



The Process

'The unexamined life is not worth living' Socrates.

Focus of session 1

- Organising your program
- The major work as an extension of ADV and EXT 1
- Giving direction via feedback

"You have the power to choose who you want to be. Be the grandest, greatest and the best that you can be."

Apoorve Dubey



"Somewhere, something incredible is waiting to be known"
- Carl Sagan

Marking criteria

Major Work

- Textual integrity
- Quality of insights and concepts, developed through independent investigation
- Communication of developed ideas
- Manipulation of features that shape meaning and response
- Quality of engagement

Reflection Statement

- Explanation of the intended purpose and audience of the Major Work
- Explanation of the relationship of the extensive independent investigation to the Major Work
- Explanation of the relationship of the Major Work to the knowledge, understanding and skills developed in the English (Advanced) and Extension courses – English Stage 6 Syllabus
- Evaluation of the relationships of concept, structure, technical and language features and conventions

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Programming

■ Tasks:

- Viva Voce (10)
- Report: The impact of independent (15) investigation on the development of the Major Work
- Draft version of Major work (25)

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Programming

- **Stage 5 and Extension 1 term 3:** Independent research projects where students have free choice connected to a concept, genre or text and are taught how to do research, take notes (Cornell method), create a reference list, pose an overarching question and thesis, and reflect and evaluate
- **7-11:** Portfolios of analytical and imaginative writing
- **7-11:** Teaching explicitly how to analyse, critique and evaluate own work
- **7-12:** Extensive opportunities to write

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Programming

- **Term 4 2015:**
 - Revise to research, take notes and develop a reference list (use your Librarian)
 - The passion and interests
 - The purpose
 - The concept
 - The research into form
 - The Journal
 - Viva Voce at end of term: distills and refines the thought processes and major work idea
 - Holiday expectations of research and drafting

The beginning...

- What am I passionate about or really interested in?
- Why does it matter?
- How could I convey this interest or passion to others?
- What would be the best form to showcase this concept?
- Where can I go?



The beginning...

- Passion and flow
- Dialogue
- Questioning
- The **concept**
- Speed dating
- Research
- 'Get black on white'
- Reflection
- Feed-forward



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Programming

■ Term 1 2016:

- Allocate mentors
- The Journal – Google Docs or Google Drive classroom as reflections and planning, and recording of sites visited and resources used can happen every week
- Further research of form and theorists
- Round table discussions and peer feedback
- ‘Selling’ the concept and work!
- Reworking and redrafting the major work
- The Report – scaffold on [BOSTES site](#)

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Programming

- **Term 2 2016:**
 - Round table discussions and peer feedback
 - The Journal
 - Refining the major work
 - Further research of form and theorists
 - The Report – scaffold on BOSTES site
 - Reflection draft

As a metafictional text 'Keepers Journal Volume #9' is rich with allusions and references to a range of historical traditions, rituals and mythology. My choice to include these reflects my study of Barthes' postmodern theory that suggests '*The text is a fabric of quotations, resulting from a thousand sources of culture.*' I feel the weaving in of such allusions gives the story's concept a sense of universality (even Charon of ancient Egypt used death to his financial advantage) and allowed me to layer in the iconic imagery and mystic atmosphere of the ancient texts, such as Dante's *Inferno* and *The Egyptian Book of the Dead*. These allusions validated the absurdity of some of the story's fictional elements with real events and rituals of equal or greater absurdity. Victor's 'Afterlife Assistance Package', for example, seems more plausible when the 'Celistis' outer space burial company or the self-mummifying Sokushinnutsu monks are referenced.

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Programming

- **Term 3 2016:**
 - Publishing the major work – submit end of term 2 or start of term 3 for marking of draft
 - Reflection statement developed. Return to the State Library site for extensive examples.
 - Final adjustments to major work and reflection statement

Extending and Stretching

- **ADV:** Encourages students to reconsider and refine meaning and to reflect on their own processes of responding, composing and learning.
- **EXT:** Refine their understanding and appreciation of the cultural roles and significance of texts...Through extended engagement in investigation and composition, students explore multiple meanings and relative values of texts. They explore a range of conceptual frameworks for the reading and composition of texts and examine a range of reading practices to develop awareness of the assumptions that guide interpretation and evaluation.

Extending and Stretching

- When students refer to how the Major Work links to the ADV and EXT 1 course they need to be explicit.
- This could mean referring to:
 - Ideas
 - Form and/or structure
 - Literary theories such as new historicism for Module A
 - Ways of thinking, such as a philosophical paradigm
 - Direct quotes from a prescribed text
 - A persona or character

In my narrative, I have incorporated a macrocosmic investigation into how greed and ambition contribute to the collapse of empires, influenced by my study of *Blade Runner: Director's Cut* in Module A of the English Advanced course. Herein, the ziggurat structure of the Tyrell Building juxtaposes the surrounding urban decay and resembles the subversion of the American Dream and the repercussions of normalising pathological narcissism. This is best demonstrated in my Major Work with the establishment of a dystopian atmosphere reflecting Daniel's internal degradation:

“Head down, he trekked against the wind towards *Home*. Passing restaurants, houses and half-deserted streets. In polished shopfronts, his face projected behind the glass. Like a mannequin: trapped, on show while stocks last.” (Page 34)

The recurring ‘high-rise lift’ motif of my Major Work reflects the poignancy of ambition, with the concept of ascendance indicative of success: “The elevator chimed with every floor: rosin for his mind”. The financial crisis setting communicates the relevancy of these ideas – the dangers of consumption and greed – to a contemporary audience.

Feedback



Feed-forward

- *‘Learners who don’t receive instruction, encouragement and correction can become disillusioned and quit due to lack of progress’*
(Dinham, 2008).

- Precise and direct
- Strategic
- Honest

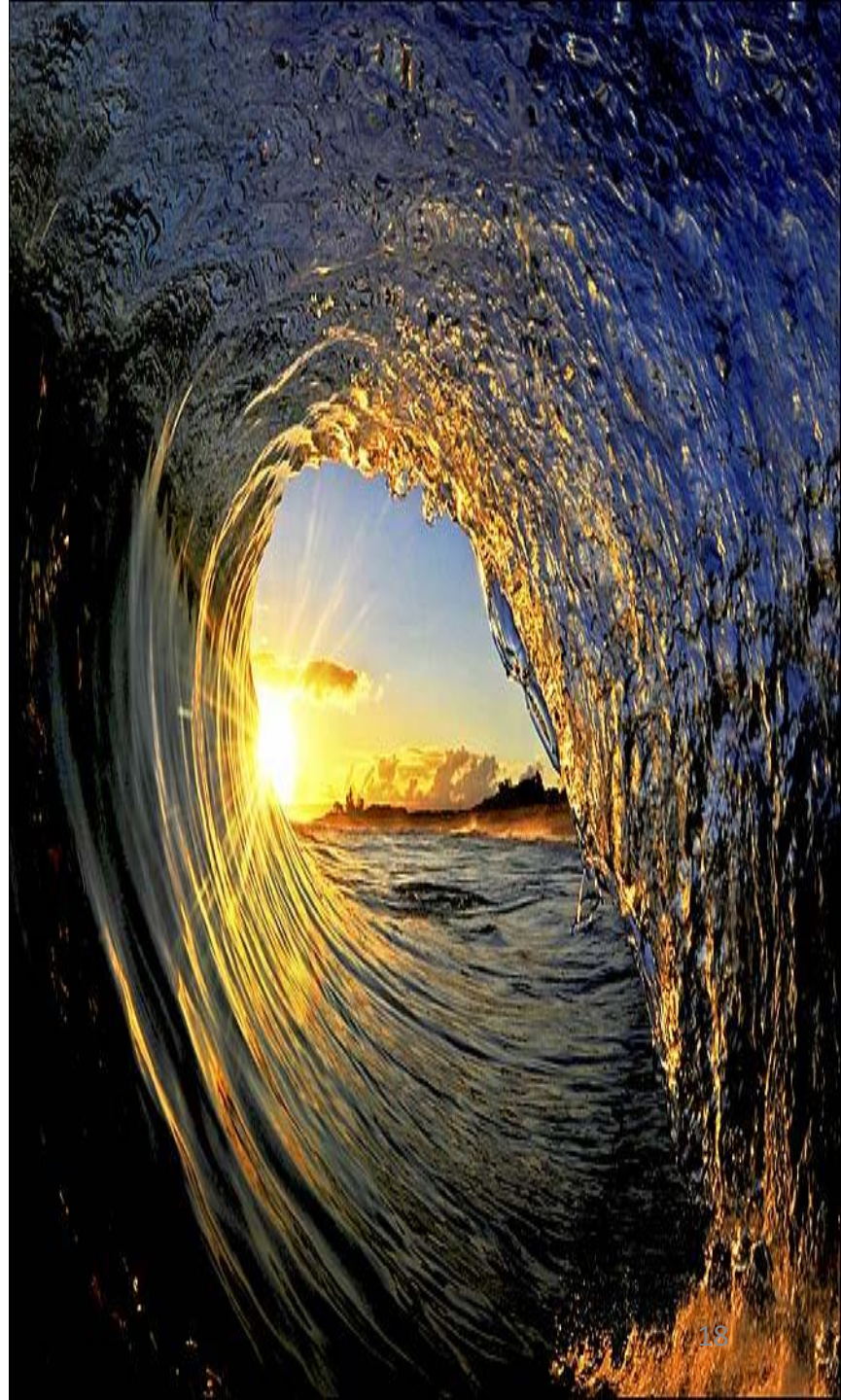


Quality *Feed-forward*

Effective *feed-forward* answers three questions:

- Where am I going? (the goals) Feed up
- How am I going? Feed back
- Where to next? Feed Forward

(Hattie & Timperely, 2009)



Ways to Provide *Feed-forward*

- Honesty
- Insert word
- Mentors
- Peers
- Providing further textual examples



Creativity takes courage.

Henri Matisse

Peer Assessment

- *“When students are more active participants in the whole process, then feedback is likely to be most useful to students’ learning” (Hattie & Timperley, 2007).*
- *“When students get to see other students’ work it deepens understanding of the learning goals” (Nicol, 2008)*



‘Questions may be the most powerful technology we have ever created. Questions and questioning allow us to make sense of a confusing world. They are the tools that lead to insight and understanding’
Jamie McKenzie.

Question

- *“Teaching is the art of asking questions”* Socrates.
- Questions are not just devices to evaluate specifics of learning but a means of actively **promoting conceptual thinking, deepening learning and understanding.**
- Stimulate recall and use of existing knowledge to create new understanding and meaning
- Help students to extend their thinking from the concrete and factual to the analytical and evaluative.



ASK

TO LEARN, LEARN TO ASK

How did you feel?

'In the middle of difficulty lies opportunity. The important thing is not to stop questioning.'

Albert Einstein

- Dialogic model - understandings are constructed between people through dialogue (Bakhtin, Vygotsky)



Purpose of Questioning

- Interest, engage and challenge
- Check on prior knowledge
- Stimulate recall and use of existing knowledge to create new understanding and meaning
- Help students to extend their thinking from the concrete and factual to the analytical and evaluative
- Focus students' thinking on key concepts and issues
- Promote reasoning, problem solving and synthesis

Question

- It is about asking the right questions.
- It is not the answer that matters but the discussion that is generated by the question.



S.C.A.M.P.E.R

- **S:** What if I change or swap this?
- **C:** What can I blend or combine?
- **A:** What could I substitute?
- **M:** What will happen if I add...?
- **P:** How could I use this somewhere else?
- **E:** What happens when I remove...?
- **R:** What if I did this the other way?

Substitute something

Combine it with something else

Adapt something to it

Modify or Magnify it

Put it to some other use

Eliminate something

Reverse or Rearrange it

Socratic Questioning

Questions that Probe Reasons and Evidence		
Questions of Clarification	Questions that Probe Assumptions	Questions that Probe Reasons and Evidence
What do you mean by ___? How does this relate to our problem, discussion and/or issue?	What are you assuming? Why would someone make that assumption?	What would be an example? How do you know?
Questions about Viewpoints or Perspectives	Questions that Probe Implications and Consequences	Questions about the Question
What effect would that have? What is an alternative?	How can we find out? How could someone settle this question?	What bigger issue is the question trying to get you to think about and/or investigate?

Langford's 5 Whys

- Ask a [question](#)
- This leads to a second question
- Ask three more questions
- Probes and deepens understanding
- Thwarts superficial responses





The Thought Process

Landscape in texts: Develop a thesis around humanity's relationship with place.

- ADV: Module C – Representation /Module A - Contextualisation and values
- Some suggested texts:
 - *Journey to the Stone Country* – Alex Miller
 - AD.Hope's poetry
 - *Tree of Man or Voss* – Patrick White
 - *Eyrie* – Tim Winton
 - *Merry-go-round in the Sea* - Randolph Stow
 - *Dirt Music or Breath*– Tim Winton
 - *Tirra Lirra by the Sea* – Jessica Anderson
 - *Drylands* – Thea Astley
 - *The Secret River* – Kate Grenville
 - *Past the Shallows* – Favel Parrett
 - *Kangaroo* – D.H Lawrence (not an Australian but written in Australia)
 - *The Bodysurfers*- Robert Drewe
 - *One Night the Moon*
 - *Yolongu Boy*



The Thought Process

- *The Writer's Landscape* – Suzanne Falkiner - <http://www.arts.monash.edu.au/ecps/colloquy/journal/issue020/steele.pdf>
- Gosden and Head, 'Landscape an unusually ambiguous concept', <http://www.jstor.org/discover/10.2307/40386996?uid=2&uid=4&sid=21102774030141>
- *Seeking the Centre: The Australian Desert in Literature, Art and Film* - Roslynn Doris Haynes



The Thought Process

- Suite of poetry: Indigenous and western relationship with the land – physical, emotional and spiritual
- Critical essay
- Short Story or Radio play: Dialectic interplay between the past and the present – East Ballina today and a massacre site in the 1800's