plan the teaching, learning and assessment to meet the needs of all learners in each unit. Teachers create opportunities for discussion about levels of achievement to develop shared understandings; co-mark or cross mark at key points to ensure consistency of judgements; and prepare moderating samples of student work at school or cluster level to reach consensus and consistency.
Feedback to students	<p>Teachers strategically plan opportunities and ways to provide ongoing feedback (both written and informal) and encouragement to children/students on their strengths and areas for improvement.</p> <p>Students reflect on and discuss with their teachers or peers what they can do well and what they need to improve.</p> <p>Teachers reflect on and review learning opportunities to incorporate specific learning experiences and provide multiple opportunities for students to experience, practise, and improve.</p>
Reflection on the unit plan	<p>Identify what worked well during and at the end of the unit, including:</p> <ul style="list-style-type: none"> • 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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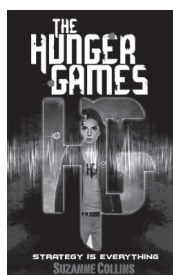
Hartfield State High School

Year 10 English

Persuade Me and the Odds Will Be Ever in Your Favour

Student: _____

Teacher: _____



Unit Context:

Throughout this unit we have examined the various social, ethical, political and cultural issues evident in the novel *The Hunger Games* by Suzanne Collins and discovered the powerful role that the media and reality television play in reinforcing the Capitol's supremacy. This task has been designed to help you demonstrate your persuasive language abilities, knowledge about the characters from the novel and your spoken presentation skills.

Task Context:

Capitol TV, the national Panem broadcasting network, is extremely busy broadcasting the Annual Hunger Games. They have approached you and a partner of your choice to fill in a

3–5 minute time slot during their broadcast.

One member of your pair is to be the *interviewer*. You can create your own character or step into the shoes of Capitol TV's Caesar Flickerman. The other member is the *interviewee* and must be one of the

following from the 74th Annual Hunger Games:

- Any Tribute from the games (e.g. Cato, Rue etc.) but NOT Katniss or Peeta
- Haymitch Abernathy
- Effie Trinket
- Cinna (stylist)
- Portia (stylist)
- Another character that your teacher has approved

In your segment you are to persuade the Capitol audience to sponsor your district or Tribute.



Text Type: Spoken/Multimodal Discussion

Audience: Capitol TV Audience – National Broadcast

Purpose: To persuade

Conditions: Two week's notice of task
Genre explicitly taught/modelled
Some class time for drafting rehearsal

Length: 3–5 minutes

Drafting Date: To be advised

Due Date: To be advised

Persuade Me and the Odds Will Be Ever in Your Favour

Capitol TV Requirements:

A **written script** of questions and answers for both the interviewer and the interviewee - these must be given to your teacher before you present.

Rehearsal – the Capitol do not like wasted air time

Supporting Materials can include; PowerPoint backdrops, props, costumes, photos and anything else that you feel will add to your presentation and not distract from it.

Verbal Presentation should be persuasive and make effective use of; rhythm, emphasis, stress, time colour, volume, intonation/ inflection, pitch, pace, pause, phrasing and parenthesis (anything between two commas e.g. however, therefore etc.)



Part B: Once you have selected your interviewer and interviewee, this checklist will help you prepare your ideas and structure your task.

To accurately prepare for this task you will need to:

- ☐ Brainstorm ideas for character construction (think about costume, backdrops and voice, tone and pitch)
- ☐ Brainstorm how your characters would promote sponsorship.
- ☐ Develop questions around your character construction and sponsorship ideas.
- ☐ Organise your questions in an order that will best *persuade* the Capitol to sponsor you/your tribute.
- ☐ Draft your questions to show your teacher.
- ☐ Conference with your teacher.
- ☐ Rehearse in front of your family or friends to ensure you are *persuading* and presenting appropriately.
- ☐ Revisit your brainstorms to ensure you have done all you can for your characters.
- ☐ Rehearse, rehearse, and rehearse. (Practice makes perfect!)



ETAQ MANAGEMENT COMMITTEE: WHO'S WHO

Dr Kelli McGraw

Queensland University of Technology

When did you join the English Teachers Association?

I joined the ETA in NSW in 2003, and was elected as a member of their Council in 2004. Since then I've been an ETA leader, and from 2007-2010 I also had the chance to act as a State Delegate on the AATE (Australian Association for the Teaching of English) Council. This was an eye opening experience and I learned a lot about national education politics!

When I moved to Brisbane with my husband in 2009 I joined ETAQ, and in 2011 made the leap into the ETAQ Management Committee. Last year I was elected Vice President, and I look forward to learning more about members' needs in Queensland through that role.

What do you like most about volunteering for ETAQ?

Helping to lead a professional association does involve a bit of after-hours work, but it's the kind I like to do. Going to monthly ETAQ meetings gives me a chance to meet up with teachers from different schools as well as lecturers from a range of Queensland universities – the range of experience and views from these friends helps me to keep perspective in my own work. I also think it's important to have a say when peak bodies such as QCT, QSA and ACARA make changes to policy and working with ETAQ keeps me to stay in the loop with all of that stuff.

My main role in ETAQ is working with Sophie and Bronwyn to look after the social media streams on Facebook and Twitter, which involves keeping an eye on the web for material of interest to English teachers and passing that

along to members. This gives me a good excuse to spend even more time exploring online materials, which is a great interest of mine.

What do you like better – school teaching or university lecturing?

People ask me this all the time! It's not an easy one to answer, because both jobs have their ups and downs. The thing I like about my job at university is that there are less face-to-face teaching hours, which gives me time to spend on research. Sometimes I research English curriculum change, but I also do action research on my own practice – the chance this provides for reflection and refining my teaching is invaluable. But ultimately, I'd say school teaching is my favourite. It's great when you can get to know a class of students and spend all year with them, learning their personalities and trying out different things. At uni it takes a few weeks just to learn everyone's name, and then it's nearly time to say goodbye to them again!

What are your favourite things to teach in English?

I am a big fan of teaching poetry! It wasn't always this way...when I was a new teacher I found the idea of teaching poetry very daunting. I used to feel like I didn't know enough about poetry (or poets) to be a credible expert. Getting over this fear involved renewing my commitment to writing and reading poetry in my own time...it felt daggy at first, but I have never looked back. To help other teachers find their poetry-teaching groove, I've created this little website to house materials and links: <http://poetryteacher.weebly.com/>

Kelli is @kmcg2375 on Twitter and blogs at kellimcgraw.com



RECENT COVERAGE OF AATE IN *THE AUSTRALIAN*

Garry Collins

The national English teacher association of which ETAQ is part is the Australian Association for the Teaching of English, AATE.

Over the past year or so AATE has participated in a project run by Education Services Australia to produce some on-line resources for the Australian Curriculum: English. The other participants were the Australian Literacy Educators' Association (ALEA) and the Primary English Teaching Association Australia (PETAA). This participation was advised to members via English Matters and ETAQ E-pistle. The materials are available on-line at <http://e4ac.edu.au>.

These materials and AATE's role in their production have received some recent coverage in the national newspaper, *The Australian*. It is sometimes said that there is no such thing as bad publicity but that is not the case on this occasion.

Items in *The Australian*

The main items in what appeared to be an orchestrated campaign were:

- "Concerns over "trashy" English curriculum", a report by education writer Justine Ferrari published on Monday 16 September.
- "Stop trashing English at school: mr pyne, u need 2 give kids books and poetry and that stuff", an editorial published on Tuesday 17 September.
- "Review curriculum before all is lost in the vacuum", an opinion piece by Kevin Donnelly published on Thursday 19 September. This included the paragraph "As those familiar with the parlous state of English teaching appreciate, the problem is systemic. Academics in control of teacher training and subject associations such as the Australian Association for the Teaching of English have abandoned any commitment to rigorous, academic standards."

- "English Lite's dalliance with digital text, not books, triumph of gimmickry", an opinion piece by Christopher Bantick published in the weekend edition of 21–22 September. This piece had the sub heading "To deny Australian children access to great literature is culpable behaviour". It made no mention of Education Services Australia but focused on AATE while also mentioning a non-existent organization that Bantick erroneously named as the "Primary Teachers Association". According to Bantick, the e4ac materials represented "a craven abrogation of the responsibility to teach significant and demanding literature".

Letters to the editor

The items above were supported by letters to the editor which appeared under the headings:

- "Aghast at English", 18 September,
- "English travesty", 20 September and
- "Joy of a great novel", 27 September.

This final letter read in part: "I hope our new Education Minister Christopher Pyne saw Christopher Bantick's warning on the frightening new face of English teaching. It is disturbing that the Australian Association for the Teaching of English and the Primary Teachers Associating (sic) could suggest that students can learn English without reading a book. The study of digital and visual texts, Facebook entries, blogs and websites will never deliver the education and joy that students get when sticking their noses into a great novel.

A response submitted by AATE President, Associate Professor Karen Moni, was not published but the letter below was:

RECENT COVERAGE OF AATE IN *THE AUSTRALIAN*

Sample English materials not the full curriculum

(published in *The Australian*, Thu 19 September 13 with the underlined words deleted and the bracketed ones inserted. The paper's heading was "**Contemporary classrooms**". My name was followed by: "English Teachers Association, Stafford Heights, Qld".)

B Della-Putta (Letters, 18/9) and your editorial ("Stop trashing English at school", 17/9) express (expresses) concern about sample materials prepared to support the implementation of the Australian English Curriculum.

This project was conducted under the auspices of Education Services Australia, jointly owned by state and federal governments, and writers were recruited through three teacher professional associations: the Australian Association for the Teaching of English (AATE), the Australian Literacy Educators' Association (ALEA) and the Primary English Teaching Association Australia (PETAA).

If the sample units on the e4ac website were the sum total of the teaching and learning that students would experience under the new curriculum, there would be cause for concern. This, however, (But this) is not the case.

As the editorial points out, the four secondary units, just one for each of Years 7–10, do not focus on any full length novels and plays. This was part of the design. The intention was that these digital resources should be available to, and immediately usable by, schools anywhere in the country. Units of work that focused on, for example, *Of Mice and Men* or *A Midsummer Night's Dream*, would be of immediate use to only those schools that currently possessed sets of these titles.

In addition, an effort was made to address some of the Cross Curriculum Priorities (e.g. sustainability) and General Capabilities (e.g. ICT capability) which are new aspects of the national curriculum.

Most English teachers would reject the suggestion that there is no place at all in contemporary classrooms for a consideration of

language as it is used in what are now everyday platforms such as websites, blogs and tweets. Education needs to be about the present and the future as well as the past.

It is pleasing that (you) the editorial does endorse films as legitimate forms for study in English along with novels, plays and poetry. It is not all that long ago that anything other than the printed page would also have been contemptuously dismissed as drivel.

Garry Collins, President, English Teachers Association of Queensland

The following letter was submitted for publication on Monday 23 September but was not printed.

Lack of rigour in commentary about education

Given the way he likes to bang on about rigour in education, it is ironic that Christopher Bantick can't get basic facts right in his own writing ("English Lite's dalliance with digital text, not books, a triumph of gimmickry over substance", 21-22/9).

His piece gives the impression that the e4ac (English for the Australian Curriculum) materials project was led by the Australian Association for the Teaching of English (AATE). He gets the name of a second association, Primary English Teaching Association Australia (PETAA), wrong, rendering it as "PTA", and he fails to mention the Australian Literacy Educators' Association (ALEA) at all.

AATE was pleased to have been invited to contribute, but the e4ac project was conducted under the auspices of Education Services Australia which is jointly owned by state and federal governments.

Is Bantick's misleading version the result of lazy journalism lite or is it deliberate misrepresentation?

I was amused to note that he denigrates on-screen reading in comparison with "the rustle of a turning page". He seems not to appreciate that many will read his piece on the paper's website.

Garry Collins, President Elect, Australian Association for the Teaching of English

RECENT COVERAGE OF AATE IN *THE AUSTRALIAN*

Postings to Justine Ferrari Facebook page

Seeking a further platform for a balancing response, the following items were posted to Justine Ferrari's Facebook page. Ms Ferrari responded on two occasions.

Garry Collins

Justine, I hope you can explain something for me.

From time to time *The Australian* conducts orchestrated attacks on a teacher professional association of which I am a member, the Australian Association for the Teaching of English (AATE).

This national body consists of the English teacher associations that exist in each of the states and territories. AATE and its member associations are not-for-profit organizations mainly run by unpaid volunteers and they seek to support school English teachers in their work. What I understand to be the secondary school that you attended is a long standing and supportive corporate member.

The most recent campaign involved a piece by you which was then followed by an editorial and, in turn, opinion pieces by Kevin Donnelly and Christopher Bantick. Blind Freddy could see that these were designed to work in unison. Perhaps this campaign is not yet over but, thus far, scant space has been provided for a right of reply by the organization maligned in these pieces.

What I would like you to explain is why the paper does this.

I appreciate that much of what newspapers do can usually be explained by a desire to sell more papers. But I often have to alert colleagues in education to this sort of material in *The Australian* as they have long since stopped reading the paper themselves in disgust at what they perceive to be systematic misrepresentation of the country's education system and the teachers who work in it.

It is clear that *The Australian* has vastly more resources than an organization like AATE and many of us see the action of the paper as akin to the way that school bullies inflict harm on weaker entities simply because they have the power to do so.

Again, I would be grateful if you could satisfactorily explain why the paper does this. *The Australian* could serve as a forum for properly informed and reasoned debate about education but it seldom does this.

Garry Collins

President, English Teachers Association of Queensland (ETAQ)

President Elect, Australian Association for the Teaching of English (AATE)

P.S. I taught secondary English for about twice as long as Kevin Donnelly ever did and have worked in schools in the US and Canada as well as in Queensland.

Justine Ferrari

Hi Garry, Despite the case you are arguing, *The Australian* has not been engaging in an orchestrated attack. I noticed the teaching resources produced by the AATE, in conjunction with PETA and ESA, and the contrast in approach adopted for English compared to the resources produced by the history and science teachers associations. The criticism in my article was from ACARA, not from me or *The Australian*. There was an editorial the following day, which was sparked by news story not in some orchestrated campaign. I have no involvement in the opinion pages and so don't know why Kevin Donnelly or Christopher Bantick wrote their articles but I presume they too saw my article and responded.

My intent in writing the article in the first place was to inform parents and the wider community of the different approach taken by the English teachers. I don't think it is well understood among parents that the subject English has changed since they were at school. I also don't think it is a change that has been discussed or decided at a community level but driven by English teachers associations, who it seems represent a small proportion of English teachers.

Alison Robertson, President of SAETA (South Australian English Teachers Association)

Justine, if subject English hasn't changed in some way since their parents were doing it, then we should all be worried – it's a very

different world out there from the one I went to school in! Moreover, I think you are creating an unfounded conspiracy theory about who drives the change. Subject associations merely respond to the changes by supporting their member teachers. We do not drive the changes. No English Teachers Association pleaded for a national curriculum - the government imposed it on us for its own political reasons. We just responded to its creation, tried to be positive about the good things it could do, and are now doing our best to come up with ways for implementing it without losing the things we love (like literature!) It's a big ask and not helped by misinformed sniping from commentators who more often than not are not in schools themselves.

Garry Collins

Justine, just because you do not hold the baton does not mean that the paper's campaign is not orchestrated. I stopped believing in that sort of coincidence a long time ago.

Lindsay Williams

Justine your comments demonstrate exactly what's wrong with mainstream reporting of education in Australia at present – a complete lack of factual understanding (or deliberate misrepresentation) about what is actually happening. Let me give just two examples. One: at least two of the key people who were involved in writing the language strand (grammar if you like) of OzEng are internationally respected educational linguists, i.e. experts in language and not 'just' teachers or from teaching organisations. Two: the e4ac materials are not the Australian Curriculum; they are merely support materials. Thus flaws in the latter do not call the former into question as your paper has implied with at least one opinion piece claiming absolutely erroneously that grammar and literature had disappeared from English.

Garry Collins

It is a bit hard to see how English teacher associations can be considered to be driving changes in English teaching when we run no schools, employ no teachers, and have no power

to dictate curriculum, pedagogy or assessment in any school. You are of course correct that not all English teachers in schools bother to belong to any professional association but we can reasonably claim that our members are generally the most professionally involved and committed ones - teachers who are prepared to assist colleagues by sharing their expertise and practice in a variety of forums.

Jonathan Scobie, a South Australian English teacher

Justine, your justification that your intent was simply "to inform parents and the wider community of the different approach taken by the English teachers" is rather disingenuous to say the least. On September 13 you wrote an article about the new Australian Geography curriculum which tarred that subject with the same brush. It is patently obvious that your columns are designed to generate negative propaganda around any national curriculum which does not trumpet the pedagogical values and methodologies of a Dickensian Dotheboys Hall.

Justine Ferrari

Jonathan, it is not a justification, it is an explanation of how the story arose, which was an answer to Gary's question. And Gary, English teachers associations sit on curriculum panels that write the curriculums. Taking a curriculum national might have been a government decision, but what was in the curriculum was written by teachers. It's disingenuous to claim otherwise. And Alison, all I said was that I don't think parents realise how much English has changed. Surely it's good to raise awareness of this?

Garry Collins

Justine, like many other educational stakeholders, AATE contributed to the consultation exercises that ACARA conducted in developing the Australian Curriculum. However, as far as I am aware (and I've been on the AATE national council since 2005), we had no formal representation on the panel/s that did the actual writing. You're the reporter.

RECENT COVERAGE OF AATE IN *THE AUSTRALIAN*

Perhaps you can cite some facts to show that my recollection is inaccurate on that. (And while you're getting the facts right, you could note that I have two Rs in my given name.)

Of course people with teaching backgrounds, either current or previous, were involved in the writing. Should it perhaps have been delegated to politicians, journalists or economists? Media coverage often gives the impression that they are the only people who really know anything about education.

Garry Collins

Providing space for a balanced right of reply would constitute that essential part of the national ethos – a fair go. Refusing to do so could be said to make *The Australian* decidedly un-Australian.

Garry Collins

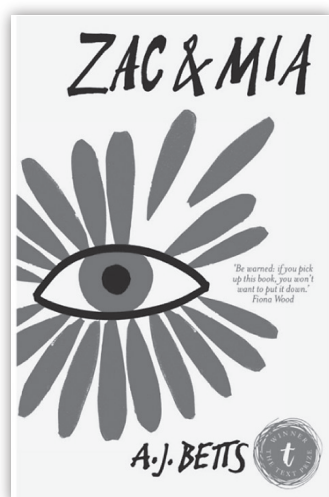
Justine, above you wrote: "I don't think it is well understood among parents that the subject English has changed since they were at school. I also don't think it is a change that has been discussed or decided at a community level but driven by English teachers associations, who it seems represent a small proportion of English teachers." It is of course true that English teaching has changed since I went to high school

in the 1960s. You seem to imply that these changes are bad but I am really interested in your contention that they are "driven by English teachers associations". I think the choice of the verb "driven" is particularly interesting.

Since you are a senior journalist it would be nice to think that this contention had some basis in fact. Can you explain how not-for-profit, run-by-volunteers organizations like AATE and its constituent state and territory bodies do this driving? As I pointed out in another post, we run no schools, employ no teachers, and have no power to dictate curriculum, pedagogy or assessment in any school. I look forward to your explanation of how we do this "driving". If we have some hidden power, I'd like to start to exercise it.

Comment Since no reply was provided by Ms Ferrari to the question in the post above, it is not unreasonable to deduce that some of the beliefs she holds about education and which inform what she writes, have no basis in fact. This suggests that some of the coverage in *The Australian* about education should not be considered journalism at all. Instead, it more properly belongs in the realm of fantasy or propaganda.

Garry Collins



BOOK REVIEW: ZAC & MIA

Written by A.J. Betts
Review by Erin Geddes
Forest Lake State High School

I don't think there's a person in our modern world who isn't affected by cancer in some way. Sometimes we kid ourselves that cancer is a disease for the aged but of course this isn't the case. Our fascination with this painful topic was exploited in the hugely popular *My Sister's Keeper* by Jodi Picoult; however, as that novel is targeted towards adults, it may not be the best recommendation for lower level readers.

This is where *Zac & Mia* by A.J. Betts steps in. Stuck in isolation with his mother for company after a bone marrow transplant, 17 year old Zac becomes curious about the arrival of Mia on the ward, the only other teenager in an adult ward. Tapping on the wall to get her to turn down her music leads to an acquaintance based on wall-tapping, synchronised 3am bowel movements and insomniac Facebook conversations. Thinking about Mia offers Zac reprieve from his boredom and pain.

Unlike the resigned Zac, Mia is in denial about her newly-diagnosed illness. If anyone asks her why she is on crutches, she 'tore a ligament at netball'. Mia is determined to go to her school formal, but soon discovers she can no longer find enjoyment in her past life, because "When your scalp itches like mine, your leg throbs like hell, and food still makes you want to spew, you stop looking for pimples that aren't there. You stop laughing at jokes that aren't funny. You stop thinking of "skinny" as praise". When Mia can't handle her life any more, she reaches out to Zac, who reaches back, and together they muddle through and become the kind of friends you need, not just want.

As I started reading, I was put in mind of Marlina Marchetta's *Looking for Alibrandi* where teenagers have an authentic voice, swear sometimes and love their mums more than they want to admit. Both Zac and Mia are believable characters, and although I thought Mia would

play the stereotypical "popular girl" character, it was her depth and strength that really surprised me at the end of the novel.

Written in three parts- Zac's perspective, chapters which alternate perspectives and then Mia's story- this novel would appeal to male and female readers, yet it's girls who would be won over by the romantic tension and the feminine, yet bland cover.

At times, I was waiting for some of the medical jargon and acronyms to be explained; however, they never were, so I remained in the dark about Methotrexate, AML and BMT, amongst other things. Without becoming a textbook, a few casual explanations in the novel would have added depth to my understanding, although admittedly it revealed Zac's comfort and knowledge of this foreign world.

Swearing and sexual references would suggest that this is a read for Year 10 and above, and reading *Zac & Mia* made me realise who I *wouldn't* give it to: students who I knew were affected by cancer in some way. *Zac & Mia* highlights the importance of letting students feel normal, instead of making them want to sink into the floor as that well-meaning teacher smiles sympathetically and slides a novel about cancer over the desk. It's an enjoyable novel that shows a variety of reactions to cancer and without having a shallow "happily ever after" ending, offers readers hope.