

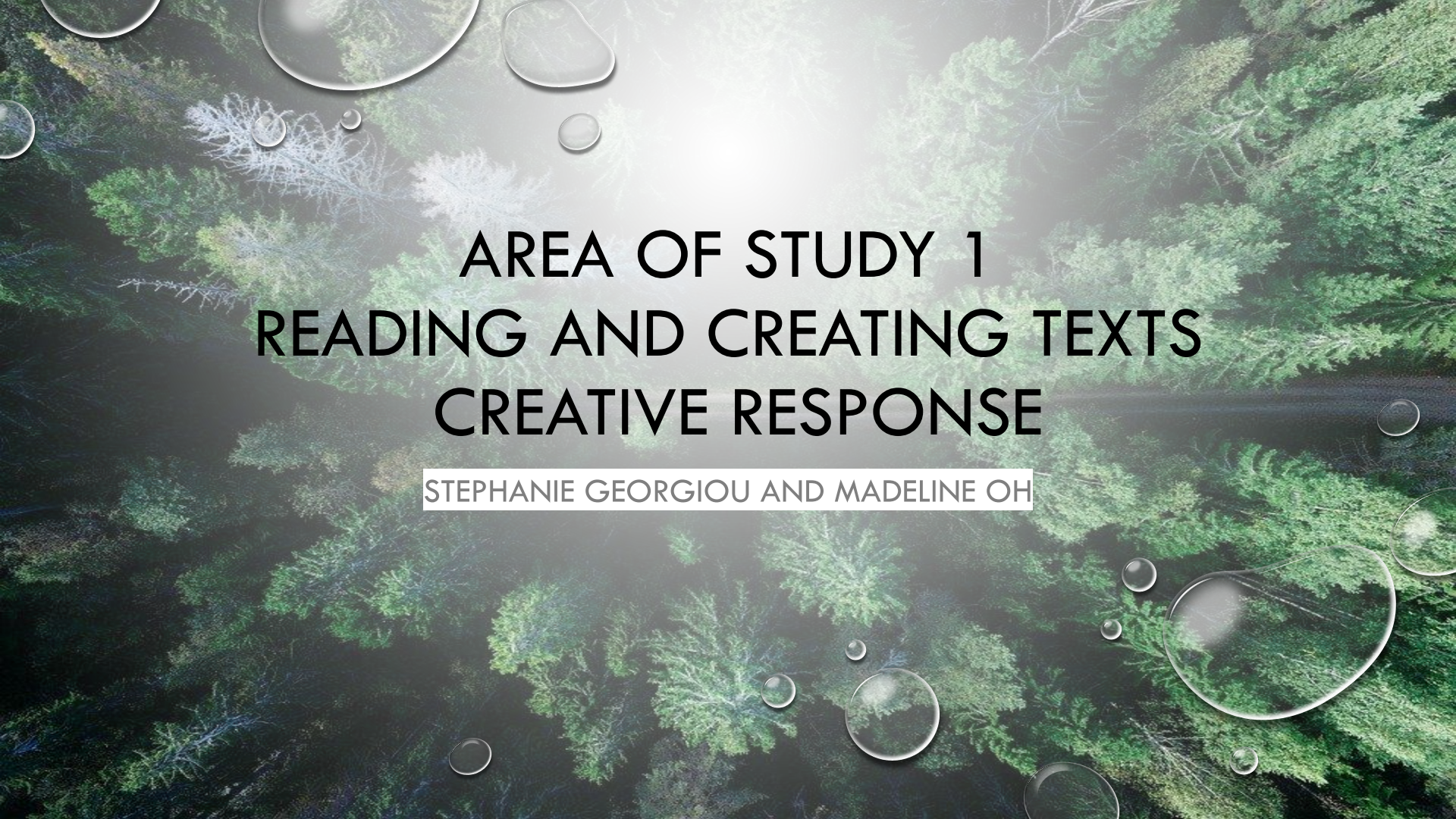
VCE EAL Reading and Creating Texts



Thank you for joining us for this online event. The session will begin at 4.00pm and end at 5.30pm (Australian Daylight Savings Time). This session will be recorded. However, the breakout rooms part of the session will not be.

During the session:

- Please keep your microphone muted until we enter the small group discussions part of the session.
- Use the chat function to post questions throughout the presentation and to solve technical issues
- Please email victesol@victesol.vic.edu.au for general inquiries or for assistance during the webinar.

An aerial photograph of a dense forest with various shades of green. Several translucent, spherical bubbles of different sizes are scattered across the image, some overlapping the trees. The text is centered over a lighter, semi-transparent area in the upper-middle part of the image.

AREA OF STUDY 1

READING AND CREATING TEXTS

CREATIVE RESPONSE

STEPHANIE GEORGIU AND MADELINE OH

WHAT IS REQUIRED

THE CREATIVE RESPONSE

- IN UNITS 1 AND 3, STUDENTS ARE REQUIRED TO **RESPOND TO THE SET TEXT IN A CREATIVE FORM.** ALTHOUGH THE RESPONSE IS TO BE CREATIVE IN NATURE, THE **SET TEXT REMAINS CENTRAL** TO THIS TASK. STUDENTS MAY **TRANSFORM AND ADAPT KEY MOMENTS** OR ASPECTS OF THE TEXT AS A WAY TO DEVELOP AND EXTEND THEIR UNDERSTANDING OF THE ORIGINAL. THE **CONNECTIONS** MADE BETWEEN THE ORIGINAL TEXT AND THE CREATIVE RESPONSE **NEED TO BE CREDIBLE AND AUTHENTIC.** SOME IDEAS FOR THE DEVELOPMENT OF A CREATIVE RESPONSE INCLUDE:
 - ***PRESENT THE ORIGINAL TEXT FROM AN ALTERNATIVE PERSPECTIVE***
 - TRANSPOSE THE ORIGINAL TEXT INTO ANOTHER FORM
 - ***EXPLORE A GAP OR SILENCE IN THE ORIGINAL TEXT***
 - ***EXPLORE AN IDEA, ISSUE OR THEME FROM THE ORIGINAL TEXT IN DETAIL***
 - TRANSPOSE THE ORIGINAL TEXT INTO A NEW SETTING
 - ADAPT THE LANGUAGE OF THE ORIGINAL TEXT TO CREATE A NEW OR DIFFERENT IMPACT.

HOOKING THE STUDENT



- START WITH THE END IN MIND - PROVIDE [EXEMPLARS](#)
- EXPLAIN RELEVANCE OF THE TASK – SCORED (OR NOT) / REQUIRED FOR SATISFACTORY COMPLETION OF THE OUTCOME
- STUDENTS CAN COMPLETE [ANTICIPATION GUIDES](#), READ AND RESPOND TO MATERIAL EXPLORING THE HISTORICAL / SOCIAL CONTEXT OF THE SETTING – USE NOTE TAKING GRIDS WITH [JIGSAW](#) ACTIVITIES, MAKE CONNECTIONS TO TEXTS' THEMES / CONCEPTS VIA [TEAM WEBBING](#)
- AIM TO SELECT TEXTS THAT ARE RELATABLE FOR YOUR COHORT CONSIDERING THEIR CULTURAL CONTRIBUTIONS AND AGE.

UNDERSTANDING THE TEXT

- DEPENDING ON THE ABILITY LEVEL OF THE EAL COHORT, TEACHER GUIDANCE IN THE FORM OF COMPREHENSION QUESTIONS, CODING OR OTHER READING STRATEGIES MAY BE REQUIRED.
- TEACHER GUIDANCE **SHOULD** BE PROVIDED FOR ALL COHORTS WHEN FOCUSING ON LITERARY DEVICES WITHIN TEXTS AND HOW THEY ADD LAYERS OF EXTRA MEANING FOR THE READER.
- THIS WAY, STUDENTS CAN AIM TO EMULATE THE STYLE AND LANGUAGE OF THE WRITER / CHARACTERS EXPLORED

THE WRITING PROCESS

- BRAINSTORMING – CLUSTERING / LISTING / 5W&H
- PLANNING – WRITING SCAFFOLDS
- DRAFTING – CLASS TIME OR AT HOME?
- EDITING – SELF / PEER / TEACHER
- REVISING – R.I.D. / ZOOM IN / MANY MORE!
- PUBLISHING – SUPERVISED WRITING WITH DRAFTS / OR PERFORM

TEXT TYPES - REFER TO EAL YEAR 12 TEXT (P60-65)

SOME IDEAS FOR THE FORM OF THE CREATIVE RESPONSE INCLUDE:

- A MONOLOGUE / PERSONAL REFLECTION – WRITTEN OR SPOKEN
- A SCRIPT / DIALOGUE / CONVERSATION – WRITTEN OR SPOKEN
- A REPORT
- A SHORT FILM OR STORY
- A PROLOGUE OR EPILOGUE
- AN ADDITIONAL CHAPTER
- A SERIES OF LETTERS
- A SERIES OF JOURNAL ENTRIES.
- A EULOGY – WRITTEN OR SPOKEN
- AN ADVICE COLUMN
- ANYTHING IN CONSULTATION WITH THE TEACHER!

CREATIVE SAMPLE TASKS – LIKE A HOUSE ON FIRE

Option 1 - Whirlpool

- a. Anna's father finally speaks! He bursts with anger at his wife's constant disrespect. Write this conversation between them.
- b. 'He'll pay for that, that *trussed*.' p152 - Anna's mother is furious with her husband for this comment. She starts an argument with him once the girls return to the pool. Write this conversation between them.
- c. Anna looks in the mirror at her developing body. She wants a bra. She is uncomfortable about her looks, except when she is in the pool and hidden by the water. Write a selection of diary entries after she hears the inconsiderate and rude comments by her sister and mother.
- d. Anna pretends to give her mother a talking-to, expressing the thoughts she wishes she could say in response to her constant criticism of her father, Leanne and Chris, the photographs and Christmas. Write her diatribe.
- e. Use Kennedy's theme of disconnection and isolation in a family and apply it to a familiar aspect of your or another's life. Write this short story, anonymously of course! Give your story a symbolic title.

CREATIVE SAMPLE TASKS – THE LONGEST MEMORY

Your creative writing task requires you to find a space/gap in the story to explore. You can come up with your own idea or choose from the list below:

- A **personal reflection** from Chapel just before he is to be lashed. (p65)
- Cook's **personal reflection** as she lies sick in her bed. (p65)
- **Conversation** between two house slaves about Whitechapel's decision to give up Chapel. (p65)
- A **letter** from Sanders Junior to Mr Whitechapel exploring their differences of opinion. (p62/3)
- Mr Whitechapel's **diary entries** exploring his inner conflict in managing slaves. (p61/2)
- **Personal letters** between Chapel and Lydia. (p62/3)
- **Eulogy** to Whitechapel from Mr Whitechapel at his burial. (p62)
- **Opinion piece** in *'The Virginian'* about how to manage slaves on plantations.(p64)
- **Speech** detailing how to manage inter-racial relations on the plantation from the perspective of plantation owners to all members of the Gentleman's club. (p67)

You will need to go through the writing process. **Brainstorm** selected characters under the categories in the tables. **Plan** using the information provided in your textbook. Complete your first **draft** and **written explanation** (see below). Seek advice from your peers and teachers for **editing** and **revising** before you **publish**.

CREATIVE SAMPLE TASKS - EXTINCTION

Your task is to produce a written script for a monologue or duologue (two students working together) based on characters, ideas and themes in Extinction.

You will present your script **orally** and it should be 3-5 mins in length maximum.

You may choose from any of the following options:

1. You are Heather Dixon Brown. You may explain the difficulty you have in accepting your brother's illness and possible death. You may attempt to justify your work on the Dixon Brown index, considering Andy's imminent death. How do you justify a formula that would, theoretically, not allow you to help your brother? You may discuss your friendship with Piper Ross and your attraction to Harry Jewell.
2. You are Harry Jewell. You may discuss the conflicts you feel in wanting to protect the area in which you grew up, but at the same time being the CEO of a large mining company. You may discuss your attraction to Piper Ross and your duplicitous behaviour with Heather Dixon Brown.
3. You and a partner are Andy and Piper. You may discuss your damaged relationship. You may discuss the threat you see in Harry Jewell, the moment you saw another surviving Tiger Quoll or how Andy's illness will/may further affect your relationship.
4. Choose a character and moment of silence/omission in the text. Talk to your teacher about a plan and write a script based on your own idea. For example:

THE WRITTEN EXPLANATION

WHAT IS REQUIRED:

- AS PART OF THE UNIT 3 CREATIVE RESPONSE ASSESSMENT TASK, STUDENTS ARE REQUIRED TO **DEMONSTRATE THE CONNECTION BETWEEN THEIR CREATIVE RESPONSE AND THE ORIGINAL TEXT BY JUSTIFYING THEIR CHOICES** IN A WRITTEN EXPLANATION. TEACHERS NEED TO ENSURE THAT STUDENTS BECOME FAMILIAR WITH THE REQUIREMENTS OF THE WRITTEN EXPLANATION IN UNIT 1, SO THAT THEY HAVE HAD EXPERIENCE WITH THIS COMPONENT OF THE COURSE BEFORE THEY COMPLETE UNIT 3.
- THE WRITTEN EXPLANATION IS A DETAILED PARAGRAPH THAT OUTLINES THE DECISIONS MADE BY THE STUDENT AS THEY DEVELOPED THEIR CREATIVE RESPONSE. **THE PURPOSE, CONTEXT AND AUDIENCE MUST ALL BE ADDRESSED** IN THE EXPLANATION IN ORDER TO JUSTIFY THE SELECTED CONTENT AND APPROACH TO THE TASK.
- IN UNIT 3, THE WRITTEN EXPLANATION IS ASSESSED WITHIN, AND PART OF, THE CREATIVE RESPONSE
- THE WRITTEN EXPLANATION IS NOT ALLOCATED SEPARATE MARKS. WHILE THE FOCUS OF THE ASSESSMENT IS ON THE QUALITY OF THE CREATIVE RESPONSE, THE **ARTICULATION OF THE CREATIVE INTENTION IN RELATION TO THE ORIGINAL TEXT HAS CRITICAL BEARING ON THE OVERALL ASSESSMENT.**

WRITTEN EXPLANATION – OPTIONS AND STRATEGIES

- IT MAY BE NECESSARY TO ASK STUDENTS TO COMPLETE A TABLE OR A SERIES OF SHORT ANSWER QUESTIONS, DEPENDING ON THE ABILITY LEVEL OF THE COHORT. OTHERWISE, AIM FOR A PIECE OF PROSE.
- GIVE STUDENTS SAMPLE/S TO REVIEW AND EMULATE AS A CLASS BY:
 - READING AND PHRASING THE QUESTIONS THE PROSE ANSWERS. THE SAMPLE SHOULD INCLUDE DISCUSSION OF CHOICES MADE FOR CONTEXT, FORM, LANGUAGE, AUDIENCE, PURPOSE & THE WRITING PROCESS. DIRECT QUOTES CAN BE INCLUDED TO EXEMPLIFY THE DISCUSSION.
 - NOTE THE ORDER OF THE QUESTIONS
 - STUDENTS THEN WRITE A WRITTEN EXPLANATION FOLLOWING A SIMILAR FORMAT

ASSESSMENT

VCE English/English as an Additional Language

ADVICE FOR TEACHERS

VCE ENGLISH AS AN ADDITIONAL LANGUAGE SCHOOL-ASSESSED COURSEWORK

Performance Descriptors

	DESCRIPTOR: typical performance in each range				
	Very low	Low	Medium	High	Very high
Unit 3 Outcome 1 Option 2 Produce a creative response to a different selected text.	Limited understanding of the original text through reference to moments, characters and themes from the text.	Some understanding of the original text through reference to moments, characters and themes from the text.	Satisfactory understanding of the original text through considered selection of key moments, characters and themes worthy of exploration.	Clear understanding of the original text through thoughtful selection of key moments, characters and themes worthy of exploration.	Thorough understanding of the original text through insightful selection of key moments, characters and themes worthy of exploration.
	Limited development of style by using language and literary devices, with little consideration of the original text.	Some development of style by using language and literary devices to generate responses, with some consideration of the original text.	Clear development of voice and style by transforming and adapting language and literary devices to generate responses, with appropriate consideration of the original text.	Considered development of voice and style by competently transforming and adapting language and literary devices to generate particular responses, with relevant consideration of the original text.	Skilful development of voice and style by carefully transforming and adapting language and literary devices to generate particular responses, with relevant and thoughtful consideration of the original text.
	Written or oral language that shows limited control of conventions.	Written or oral language that employs some conventions to attempt stylistic effect.	Mostly fluent and coherent written or oral language that employs the appropriate use of conventions for stylistic effect.	Generally fluent and coherent written or oral language that employs the appropriate and accurate use of conventions for stylistic effect.	Highly expressive, fluent and coherent written or oral language that employs the considered use of appropriate conventions for stylistic effect
	Limited justification of decisions related to content and approach made during the creative process with some reference to the original text and purpose, audience and context.	Some justification of decisions related to selected content and approach made during the creative process, demonstrating tenuous connections to the original text and some understanding of purpose, audience and context.	Sound justification of decisions related to selected content and approach made during the creative process, demonstrating solid connections to the original text and understanding of purpose, audience and context.	Thorough justification of decisions related to selected content and approach made during the creative process, demonstrating relevant connections to the original text and clear understanding of purpose, audience and context.	Insightful justification of decisions related to selected content and approach made during the creative process, demonstrating meaningful connections to the original text and complex understanding of purpose, audience and context

KEY to marking scale based on the Outcome contributing 40 marks

Very Low 1–8	Low 9–16	Medium 17–24	High 25–32	Very High 33–40
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WRITE YOUR OWN

CONSIDER THE FOLLOWING SUCCESS CRITERIA AND AIM TO POPULATE THE CONTENT OF YOUR RUBRIC ACCORDINGLY:

- UNDERSTANDING OF THE ORIGINAL TEXT
- LANGUAGE CHOICES AND STYLE EMULATING ORIGINAL TEXT
- COHERENCE AND MECHANICS
- THE WRITING PROCESS / DELIVERY (IF SPOKEN)
- EXPLANATION OF WRITING CHOICES

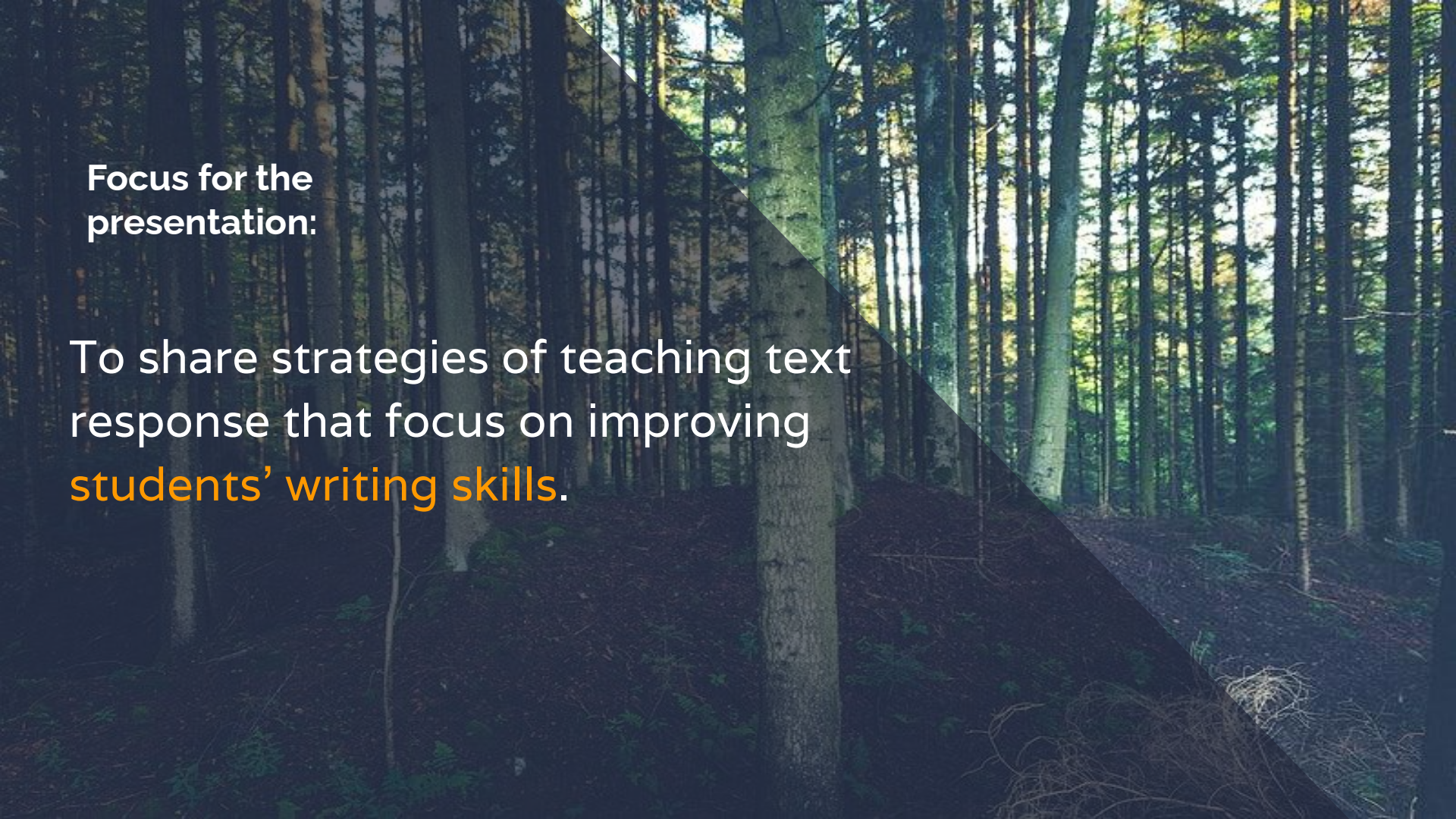
RESOURCES

- [HTTPS://WWW.VCAA.VIC.EDU.AU/CURRICULUM/VCE/VCE-STUDY-DESIGNS/ENGLISH-AND-EAL/PAGES/INDEX.ASPX](https://www.vcaa.vic.edu.au/CURRICULUM/VCE/VCE-STUDY-DESIGNS/ENGLISH-AND-EAL/PAGES/INDEX.ASPX) - ACCESSED 21 JAN 2021
 - PROVIDES LINKS TO ADVICE FOR TEACHERS, TEXT LISTS, SCHOOL BASED ASSESSMENT REPORTS, STUDY DESIGN SUMMARY ETC.
- [HTTPS://WWW.VCAA.VIC.EDU.AU/DOCUMENTS/VCE/ENGLISH/2016ENGLISHEALSD.PDF](https://www.vcaa.vic.edu.au/Documents/VCE/English/2016Englishealsd.pdf) - ACCESSED 21 JAN 2021
- [HTTP://WWW.THETEACHERTOOLKIT.COM/INDEX.PHP/TOOL/ANTICIPATION-GUIDE](http://www.theteachertoolkit.com/index.php/tool/anticipation-guide) - ACCESSED 21 JAN 2021
- [HTTPS://WWW.THETEACHERTOOLKIT.COM/INDEX.PHP/TOOL/JIGSAW](https://www.theteachertoolkit.com/index.php/tool/jigsaw) - ACCESSED 21 JAN 2021
- [HTTPS://WRITING.KU.EDU/PREWRITING-STRATEGIES](https://writing.ku.edu/prewriting-strategies) - ACCESSED 21 JAN 2021
- NAPTHINE M., DANIEL M. & LOUCA S., EAL YEAR 12, INSIGHT PUBLICATIONS, 2016.
- NAPTHINE M. & DANIEL M., EAL YEAR 12, INSIGHT PUBLICATIONS, 2018.

The background is a photograph of a dense forest of tall, thin trees, possibly pines or firs, covered in a thick mist or fog. The lighting is soft and diffused, creating a hazy, atmospheric effect. A dark, semi-transparent diagonal shape covers the left side of the image, providing a background for the text.

Text Response Essay Writing

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**Focus for the
presentation:**

To share strategies of teaching text
response that focus on improving
students' writing skills.

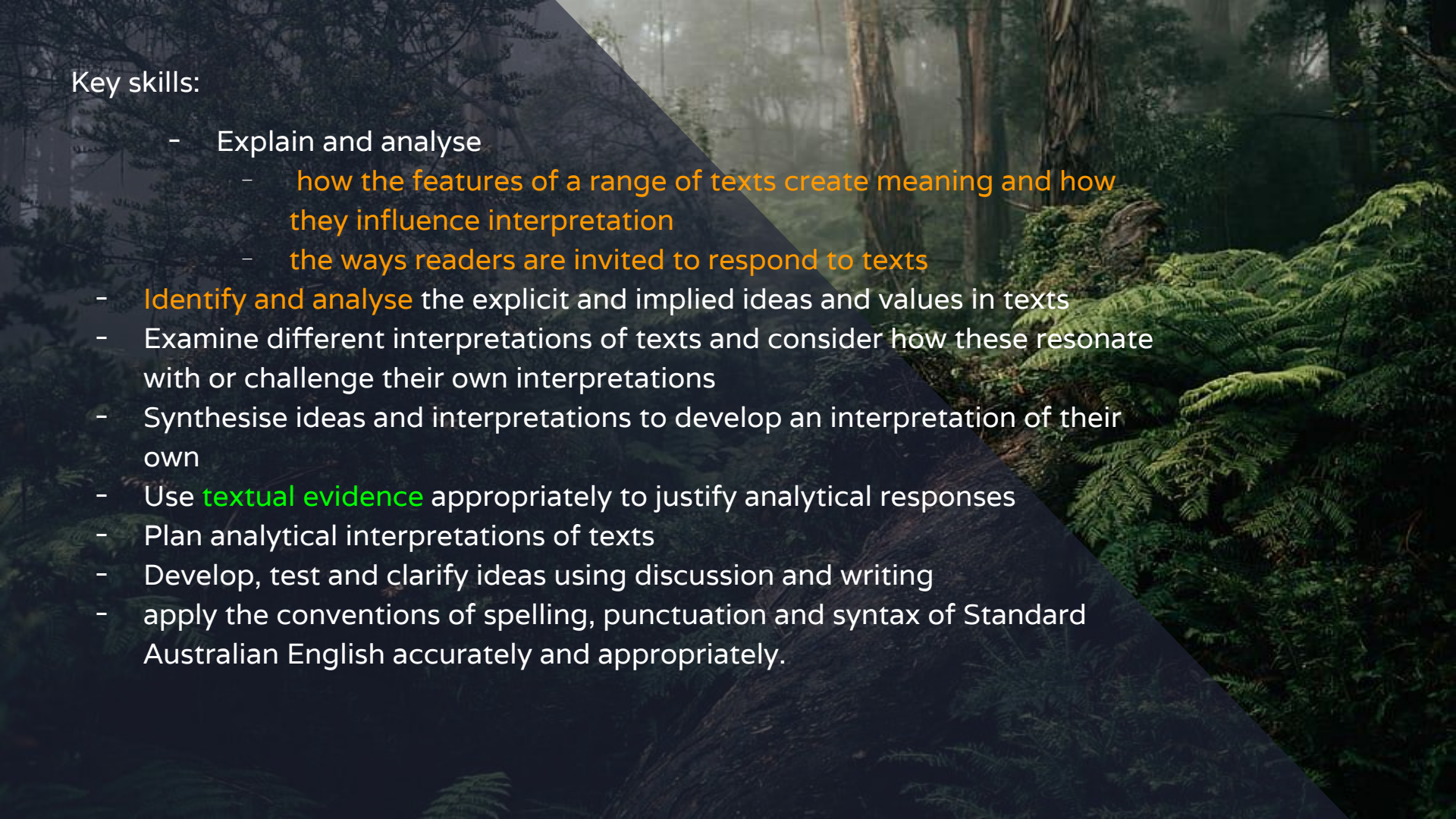


AoS 1, Outcome 1

Reading and Responding to Text

Key knowledge:

- An understanding of the world of a text and the explicit and implied values it expresses
- **The ways authors**
 - **create meaning and build the world of the text**
 - **respond to different contexts, audiences and purposes**
- The ways in which readers' interpretations of texts differ and why
- The **features of a range of literary and other written, spoken and multimodal texts**
- The features of analytical interpretations of literary and other texts: structure, conventions and language, including relevant metalanguage the features of creative interpretations (written, spoken and multimodal), including structure, conventions and language, and how they create voice and style
- The conventions of spelling, punctuation and syntax of Standard Australian English.



Key skills:

- Explain and analyse
 - how the features of a range of texts create meaning and how they influence interpretation
 - the ways readers are invited to respond to texts
- Identify and analyse the explicit and implied ideas and values in texts
- Examine different interpretations of texts and consider how these resonate with or challenge their own interpretations
- Synthesise ideas and interpretations to develop an interpretation of their own
- Use **textual evidence** appropriately to justify analytical responses
- Plan analytical interpretations of texts
- Develop, test and clarify ideas using discussion and writing
- apply the conventions of spelling, punctuation and syntax of Standard Australian English accurately and appropriately.

Rubric

12 EAL AM MALALA Text Response Rubric		Name: _____		Total: _____/40	
	1-2	3-4	5-8	7-8	9-10
Knowledge and understanding of text	<p>limited knowledge of the events and characters presented in the text.</p> <ul style="list-style-type: none"> Refers only to a single character or moment per paragraph. No quotes. <p>limited understanding of the world of the text.</p> <ul style="list-style-type: none"> Does not refer to the factory, society and politics of the time of the text. limited reference to the values/messages represented in the text. <p>limited awareness of how Youssouf writes for different contexts, audiences and purposes.</p> <ul style="list-style-type: none"> Does not mention different groups of readers and their possible interpretations. 	<p>some knowledge of the events and characters constructed and presented in the text.</p> <ul style="list-style-type: none"> Provides general knowledge of events, characters and the storyline. Quotations direct quote, but often paraphrases. <p>some understanding of the world of the text.</p> <ul style="list-style-type: none"> Mentions reference to the factory, society and politics of the time of the text. Mentions reference to the values/messages represented in the text and little analysis of these. <p>some awareness of how Youssouf writes for different contexts, audiences and purposes.</p> <ul style="list-style-type: none"> Makes slight mention of different groups of readers and their possible interpretations of the text. 	<p>good knowledge of the events and characters constructed and presented in the text.</p> <ul style="list-style-type: none"> Refers to major events and characters. Analysis of how that one character is presented in a paragraph. Quotations embedded quotes. <p>solid understanding of the world of the text.</p> <ul style="list-style-type: none"> Some reference to the factory, society and politics of the time. Some analysis of the values/messages represented in the text. <p>solid awareness of how Youssouf writes for different contexts, audiences and purposes.</p> <ul style="list-style-type: none"> Makes some mention of different groups of readers and their possible interpretations of the text. 	<p>detailed knowledge of the events and characters constructed and presented in the text.</p> <ul style="list-style-type: none"> Refers clearly to major events and characters with some reference to minor characters. Explains events and characters in detail. Most paragraphs included embedded quotes. <p>clear understanding of the world of the text.</p> <ul style="list-style-type: none"> Clear reference to the factory, society and politics of the time. Required and competent analysis of the values/messages represented in the text. <p>competent awareness of how Youssouf writes for different contexts, audiences and purposes.</p> <ul style="list-style-type: none"> Makes frequent mention of different groups of readers and their likely interpretations of the text. 	<p>thorough and thoughtful understanding of the events and characters constructed and presented in the text.</p> <ul style="list-style-type: none"> Provides a balance of major and minor events and characters. Chooses specific moments in the text, refers them surrounding characters. Consistently includes accurate, concise quotes as evidence. <p>thorough understanding of the world of the text.</p> <ul style="list-style-type: none"> Detailed reference to the factory, society and politics of the time. Thorough and detailed analysis of the values/messages represented in the text. <p>detailed awareness of how Youssouf writes for different contexts, audiences and purposes.</p> <ul style="list-style-type: none"> Makes detailed mention of the different groups of readers and their likely interpretations of the text.
	Analysis of text in response to essay prompt.	<p>Minimal knowledge of the ideas and themes constructed.</p> <ul style="list-style-type: none"> Summarises the text rather than responding to the prompt. 	<p>limited knowledge of the ideas and themes, identified and minimal use of relevant textual evidence.</p> <ul style="list-style-type: none"> Discussion some ideas but these are usually misinterpreted characters' behaviour rather than elements in the text. Mentions some key words at the essay prompt, little goes off topic. 	<p>usable use of relevant textual evidence.</p> <ul style="list-style-type: none"> Mentions ideas in evidence with no topic. Key words are repeated in paragraphs but paragraphs not all on one equally. Quotes specific moments in the text as evidence. 	<p>careful selection and use of suitable textual evidence.</p> <ul style="list-style-type: none"> Discusses use of paragraphs often in a way that does not illustrate their argument. Repeats accurately to the essay prompt. Attempts to use the third paragraph in a point of difference/contrast. Makes logical links between evidence and argument, unable to extrapolate ideas from evidence.
Structure	<p>Simple communication of ideas in writing, including limited ability to construct appropriate paragraphs.</p> <ul style="list-style-type: none"> Incomplete essay. No evidence of paragraphing. 	<p>Some clear progression of ideas in writing, including some ability to construct appropriate paragraphs.</p> <ul style="list-style-type: none"> Incomplete essay but usually at least one page of writing. Paragraphing inconsistent and confusing. 	<p>Generally clear and coherent writing, including adequate ability to construct appropriate paragraphs.</p> <ul style="list-style-type: none"> Five paragraphs, with three largely complete body paragraphs. Topic sentence, midline Successive linking sentences (acking cohesion) Paragraph feature two points of evidence but not dealt with equally. 	<p>Clear and coherent writing, including effective ability to construct cohesive paragraphs.</p> <ul style="list-style-type: none"> Five paragraphs, with three body paragraphs (sometimes one body paragraph may come to repeat a preceding idea). Logical ordering of topic sentences Linking sentences midline Attempt to use Thematic Discourse. 	<p>Fluent and coherent writing, including skilful ability to effectively construct cohesive paragraphs.</p> <ul style="list-style-type: none"> Five paragraphs, with three body paragraphs of equal length. Logical ordering or Thematic Discourse midline Linking sentences that refer back to essay topic and evidence argument. Thematic likely to be used.
Mechanics and expression	<p>Simple expression and limited ability to construct sentences.</p> <ul style="list-style-type: none"> Little use of punctuation. Likely to use conversational vocabulary or refer using first person pronouns. Incomplete sentences. Simple and repetitive language. 	<p>Constructs essay clear sentences.</p> <ul style="list-style-type: none"> Inconsistent use of punctuation. Students may be struggling because of missing subjects and verbs. Students likely to be accurate because of modelled parts of speech. Basic, common vocabulary and sentences. 	<p>Mostly clear writing, including some ability to construct appropriate sentences.</p> <ul style="list-style-type: none"> Consistent use of largely correct punctuation. Mostly accurate simple sentences. Some confusion with parts of speech. Some use of conjunction. 	<p>Effective ability to express ideas in sentences, some readable even.</p> <ul style="list-style-type: none"> Largely accurate use of punctuation. More varied verb agreement errors. More spelling errors. More varied sentence types (simple, complex, compound). Likely to include conjunctions, adverbs and adverbial phrases. Attempt to include some varied vocabulary. 	<p>Highly expressive, fluent and coherent writing, including skilful ability to effectively construct appropriate sentences.</p> <ul style="list-style-type: none"> More subject verb agreement errors. Occasional article and prepositional errors. Vocabulary is varied and sophisticated. Advanced use of punctuation (appositive, comma, mixed adjectives, inter clauses, relative).

Teaching Text Response with a Focus on writing

Timing

- The earlier, the better
 - Ideally, while studying the text.
 - Work up from sentences to paragraphs.

Targeted approach

1. Single sentences using sentence stems.
2. Highly scaffolded body paragraphs
3. Independent body paragraphs
4. Linked body paragraphs
5. Responding to an essay prompt

Sharing Work and Class Discussion

Reviewing skills

Close study of the text

While teaching the text- we focus on the task- understanding the text, **but also writing**.

- Focus on key moments, especially with long texts.
- For each key moment:
 - Provide a list of metalanguage. Use it while teaching the text.
 - Point out target vocabulary that will help students write the texts.
- Students create a class set of notes that they share and work on collectively.
- In the notes we also create a bank of words, adding key words and their synonyms.

Pg 102-3

The Taliban **destroyed** the Buddhist statues and stupas where we played, which had been there for thousands of years and were part of our history from the time of the Kushan kings...One black day they even **dynamited** the face of the Jehanabad Buddha...This time they **obliterated** the Buddha's face, which had watched over the valley since the seventh century.

The Taliban became the enemy of fine arts, culture and our history. The Swat museum moved its collection away for safekeeping. They destroyed **everything old** and brought **nothing new**. The Taliban took the Emerald Mountain with its mine and began selling the **beautiful** stones to buy their **ugly** weapons.

Metalinguage

- 1) Synonyms of destruction- destroy, obliterate, dynamite
- 2) Binary oppositions- old vs new, beautiful vs ugly
- 3) Tone- strangely detached.

Author feelings: despair, anguish, loss.

Vocabulary: bemoan, lament, recounts, despair.

Class Running Sheet

Year 12 EAL 2020

Key Themes

1. History is full of unreported cases of sexism.	2. It's better to fight injustice than to simply put up with it.	3. Parents are always the most important influence on children.	4. The denial of rights to women has been fueled and exacerbated by institutions.	5. Sometimes we need others to help us achieve our own goals.
6. Those who resist dogmatic rules and ideologies may find themselves in danger.	7. Through difficulty and crisis, we become stronger, more capable people.	8. Childhood innocence is precious, but precarious.	9. Women have equal rights and opportunities in most societies today.	10. Religion and tradition are both a benefit and a curse.

Key Chapters

Chapter s	Key Pages	Propositions	Key Quotations	Notes
			Find 2-3 quotations to support the propositions.	
Preface -3 <i>'A Daughter is Born'</i> <i>'My Father the Falcon'</i> <i>'Growing up in a School'</i>	xx P9 'When I was born...' P17 'My mother comes from...' P22-3 'School wasn't the only	<ul style="list-style-type: none"> It is not easy being a leader/activist. (Consider how Malala has lost her home and how her family leads a lonely life in Birmingham.) Malala is an exception from birth. Malala's parents are an unconventional couple, especially in such a conservative village. Ziauddin came from a traditional family but recognises inequality from youth. 	<p>Student: PXXX, XIII</p> <ul style="list-style-type: none"> "It will never be Swat" "This is now my life's work, my mission and my dream" "I am a refugee, too, forced to live far away from my own country". <p>Connotation Flucked: connotation - pulled out, forcefully removed, unwillingly displaced Finch myself: dream like quality, change seems unrealistic at times Exiled(xx), refugee(xviii): connotation - punishment, trapped outside, banished, excluded</p>	<p>DISPLACEMENT/LOSS OF HOME-CONSEQUENCE/SACRIFICE</p> <p>Contrast:</p> <ul style="list-style-type: none"> rural/sleepy mountain valley, brick house- suburbia/large cosmopolitan city Emphasise life is worlds apart→ significant "My country is centuries behind this one" +imagery Developing, bustling (with warmth, full of life, beautiful nature) Different world: <ul style="list-style-type: none"> Birmingham: orderly/organised, every convenience is at your fingertips

Writing tasks

Sentences:

1. Re-read page 102-3 and complete the following sentences. Aim to use the target vocabulary that we covered in class.
 - a. The Taliban....
 - b. Yousafzai bemoans....
 - c. When Yousafzai recounts..., she
2. Write 2-3 sentences that describe Yousafzai's feelings on page 102-3.
3. How are the Taliban characterised on page 102?

Body Paragraphs

- Highly scaffolded

Write a paragraph on the Taliban's destruction of the Buddha's face and the emerald mine. Ensure you utilise the metalanguage and key vocabulary from today's class.

- Independent

Yousafzai is celebrated for speaking out against the Taliban. Why is this the case? Consider her moments of despair.

Working at Sentence Level

Sentence Stems for Analysis

Yousafzai portrays/characterises,exhibits, represents **SOMEONE/SOMETHING** as

- Yousafzai portrays Salman Taseer as a man of great power and influence. She alludes to this by mentioning that not only is he the governor of the province of Punjab but also a wealthy 'media mogul'.
- Yousafzai illustrates the tense and fear stricken atmosphere of the Swat Valley to highlight how difficult it is to candidly voice one's opinion.

SOMEONE uses **METALANGUAGE** which symbolises/represents/shows **IDEA/FEELING**

By **METALANGUAGE**, **SOMEONE** highlights/sheds light on **IDEA/FEELING**

- By providing background information about Asia Bibi being a marginalised Christian woman, Yousafzai implies that hearsay is used to scapegoat an innocent woman.

Her/his [Possessive pronoun/ Noun-possession]

FEELING/ATTITUDE/EMOTION/OPINION is illustrated/expressed/ conveyed through/by

....

- Her sense of dismay is illustrated through her incredulous rhetorical question which bemoans the literal 'garlanding of murderers'. The jarring image of rose petals being thrown at the feet of criminals in a court enables readers to share in Yousafzai's sense of amazement.

Class discussion and writing workshops.

1. We share and analyse student samples each lesson spending 5-10 minutes
2. We also create collective notes on what makes good writing. Focus on common strengths and weaknesses. We find that the sharing of common standards works to lift the collective.

Student samples

Womens' subjugation

- Women are often unaware of their own subjugation.
- Women are vulnerable/subjected to barbaric and misogynistic cultural practices.
- By being passive listeners, Pakistani women unintentionally facilitate their own subjugation.
- Pashtun traditions marginalise and devalue women.
- In patriarchal societies, women are unknowingly subjected to injustices as the idea of male superiority is deeply embedded/entrenched.

|

Student samples

Yousafzai warns the readers of the potential sacrifices as a result of speaking up for the powerless and disenfranchised people. In the preface of the memoir, Malala immediately asserts the grief of her family as they were "plucked from [their] mountain valley in Swat" and "transported to a brick house in Birmingham". The word "plucked" implies that her family was coerced into moving, and the juxtaposition of a rural town with a suburban cosmopolitan city illustrates Malala's agony of losing her home as well as her discomfort of the drastic transition. All of this displacement was a ramification for "[fighting] against ignorance and terrorism". Malala wasn't the only one who was dismayed by the loss of home. Her mother, Tori Pekai, becomes torn by the sacrifice, as "physically she's in Birmingham, but mentally (she's) in Swat". The division of her physical presence and mental awareness insinuates to her break down as well as her absence from reality, magnifying her grievance and "horrible homesickness". Hence I am Malala alerts the readers of the detrimental consequences of speaking up and highlights the adversity of standing up for people,

Sadly,

so that while

her body is physically

in Birmingham she is

Class Notes

- PRESENT TENSE
 - verbS
 - Be wary of VERB AGREEMENT.
 - Yousafzai suggests
 - Ziauddin and Malala persevere in the face of constant disappointment and hardship.
- MICRO ANALYSIS
 - Ensure that you **unpack** quotations. This means simply providing synonyms for the quoted words. If you aren't doing this consider whether you actually need that quote. Vivian's example does this very well :)
 - Use METALANGUAGE- name literary devices that Yousafzai uses. Refer back to the glossary of metalanguage sheet posted in class materials on Google Classrooms. **HERE:**
<https://docs.google.com/document/d/1MTIkkPOTG6gx65WjSbXAl-PYfxN9IBBsn7uERMtp7p0/edit>
 - William's example showed us that we can also analyse two literary devices together. His example analysed the use of the word plucked with its CONNOTATIONS and the use of JUXTAPOSITION.
- SYNTHESIZE EVIDENCE
 - This is a difficult way of saying use multiple pieces of evidence to support one idea.

Student goals and self editing

- GOAL SETTING

Use this box to set and track the achievement of your personal goals.

Name:

You should **circle** your aim for the piece you have written. Do not circle more than two things.

I will tick the box below it and indicate if it is shown in the piece.

Using analytical sentence stems to avoid summary	Microanalysis- Unpacking quotations	Microanalysis- identifying and explaining the use of literary devices through metalanguage	Synthesising evidence	Interpreting the message/author's intention.

Comments:

Reviewing Key Skills

How do you embed quotations?

Embed= insert into your own sentence

So:

1. Select the words you will unpack (can find synonyms for)
2. Then insert it into your own sentences.

You may want to use some of these sentence stems:

The NOUN is....

SOMEONE VERBs SOMETHING as....

How do you embed quotations?

Example:

'Terrible propaganda'

'Centre of vulgarity and obscenity'

'They had been left everywhere, though most shopkeepers had ignored them and thrown them away. There were also giant posters⁽⁻⁾ pasted on the front...'

The Khushal school becomes subject to 'terrible propaganda' and is accused of being the 'centre of vulgarity and obscenity'.

The attack is of a very public nature as letters are 'left everywhere' and a 'giant poster⁽⁻⁾' is pasted in front of the mosque.

⁽⁻⁾TIP: Feel free to change the number and tense of a quotation. Also cut up longer quotations and skip words. Just identify your alterations using brackets.

How do you unpack quotations?

Use synonyms (words with the same/similar meaning) to unpack quotations.

The Khushal school becomes subject to 'terrible **propaganda**' where it is accused as the 'centre of **vulgarity and obscenity**'. **Lies** are concocted to suggest that the girls are engaging in **immoral, sexual behaviour**. A simple and innocent excursion to a 'beautiful green valley' is thus misconstrued as being an illicit visit to the White Palace Hotel.

OR

The attack is of a **very public nature** as letters are **'left everywhere'**. One is even pasted in the form of a 'giant poster(-)' in front of the mosque **a place of mass worship**.

How do you use metalanguage to analyse evidence?

1. Notice language and grammar being utilised.

It can be as simple as the use of a single word such as only or even.

It can be the use of a particularly powerful adjective.

It can be the use of questions, imagery, similes, metaphors, repetition, symbols, binary oppositions, refrain, motifs or a particular tone etc.

2. Name it explicitly.

3. Explain what idea, feeling it conveys.

4. Explain the impact on readers. Here, it may be wise to specifically name the type of reader you are referring to in your writing.

How do you use metalanguage to analyse evidence?



The rest is simple. Just use some basic sentence stems to prop up your analysis. You can play with the wording when you gain confidence.

- ★ Here, Yousafzai utilises...
 - ★ Yousafzai's use of X helps convey....
 - ★ The X is another example of...
 - ★ The X helps express/demonstrates...
 - ★ The phrase /word '...' emphasises....
 - ★ Her anger/frustration is shown through her use of
-

How do you use metalanguage to analyse evidence?

Example:

The anonymous letter is insidious and deliberately misleading. For instance, as the ellipsis follows the command to enquire about what happened at the White Palace Hotel, it leads its readers to come to the conclusion that young students were committing indecent acts. Much like Fazlullah's misogynistic interpretation of the Quran, the deliberate gaps construct a biased view of the events, this time attacking the integrity of both the Khushal school and the girls mentioned.

Resources for you:

Metalanguage:

<https://docs.google.com/document/d/1MTIkkPOTG6gx65WjSbXAl-PYfxN9IBBSn7uERMTp7p0/edit>

Class Notebook Template:

<https://docs.google.com/document/d/1JM1DxBjnyGFRTXMerC7CpXWjn7n33wmKEOCLTbXDHpA/edit#>

Running Sheet Template:

https://docs.google.com/document/d/1Agz53upCKT8oGBFFaPIPYyNXfwOrD6NNJPkbGrt_uA4/edit

If you need anything let me know :)

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THANKS

EDUCATING OTHERS IS A COLLABORATIVE EFFORT. WE WISH TO THANK OUR TALENTED COLLEAGUES, PAST AND PRESENT, WHO CONTINUE TO INSPIRE AND SHARE THEIR EXPERTISE.

- ALLIE BAKER
- ROBYNE ELDER
- JASON JEWELL
- STELLA LOUCA
- MARIA PAPASOTIRIOU
- ESTHER WEICHERT