 Year 12 Standard English

Unit title:

Module C - The Craft of Writing

Duration:

10 weeks / 30 indicative hours

Description of unit:

This Module C: The Craft of Writing unit of work has been designed to broaden students’ awareness of the possibilities open to them as the responders to, and composers of, texts. Students are encouraged to consider texts in unique and alternative ways, and will focus on the deliberate choices composers make when crafting and manipulating language to convey powerful ideas with precision. In turn, students will apply similar approaches of textual construction to their own compositions. These compositions will take the form of imaginative, discursive, persuasive and informative texts.

Following the introduction to the concept of the craft of writing, students will explore four of the short prescribed texts presented in the unit: a speech, a prose fiction text, a performance poem and a non-fiction text. Each text will be explored over a two week period. These text choices aim to provide students with a range of perspectives from enduring, quality texts of the past as well as recognised contemporary works. Firstly, students will respond personally and critically to the text and the ways it has been crafted. Once students have analysed the text, they will engage in a series of written activities in their Craft of Writing Journal, where they will experiment with a range of language forms and features, including imagery, rhetoric, voice, characterisation, point of view, dialogue and tone. For each prescribed text, students will also write a sustained response where they will be required to carry out the stages of writing: the pre-writing stage; the drafting and revising stage; the editing stage; and the reflecting stage. This will in turn prepare students for their summative assessment task.

Focus questions:

* What does ‘craft’ really mean?
* How do composers convey ideas with power and precision?
* How can a text type influence an authentic audience’s interpretation of composer purpose and message?
* How can reading impact on a person’s writing?
* What are the stages of composition and how might these impact on the reflective process?
* Why do writers of complex texts use language creatively and imaginatively for a range of purposes?

Outcomes:

EN12-1, EN12-3, EN12-4, EN12-5, EN12-9

Assessment:

| Assessment for learning | Assessment as learning | Assessment of learning (25%) |
| --- | --- | --- |
| * Regular paragraph-length analytical/critical responses based on focus concept * Regular structured peer evaluation and feedback on analytical/critical responses * Range of collaborative activities | Google Suite: Students utilise Google Apps such as Classroom, Docs and Slides to post notes, questions, reflections and responses to discussions posed by the teacher.  The following resources form the basis of ongoing engagement with the process of composition:   * Resource 5: Statement of Intent * Resource 7: Bloom’s Taxonomy Writing Activities   The Craft of Writing Journal functions as a tool of reflection throughout this unit of work, supporting students in developing their awareness of the reflective process. | Summative Assessment   * Sustained Response (600-800 words): imaginative, discursive, persuasive or informative * Reflection (400 words)   Alternative summative tasks are listed at the conclusion of Learning Session 10. |

Texts:

Please note that this unit of work contains options for four prescribed texts instead of the minimum requirement of two prescribed texts.

* Prose Fiction: Ray Bradbury’s short story ‘The Pedestrian’ (1951)
* Nonfiction: Sylvia Plath’s essay ‘A Comparison’ (1962)
* Speech: J K Rowling’s speech ‘The Fringe Benefits of Failure and the Importance of Imagination’ (2012)
* Poetry: Luka Lesson’s performance poem ‘May Your Pen Grace the Page’ (2011)

| Outcomes/content | Teaching and learning | Evidence of learning |
| --- | --- | --- |
| Outcome 1  A student independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure EN12-1  Content  Students:  Engage personally with texts   * develop deeper textual understanding that enhances enjoyment in composing and responding to a range of complex texts including those by and about Aboriginal and/or Torres Strait Islander People(s) * compose considered and well-crafted personal responses to texts and critically consider the responses of others   Students:  Respond to and compose texts   * combine different modes and media for a variety of contexts, audiences and purposes   Outcome 3  A student analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning EN12-3  Students:  Develop and apply contextual knowledge   * use appropriate and effective form, content, style and tone for different purposes and audiences and assess their effectiveness in real and imagined contexts (ACEEN011)   Students:  Understand and apply knowledge of language forms and features   * investigate and use specific vocabulary, including evaluative language, to express shades of meaning, feeling and opinion * analyse, assess and experiment with the interplay between imaginative, persuasive and interpretive techniques   Outcome 4  adapts and applies knowledge, skills and understanding of language concepts and literary devices into new and different contexts EN12-4  Students:  Respond to and compose texts   * use and manipulate generic forms in a range of modes and media for different audiences and purposes * use different ways of transforming experience and ideas into imaginative texts for particular audiences and contexts   Outcome 5  A student thinks imaginatively, creatively, interpretively, analytically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments EN12-5  Content  Students:  Engage personally with texts   * investigate a wide range of texts, including those by and about Aboriginal and/or Torres Strait Islander People(s), in order to think broadly, deeply and flexibly in imaginative, creative, interpretive and analytical ways   Students:  Respond to and compose texts   * use the information and ideas gathered from a range of texts to present perspectives in analytical, expressive and imaginative ways * assess their own and others’ justifications, evidence and point of view (ACELR064)   Outcome 9  A student reflects on, assesses and monitors own learning and refines individual and collaborative processes as an independent learner EN12-9  Students:  Engage personally with texts   * recognise that reading, viewing and listening are active and interactive processes in which personal experiences and expectations influence understanding and interpretation   Students:  Develop and apply contextual knowledge   * support the learning of others by objectively assessing their strengths and needs as learners and offering constructive feedback as appropriate   Students:  Respond to and compose texts   * use critical and constructive feedback from others to improve learning, including their composing and responding | Learning Session 1  Students understand the process of writing as a craft and gain an introduction to the unit and the rubric.  Introductory activities: The following activities are designed to provide an introduction to Module C. It is recommended that Learning Session 1 covers one week/3-4 lessons of content. Consequently, the teacher is advised to judiciously select and/or modify these activities based upon their class context.   1. Teacher to introduce the Craft of Writing Journal (this may be sourced by the teacher/faculty/students) and Resource 1: Checklist for Journal. This is an opportunity for the teacher to establish expectations for the Module, communicate the structure of the unit, and set up the Craft of Writing Journal. Resource 2: Editing Stages Checklist should also be introduced here. The teacher may also wish to distribute and discuss the summative assessment task here to provide students with clear direction (see: Assessment task) 2. Using Resource 3: Unpacking the Rubric, have students read through the rubric independently, highlighting what they deem to be the most important words or phrases. Next, read through the rubric again as a class, deconstructing each sentence to identify key terms, concepts, skills and course requirements. Lastly, ask students to select two points from the rubric and contribute these to a class brainstorm (e.g. provide students with Post It Notes and place these on a class poster; create a Google Doc where students can record their contributions; create a list on the whiteboard) 3. Students should develop their initial responses to the Module C Focus Questions (see p.1) The teacher should return to these questions at the completion of each prescribed text to facilitate discussion and reflection throughout the unit. 4. Using Resource 4: Glossary of Key Terms, introduce students to the language, forms, features and structures relevant to Module C. This should include an introduction to the five text types: Imaginative, Discursive, Persuasive, Informative, and Reflective.  Teacher discretion is advised. We recommend that you consider sourcing exemplar texts from your local context as models for each. 5. Teacher-led discussion of the Process of Composition: Pre-writing, Statement of Intent, Drafting, Experimenting, Editing (see Editing Stages Checklist), Revising, Reflection.  Use Resource 5: Statement of Intent and Resource 6: Statement of Intent (example) to explore approaches to writing a statement of intent. Explain the relevance of this activity to students and its relationship to both elements of the summative assessment task. Again, this may be an ideal opportunity to introduce students to the summative assessment task. After discussion of each stage, students should record this process clearly in their Journal. It may be beneficial to have students create an infographic that represents the relationship between each step. 6. Introduce students to Resource 7: Bloom’s Taxonomy Writing Activities (\*see below), explaining the purpose of the activities and how these will support students in developing their compositions for the summative assessment task.   NB: Teacher Instructions: The Bloom’s Taxonomy Writing Activities have been provided as an additional/ extension/ revision writing activity for students. It is recommended that this resource be used in conjunction with the Craft of Writing Journal. Students are to pick features from their set text that are either ‘Imaginative’, ‘Discursive’, ‘Persuasive’ or ‘Informative’. Please note that this does not mean that the whole text has to be one particular type (for example that would mean that Bradbury’s text would be the only ‘Imaginative’ text although there are qualities of ‘Imaginative’ in all of them), it just has to contain aspects of the form.  Students select one aspect that mirrors the textual form as they understand it. They are then to complete the activities associated with them. You can make the activities more relevant to your own classroom experiences by making a specific target audience, inviting the Principal for a panel session when the students are doing to persuasion activities etc.  Students should complete a Statement of Intent before ‘creating’ their final, extended product. You can then have them reflect on this process. | Students engage in collaborative tasks including brainstorming and discussion to demonstrate their knowledge and understanding of the content and requirements of Module C.  Students set up their Craft of Writing Journals to support the development of their writing process, including reflective practice, throughout the remainder of the Module.  Students demonstrate insight into key terms and concepts, establishing a deeper understanding of metalanguage appropriate to Module C.  Student responses show engagement with unit Focus Questions, laying the foundation for deeper engagement throughout the module.  Student notes reflect understanding of textual forms.  Student notes and visual representation show knowledge of process of composition, including the purpose of the statement of intent.  Completion of Bloom’s Taxonomy tasks in the Craft of Writing Journal throughout the unit show development of student skills in crafting discursive, imaginative, persuasive, informative and reflective texts. |
| Outcome 1  A student independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure EN12-1  Content  Students:  Develop and apply contextual knowledge   * explain how and why texts influence and position readers and viewers (ACEEN040)   Students:  Understand and apply knowledge of language forms and features   * analyse and assess the ways language features, text structures and stylistic choices shape points of view and influence audiences (ACEEN024)   Students:  Respond to and compose texts   * develop creative, informed and sustained interpretations of texts supported by close textual analysis (ACELR062) * compose texts that combine different modes and media for a variety of contexts, audiences and purposes   Outcome 3  A student analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning EN12-3  Students:  Engage personally with texts   * engage with complex texts through their language forms, features and structures to understand and appreciate the power of language to shape meaning   Develop and apply contextual knowledge   * understand and use language appropriately and effectively for particular purposes, for example making connections, questioning, challenging, analysing, speculating and generalising * analyse how language choices are made for different purposes and in different contexts using appropriate metalanguage (ACEEN002)   Students:  Understand and apply knowledge of language forms and features  explain the ways text structures, language features and stylistic choices are used in different types of texts (ACEEN005) | Learning Session 2  Learning Intention: Students will engage with J K Rowling’s Harvard Commencement Speech to develop an understanding of the relationship between the composer’s purpose and audience. Through deconstruction of the text, students will analyse Rowling’s message to appreciate the power of language to shape meaning.  Text 1: J K Rowling’s speech ‘[The Fringe Benefits of Failure and the Importance of Imagination’](https://news.harvard.edu/gazette/story/2008/06/text-of-j-k-rowling-speech/) (2012)  [Video](https://www.youtube.com/watch?v=UibfDUPJAEU) of J K Rowling delivering her speech.   * Teacher to ascertain prior knowledge to inform potential revision of persuasive appeals and rhetorical devices. Use Resource 8: Rhetoric and Persuasive Appeals if further revision is required. * After providing students with a copy of the transcript, view Rowling’s speech in its entirety. After the first viewing, have students detail The 5 Ws & H in their Journals, omitting any information that they do not yet know. Next, students should record their initial responses to the speech (prior to any further discussion). This may include: What might be the message of the speech? How did the speech make you feel? What did the speech make you think about? * Engage with excerpts of the text three more times, focusing on the importance of Rowling’s stylistic choices, including tone and humour. This process may involve:  1. Listening with audio only. 2. Viewing with no audio. 3. Viewing with audio and video.   Follow-up discussion may focus on the power of Rowling’s choice of language, structure and style to convey her message in a powerful way. This discussion will lead into a more detailed analysis of the speech.   * Complete annotations of Rowling’s language features, text structures and stylistic choices. This may be student-directed or teacher-led. * Using their annotated transcripts and Resource 09: Analysing Rowling’s Persuasion, students are to complete the analysis table. * Return to students’ initial responses to the text, engaging in class discussion of the following:   + Which of the four text types might we classify this as? Why?   + What did we enjoy about the speech? Why?   + What is Rowling’s message?   + Who is her intended audience?   + What is the relationship between Rowling’s language choices and her intended audience? (Consider how this might change for different contexts)   + How does Rowling attempt to influence her audience?   + Is she successful in positioning us to align with her message? * Using their discussions, annotations and analysis thus far, students are to write a 4-5 line response to Rowling’s message:   Statement: Outline the aspect of Rowling’s message that you found to be most influential or powerful.  Example: Give a specific example of why this point was important to you. Analysis: Identify the language device/s used by Rowling in this example and explain the effect this had.  Link: Explain how this evidence and analysis supports your statement that this is an influential or powerful moment in Rowling’s speech. | Analysis of Rowling’s speech demonstrates student knowledge and understanding of the features and structures specific to the speech form.  Students draw upon prior knowledge through deconstruction of Rowling’s speech.  Initial responses to the speech show an informed personal engagement with the text.  Class discussion reveals understanding of tone, purpose and the power of language.  Student annotations of script show ability to identify language forms, features and structures in a persuasive text.  Responses to class discussion draw upon initial responses to the text to exhibit an informed personal response to the text that considers audience, purpose and the power of language.  Written response demonstrates the ability to justify the stylistic choices of composers in relation to purpose, audience and context, showing an appreciation for the power of language to shape meaning. |
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Text 2: Ray Bradbury’s short story ‘[The Pedestrian’](http://www.riversidelocalschools.com/Downloads/pedestrian%20short%20story.pdf) (1951)  Contextual Concerns: Bradbury’s Context  In a manner that is relevant and meaningful to your class, you should introduce Bradbury’s context.  Personal Context: Discuss Bradbury’s personal context. Outline Bradbury’s biography and distinctive style in the representation of political and social issues, using the article ‘[Ray Bradbury’s Vision of the Dystopian City](https://www.citylab.com/design/2012/06/ray-bradburys-vision-dystopian-city/2199/)’.  Historical, Social and Cultural Context: Examine Key Elements of American Society in 1951  Student Research Task: Students work in groups to identify the historical and cultural context of America in the 1950’s. Students are to comment on the impact of technology on American society. Students contribute to an analysis table outlining contextual concerns in a Google Doc set up by their teacher. This may include an analysis table, a mind map, a list etc.  Initial Response to the text: Independent Reading  Students respond to the text independently and share their initial interpretation on Post It Notes to display in classroom as a visual brainstorm of ideas and initial student responses.  Students respond to the following questions:   1. How does Bradbury explore his contextual concerns within ‘The Pedestrian’? 2. What is the purpose of this text? 3. What comment about society does Bradbury present within ‘The Pedestrian’?   Small Group Text Deconstruction:  Students respond to various versions of ‘The Pedestrian’. Small group discussion allows for different interpretations of the text.  [Version 1](https://www.youtube.com/watch?v=KtpDc3ySSbw)  [Version 2](https://www.youtube.com/watch?v=YRnFqSIflHc)  [Version 3](https://www.youtube.com/watch?v=PiF3rOVUx3o)  Students work within their groups to respond to the following questions:   1. What adjectives would you use to describe the tone established in the opening paragraphs? 2. How would you describe life in the city Bradbury represents? Provide a specific example from the text to support your answer. 3. What social trends does Bradbury observe and see as potential pro 4. blems for society? 5. What aspects of technology do you see as isolating people from each other today?   Language Forms and Features:  How is meaning constructed within Bradbury’s ‘The Pedestrian’?  Using Resource 10: Analysis Table, the teacher should direct analysis of the specific language forms and features of the text. Students complete analysis table and reflect upon Bradbury’s purpose.  Bradbury’s Thematic Concerns:  Using Resource 11: Bradbury’s Thematic Concerns, students synthesise meaning from the short story to identify Bradbury’s thematic concerns as reflections of his context.  As a class, create a mind map of Bradbury’s key ideas/ concerns. This may be executed using Google Apps such as Docs, Classroom or Slides. | Student discussion shows an engagement with the details of Bradbury’s context.  Students articulate their engagement in the activities through their contributions to their Google Doc set up by their teacher.  Students share their ideas through class discussion Post It Notes.  Students share their initial response in a class discussion to show their understanding of Bradbury’s context, purpose and message.  Students engage with and respond to the various readings of the text to assist in their interpretations of the text.  Students articulate their engagement in the activities through their contributions to their group analysis and discussion. |
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Text 3: Luka Lesson’s performance poem ‘[May Your Pen Grace the Page](http://www.lukalesson.com.au/blog/may-your-pen-grace-the-page)’ (2011)  [Video](https://www.youtube.com/watch?v=3P2mm8Ox9Ng) of Luka Lesson performing the poem.  Initial Responses:   1. Students are to listen to the YouTube video (link above) first. 2. Students are to write their initial response to the piece in their journals. This can include, but shouldn’t be limited to: whether they like or don’t like it; what they think the performance poem is about; any key moments that stood out to them; reasons why they think this text was selected for ‘The Craft of Writing’ module. This can be done in complete paragraphs or as dot points. 3. Students are to read over the transcript of the poem (link above). Break into pairs or small groups and discuss any discrepancies between their initial ‘listened’ response and their response upon closer reading. Report back as class discussion. 4. Students to write in their journal a 1-2 paragraph response to the following question ‘Which do you prefer, the spoken or the written version? Justify your response with one example.’ 5. Ask students to share their responses with the class, showcasing different perspectives. 6. Select one, or more, of the texts provided in Resource 12: Luka Lesson Additional Resources. Watch or read through these as a class and discuss the key ideas conveyed about Lesson’s writing process and purpose.   Research:   1. Students are to have access to devices for this activity. 2. Provide students with Resource 13: Performance Poetry Research Task. They are to complete these activities in their journals. 3. When completed, teacher should lead a discussion to summarise ideas and discuss the value of performance poetry to our contemporary culture. Some prompting questions could include: do you think that performance poetry is a modern phenomenon - why or why not?; Do you believe that performance poetry is as valid a form as written poetry - why or why not?; Do you consider performance poetry to be more closely related to the form of poetry or the form of music - justify.   Interpretation and understanding:   1. Teachers can choose from a range of resources to approach this. For a guided annotation you might like to use [Genius.Com](https://genius.com/) or the ‘Comments’ section in a Microsoft Word doc, or a line by line breakdown. The resources available should help you work through this regardless of what option you take. 2. Brainstorm: what key ideas are conveyed in the text? Teacher is to Mind Map these on the board, with the students to write in their journals. Key ideas could include things such as: the transcendent nature of writing; the importance of writing openly and honestly; writing as a journey; isolating nature of writing; value of words; writing as a calling; overcoming challenges to write; writing as a transformative process. 3. Work through the poem and annotate the key textual features used to convey meaning. Some techniques include: rhythm; repetition; rhyme; pararhyme; verbs; metaphor; anaphora; synecdoche; symbolism; sexual imagery; pun; rhetorical questions; refrains; religious allusions. (Remember that the module statement directly mentions imagery, rhetoric, voice, characterisation, point of view, dialogue and tone). 4. Select one key idea as a class and complete the first line of Resource 14: Luka Lesson Analysis as a class. Students then select two more key ideas and complete the rest of the table independently. 5. Writing task: Students are to select at least one of these key ideas and respond to the following question: How does Lesson convey a powerful message about the value of writing? (1-3 paragraphs). | Students to convey personal responses to the poem and its place in ‘The Craft of Writing’ module through their written responses in their journals and class discussions.  Students gain a greater insight into a different approach to composition.  Students complete the research task and are able to discuss pertinent issues related to performance poetry.  Student annotate, analyse and write on the key ideas evident in Lesson’s performance poem. |
| Outcome 1  A student independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure EN12-1  Content  Students:  Respond to and compose texts   * combine different modes and media for a variety of contexts, audiences and purposes | Learning Session 7  Learning Intention: Students will be composing their own text, building upon one or more of Lesson’s key ideas into their own form of choice.  Journal Task 3:   1. Students should work through one of the rows of Resource 7: Bloom’s Taxonomy Writing Activities in relation to Lesson’s performance poem. 2. Students are to write their own performance poem and record it (should be aiming for one A4 page). The purpose of this poem is to encourage, inspire and motivate their Year 11 peers to embrace ‘The Craft of Writing” (module, process, rewards) in Year 12. The teacher can then save these and play them to their class the following year. This can turn into a constantly regenerating activity and process. 3. Students are to reflect on the effectiveness of one of their pieces in a short reflection statement. This activity should be revised when completing the Reflection for the Summative Assessment Task at the conclusion of this unit | Students will complete all written responses in their Craft of Writing Journal. These activities will form the basis of student reflection for the Summative Assessment Task.  Students are to plan, create, edit, refine and reflect on their own texts that they create in response to Lesson’s performance poem. |
| EN12 - A student independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure:   * develop deeper textual understanding that enhances enjoyment in composing and responding to a range of complex texts including those by and about Aboriginal and/or Torres Strait Islander People(s) * explain how and why texts influence and position readers and viewers (ACEEN040) * analyse and assess the ways language features, text structures and stylistic choices shape points of view and influence audiences (ACEEN024) * develop creative, informed and sustained interpretations of texts supported by close textual analysis (ACELR062)   EN12-3 A student analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning:   * engage with complex texts through their language forms, features and structures to understand and appreciate the power of language to shape meaning * analyse how language choices are made for different purposes and in different contexts using appropriate metalanguage (ACEEN002)   EN12-4 A student adapts and applies knowledge, skills and understanding of language concepts and literary devices into new and different contexts:   * assess how their knowledge of language features, text structures and stylistic choices helps them to engage with unfamiliar texts or textual forms * use specific language and literary devices, for example rhetoric, to communicate broad ideas for different purposes * sequence writing to produce cohesive and sustained texts   EN12-5 A student thinks imaginatively, creatively, interpretively, analytically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments   * investigate a wide range of texts, including those by and about Aboriginal and/or Torres Strait Islander People(s), in order to think broadly, deeply and flexibly in imaginative, creative, interpretive and analytical ways * appreciate the value of thinking about texts in different ways * analyse how the contexts of composers (authors, poets, playwrights, directors, designers and so on) or responders (readers, listeners, viewers, an audience and so on) influence their perspectives and ideas * understand, assess and appreciate how different language features, text structures and stylistic choices can be used to represent different perspectives and attitudes * assess the effects of rhetorical devices, for example emphasis, emotive language and imagery in the construction of argument (ACEEN025) | Learning Session 8  **Learning Intention:** Students will explore the unique ways in which Sylvia Plath crafts her essay, ‘A Comparison’, to convey her ideas with power and precision. Students will apply this understanding when experimenting with their own compositions.  **Text 4:** Sylvia Plath’s essay ‘[A Comparison’](http://www.oocities.org/wordbuilder1/essay.html) (1962)  **Personal response to the text:**   1. Once students have read ‘A Comparison’ (either as a class or independently) they should answer:    * What is the topic of this essay?    * What argument is Plath making in the essay?    * What language features have you noticed? 2. Students should write three questions about the essay that they would like answered. (Examples: Who is Sylvia Plath? What does she mean in the first paragraph? Why is she ‘being smug’?) Advise students that they will return to these questions at the end of the week to see if they can answer them after analysing the text, or to answer them by conducting their own research. 3. Advise students that by the end of their analysis of ‘A Comparison’, they will be able to answer this inquiry question: How does Sylvia Plath craft her ideas in unique ways to convey her message with power and precision?   Context (one lesson only):  Students are to conduct research into Sylvia Plath and make notes in their books. Students should explore Plath’s personal, historical, social and political context, with the aim of discerning what her motivations were as a composer/poet. Suggested readings include:  [Reading 1](http://www.english.illinois.edu/maps/poets/m_r/plath/twoviews.htm)  [Reading 2](http://www.english.illinois.edu/maps/poets/m_r/plath/orrinterview.htm)  [Reading 3](https://www.poetryfoundation.org/poets/sylvia-plath)  Suggested activity: students could work in groups of four and divide the different contexts amongst them. Students could then combine their findings in a Google Slides or PowerPoint (or similar) resource. This may be presented to the class or uploaded to a collaborative site such as Google Classroom for ongoing access and review.  Interpreting and understanding the text:  The resources listed below have been designed to assist with the analysis of ‘A Comparison’. Each resource contains detailed notes and activities to assist teachers and students to unpack various aspects of the text.   1. Use Resource 15: Plath’s Form and Structure.   **NOTE:** For the extended metaphor writing task, you may like to use   1. Using Resource 16: Significant Language Features the teacher should complete the language analysis table with students as a class discussion.   Suggested activity: Teacher to develop a PowerPoint annotation that unpacks each paragraph of ‘A Comparison’. On each slide, include a brief overview of what each paragraph is about to help students decipher the figurative meanings of these paragraphs and access the literal messages Plath intends to convey.   1. Use Resource 17: Check your understanding. 2. Use Resource 18: Responding to the inquiry question.   How does Sylvia Plath craft her ideas in unique ways to convey her message with power and precision? | Personal response to the text:  Students will have detailed responses to the three questions in their books.  Students will have three new questions written down. NOTE: ask students to leave a ‘space’ for each question. They will return to it later in the week to answer it.  Context:  Students will have extensive notes on Plath’s context in their books. Students may produce a Google Slides or PowerPoint resource (at the teacher’s discretion).  **Interpreting and understanding the text:**   1. Form and structure - students will complete questions and write detailed notes in their workbooks, as per the resource sheet. 2. Significant language features - students will complete the tables in the resource sheet on definitions and language features. Students will answer inquiry questions posed in their books. Students will write a detailed analytical paragraph about the essay and how Plath uses language features to convey key ideas. 3. Check your understanding - students will have detailed answers to the comprehension questions provided written in their books. The final question requires students to write an extended response. 4. Students will write an extended response to the initial inquiry question and submit to the teacher as part of their formative assessment. |
| EN12-1 A student independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure:   * compose considered and well-crafted personal responses to texts and critically consider the responses of others * apply and articulate criteria used to evaluate a text or its ideas * develop creative, informed and sustained interpretations of texts supported by close textual analysis (ACELR062)   EN12-3   * understand and use language appropriately and effectively for particular purposes, for example making connections, questioning, challenging, analysing, speculating and generalising * appreciate the uses and value of Standard Australian English for a variety of purposes, audiences and contexts * use accurate spelling, punctuation, syntax and metalanguage (ACEEN017) * analyse, assess and experiment with the interplay between imaginative, persuasive and interpretive techniques * control language features, text structures and stylistic choices of texts to shape meaning and influence responses   EN12-4 A student adapts and applies knowledge, skills and understanding of language concepts and literary devices into new and different contexts:   * adapt texts for different purposes, contexts and audiences (ACEEN050) * use specific language and literary devices, for example rhetoric, to communicate broad ideas for different purposes * use different ways of transforming experience and ideas into imaginative texts for particular audiences and contexts   EN12-5 A student thinks imaginatively, creatively, interpretively, analytically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments:   * synthesise information and ideas for a range of purposes, including development of sustained, evidence-based, logical and complex argument (ACEEN071) * use the information and ideas gathered from a range of texts to present perspectives in analytical, expressive and imaginative ways   EN12-9 A student reflects on, assesses and monitors own learning and refines individual and collaborative processes as an independent learner   * support the learning of others by objectively assessing their strengths and needs as learners and offering constructive feedback as appropriate * use writing as a tool to reflect on their own learning, assessing how processes can be adjusted to ensure better learning outcomes * use critical and constructive feedback from others to improve learning, including their composing and responding * assess the strengths and weaknesses of their own compositional style and improve compositions as a result of the process of reflection | Learning Session 9  **Learning Intention:** Students will experiment with writing using unique and distinct language features, such as those used by Sylvia Plath.  **Journal Task 4:**  Students will select one of the journal writing paths from Resource 7: Bloom’s Taxonomy Writing Activities and complete the process in its entirety, using the stages of the writing process:   1. Pre-writing 2. Statement of Intent 3. Drafting 4. Experimenting 5. Editing (see Editing Stages) 6. Revising 7. Reflection   Alternatively, students could experiment with writing a similar piece to Plath’s essay. Students could select a topic they are passionate about, consider something about that topic that contrasts it, and write a response which playfully promotes their passion and discredits the contrasting idea. Students should be asked to incorporate extended metaphor, personification, a distinct tone and other features Plath uses in their response.  **Reflection:**  For both activities, students must conduct reflective activities, such as:   * Collaborating with a peer: students swap their work with one another and provide objective, constructive feedback including the strengths and areas of need they recognise as they read their peers’ work. * Write personal observations about the work they are producing as they go, reflecting upon what they think works well, and commenting on ways in which they could improve or refine their work. Students should revisit the ‘editing checklist’, or the teacher may provide a scaffold upon how they would like students to mark changes (e.g. circle words that could be enhanced in blue pen; add punctuation in red pen; scribble a line under sentences where syntax needs refining etc.) * Mark their work against a teacher-developed marking guideline, or, mark the work of a peer. | Students will complete all written responses in their Craft of Writing Journal. These activities will form the basis of student reflection for the Summative Assessment Task.  Students collaborate with their peers to reflect critically on the writing process with the goal of refining their responses/compositions through the editing process. |
| Outcome 3  A student analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning EN12-3   * use accurate spelling, punctuation, syntax and metalanguage (ACEEN017)   Students:  Respond to and compose texts   * control language features, text structures and stylistic choices of texts to shape meaning and influence responses   Outcome 4  adapts and applies knowledge, skills and understanding of language concepts and literary devices into new and different contexts EN12-4  Content  Students:  Engage personally with texts:   * assess how their knowledge of language features, text structures and stylistic choices helps them to engage with unfamiliar texts or textual forms   Outcome 9  A student reflects on, assesses and monitors own learning and refines individual and collaborative processes as an independent learner EN12-9  Students:  Develop and apply contextual knowledge   * assess their own strengths and needs as learners and apply strategies for ongoing improvement * assess individual and collaborative processes appropriate for particular learning contexts   Students:  Understand and apply knowledge of language forms and features   * understand and use appropriate metalanguage and textual forms to assess and reflect on their own learning and that of others   Students:  Respond to and compose texts   * use writing as a tool to reflect on their own learning, assessing how processes can be adjusted to ensure better learning outcomes * use critical and constructive feedback from others to improve learning, including their composing and responding * assess the strengths and weaknesses of their own compositional style and improve compositions as a result of the process of reflection | Learning Session 10  Learning Intention: Students will use their experimentation with form throughout the unit to select, refine and reflect on a final composition to be submitted as their Assessment of Learning.  Summative Assessment Task  As a class, discuss the requirements of the assessment task, including a detailed explanation of the marking guidelines.  Students should be given class time (supplemented by independent study) to develop their sustained response and reflection for the assessment task. Through in-class and online (Google Docs, etc.) consultation with their teacher and peers, students should draw upon the Journal Tasks throughout the unit to finalise their best work as the Sustained Response. Students must consider their process of writing, using their Journal to inform the final Reflection Task.  Alternative Summative Assessment Tasks:   1. Imaginative Response: Students could be directed to write in a specific textual form. There appears to be a focus on imaginative writing in the exam specs released by NESA. As such, students could be asked to choose one of the short prescribed texts and recreate its key ideas/stylistic features/point of view/tone as an extended imaginative response. Students could then be asked to reflect upon their work (in a similar way to the summative task provided). 2. Portfolio of Work: students could be asked to select the THREE best extended responses they have written in their journal throughout the unit. Following this, students would need to edit and refine these responses and submit their final versions as their summative portfolio. Teachers may also require students to submit copies of their drafts, with editing on them, as part of the assessment, to demonstrate students’ engagement with the processes of writing. | Students collaborate with their teacher and peers to reflect critically on the writing process with the goal of refining their responses/compositions through the editing and reflective processes.  Students will demonstrate a detailed knowledge and understanding of the writing process through their sustained response and reflection. |

Reflection and evaluation: