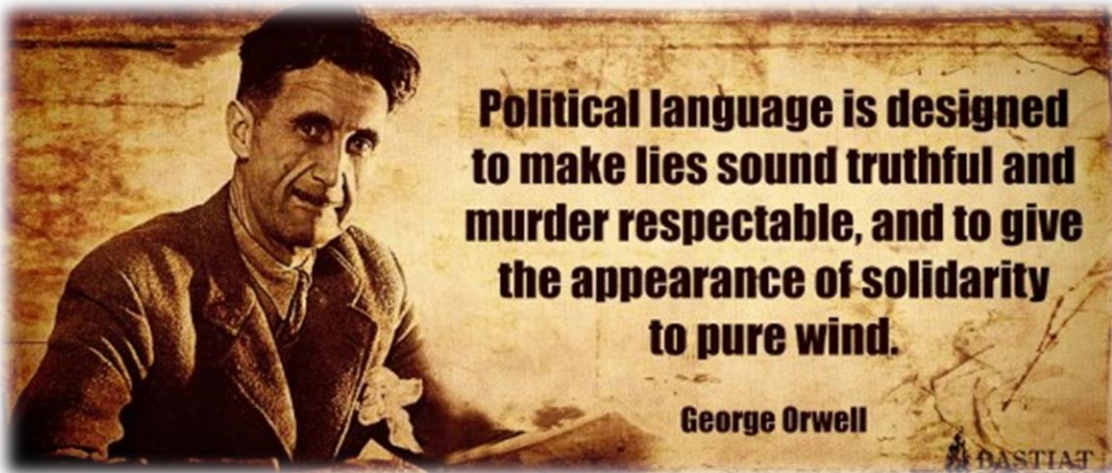


2018

# The Common Module: Texts and Human Experience - Year 12 English Advanced



Karen Yager

Knox Grammar School 2017

## English – Year 12 Advanced Term 4 2018


Unit Title	Year 12 Common Module: Texts and Human Experience	Duration: 30 hours
<b>Unit Description</b>	<p>Socrates facing the death penalty stated in his response to the jury <i>'the unexamined life is not worth living'</i>. He dared to question, express his opinions and seek knowledge. He argued that the ability to examine, question and evaluate ethically made us human. Orwell and the composers of the short texts we will be exploring have the courage to question actions and behaviours that compromise and even threaten the quality of the human experience. By doing so they provoke us to see the world differently, to challenge assumptions, consider new ideas and reflect personally on what this means for our experiences.</p> <p>This common module focuses predominantly on the representation of the human experience through genre, form, structure and language. The students will explore the prescribed text <i>Nineteen Eighty-Four</i> by George Orwell and a range of different texts in a variety of forms, modes and media and consider how purpose, perspective and context influence the way that these individual and collective human experiences are represented. This exploration will further develop students' skills to make informed judgements about texts examined and evaluated in class and their related text.</p> <p>With <i>Nineteen Eighty-Four</i> and its representation of the human experience as the central focus, the key aspects that impact on the of the individual and collective human experiences:</p> <ul style="list-style-type: none"> <li>• Having the courage to speak out</li> <li>• Overt use of power and control – 'the intoxication of power' (George Orwell).</li> <li>• The loss of personal freedom</li> <li>• Destruction of truth and morality</li> <li>• Mind control</li> <li>• Subversion of human relationships and trust</li> <li>• A culture of fear and mistrust</li> <li>• Rewriting of history</li> </ul> <p>The selected short texts will feature composers, like Orwell, who express their concerns about something that they consider will have a significant and often detrimental impact on the human experience. These composers provide provocative insights into the anomalies, paradoxes and inconsistencies in human behaviour and motivations; thus,</p>	

	inviting the students to see the world differently, to challenge assumptions, consider new ideas and reflect personally on what this means for their experiences. Students are provided with opportunities to develop greater empathy for the attitudes and opinions of others by interacting with and interrogating a range of texts. An additional list of possible short texts has been provided so that the teacher can differentiate. (Appendix 1)
<b>Concepts</b>	<b>Representation:</b> The way ideas are portrayed and represented in texts, using language devices, forms, features and structures of texts to create specific views about characters, events and ideas. Representation embeds attitudes, beliefs and values and reinforces or challenges existing values and ways of thinking or may attempt to reshape them. <b>Perspective:</b> The way we see the world is shaped by our values, attitudes and assumptions. It is a culturally learnt position that shapes the reader's view of a text. It creates a position of preferred reading.
<b>Outcomes</b>	<b>EA12-1</b> independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure <b>EA12-3</b> critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning <b>EA12-5</b> thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments <b>EA12-7</b> evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued
<b>Focus Questions</b>	<ol style="list-style-type: none"> <li>1. How and why do composers use genre, mode, form, structure and language to represent the complexity of individual and collective human experiences in texts?</li> <li>2. How do purpose, perspective and context influence the selection of and the ways in which the specific aspects of the human experiences are represented?</li> <li>3. How and why do composers provoke insights through these representations into the anomalies, paradoxes and inconsistencies in human behaviour and motivations?</li> <li>4. Does this representation of the human experience invite responders to see the world differently, to challenge assumptions, consider new ideas and reflect personally on what this means for their experiences?</li> </ol>
<b>Text Requirements</b>	Students study ONE <b>prescribed</b> and study ONE <b>related</b> text for the Year 12 Common Module. They will experience a range of other short texts.
<b>Assessment Overview</b>	<b>Formative assessment tasks</b> <ul style="list-style-type: none"> <li>• Students compose a multimodal Button Poem that represents a concern they have regarding the human experience, such as on the overt use of surveillance or control and the curtailment of civil liberties. (Week 2)</li> <li>• Students to compose a mini-essay focused on Winston. (Question provided) (Week 3)</li> </ul>

	<ul style="list-style-type: none"><li>• In groups, students, have a period to create a visual representation of O'Brien and how his actions shape the experiences of others. (Week 5)</li><li>• Students compose a short persuasive essay that captures their side of the argument regarding this debate regarding Orwell's representation of the female experience. (Week 6).</li><li>• Students to compose a mini-essay – 300 words - that compares the representation of how people can experience compliance and state induced hate when they are living in worlds that use mind control and propaganda to control them in <i>Nineteen Eighty-Four</i> and 'The Lottery'. (week 7)</li></ul> <p><b>Summative assessment task</b> <b>Value: 25%</b></p> <ul style="list-style-type: none"><li>• Students compose a critical essay in response to their prescribed text, their related text and one short text that have been examined during the unit of work. (Week 8)</li></ul>
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Content	Teaching, learning and assessment	Resources
<b>Week 1: Introduction to the common module</b>		
<p><b>EA12-3</b> critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning</p> <ul style="list-style-type: none"> <li>engage with complex texts through their specific language forms, features and structures to understand particular representations of human experience and appreciate the power of language to shape meaning 🗣️👂👤</li> <li>analyse and evaluate the effectiveness of language patterns in their own and others' compositions, for example grammatical and figurative choices ✨</li> </ul> <p><b>EA12-7</b> evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued</p> <ul style="list-style-type: none"> <li>appreciate, analyse and speculate about the power of language to represent personal and public worlds for critical reflection and pleasure (ACELR038) 🗣️👂👤</li> <li>evaluate the effect of context on shaping the social, moral and</li> </ul>	<p><b>What it means to be human</b></p> <p>Students need to have a considered understanding of what is the human experience before they begin to unpack the rubric. As the central concept is representation, they also need to revisit key codes and conventions of English. Provide each student with the pocket booklet – ‘Stage 6 Literacy so they can use it throughout the course.</p> <p>Play the TED talk ‘What does it mean to be human?’ by Sonia Sanchez - <a href="https://www.youtube.com/watch?v=DjY4pNBgMaA">https://www.youtube.com/watch?v=DjY4pNBgMaA</a> - and have students in small groups consider the following questions.</p> <ol style="list-style-type: none"> <li>1. What does it mean to be human?</li> <li>2. What are the key factors that shape our experiences individually and collectively as humans?</li> <li>3. What are Sanchez’s key messages about what makes a difference to our experiences?</li> <li>4. How does she use language and delivery to convey her key messages? Identify four key language features and three ways that she engages an audience through delivery, such as pace, pause and intonation.</li> <li>5. What is the concept of representation?</li> </ol> <p>Students to record the definition of representation as a class and add any missing points.</p>	<p><i>Stage 6 Literacy</i> pocket booklet by Karen Yager</p> <p>What does it mean to be human? By Sonia Sanchez TEDxPhiladelphi - <a href="https://www.youtube.com/watch?v=DjY4pNBgMaA">https://www.youtube.com/watch?v=DjY4pNBgMaA</a></p>

<p>ethical perspectives in texts ✨📖</p> <ul style="list-style-type: none"> <li>• evaluate how texts, including their own compositions, are influenced by personal, social and cultural contexts and recognise how they are valued 🙌🌐🌍🌎</li> <li>• evaluate and select language forms, features and structures of texts to represent diverse human experience, universal themes and social, cultural and historical contexts 🙌🌐🌍🌎</li> </ul>	<p>The second text to explore what it means to be human, is a short film - 'Oh Wonder - All We Do' - that was made by a range of filmmakers in response to the question "What does it mean to be human?" - <a href="https://www.youtube.com/watch?v=xPGREQvK-dQ">https://www.youtube.com/watch?v=xPGREQvK-dQ</a>. Students individually respond to the film through a series of reflective questions:</p> <ol style="list-style-type: none"> <li>1. What was the purpose of this short film?</li> <li>2. What perspectives and values of humanity are evident in this film, such as compassion, empathy and tolerance?</li> <li>3. What is the key message?</li> <li>4. How do the filmmakers use images, interviews, words and sound to convey their message about what it means to be human?</li> <li>5. What is the meaning of the refrain?  <i>All we do is hide away</i>  <i>All we do is,</i>  <i>all we do is hide away</i>  <i>All we do is chase the day</i>  <i>All we do, all we do is chase the day</i>  <i>All we do is lie and wait</i> </li> </ol> <p><b>Introduction to Nineteen Eighty-Four's representation of the human experience</b></p> <ul style="list-style-type: none"> <li>• Show the students a series of poignant illustrations by Jonathan Burton of the novel in a power point presentation - <a href="https://www.brainpickings.org/2014/12/19/folio-society-george-orwell-1984/">https://www.brainpickings.org/2014/12/19/folio-society-george-orwell-1984/</a> and ask them to record their immediate emotional reaction to the images. Then discuss as a class what they convey about the experiences of the people in the images.</li> </ul>	<p>'Oh Wonder - All We Do' - <a href="https://www.youtube.com/watch?v=xPGREQvK-dQ">https://www.youtube.com/watch?v=xPGREQvK-dQ</a></p> <p>Jonathan Burton's illustrations of <i>Nineteen Eighty-Four</i> - <a href="https://www.brainpickings.org/2014/12/19/folio-society-george-orwell-1984/">https://www.brainpickings.org/2014/12/19/</a></p>
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<p><b>EA12-5</b> thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments</p> <ul style="list-style-type: none"> <li>compose creative and critical texts that affirm or challenge ideas, values and perspectives that are represented in texts </li> </ul>	<ul style="list-style-type: none"> <li>Read to the students the opening of <i>Nineteen Eighty-Four</i> or play them the reading of the opening by Tom O' Bedlam - <a href="https://www.youtube.com/watch?v=X8e3E1HmqLs">https://www.youtube.com/watch?v=X8e3E1HmqLs</a>. As a class discuss these questions. Remind the class to consider the messages of the last two texts and their use of language and form:             <ol style="list-style-type: none"> <li>What does it mean to be human in Winston's world?</li> <li>What are the key factors that shape his individual human experience?</li> <li>How does Orwell use language and syntax to position the reader to begin to appreciate the human experience in the world of his novel?</li> <li>What is so different about Orwell's use of language and the experiences that he is describing in the opening to his novel to the other two texts?</li> <li>How can we account for this?</li> </ol> </li> </ul> <p><b>Unpacking the module rubric</b></p> <p>Students now should be ready to unpack the rubric. Begin by reminding them about the concept of representation and how the three texts represented the human experiences. Get them to highlight key aspects of the rubric and develop their own focus questions. Once these are shared, then add any that are missing.</p> <p>Now that students are familiar with the rubric, end the week by watching the clip of the Button poem by Meghann Plunkett - "Humans" - <a href="https://www.youtube.com/watch?v=iP_xG0TiSD8">https://www.youtube.com/watch?v=iP_xG0TiSD8</a> OR the Motion poem by Cynthia Manick - "Things I Carry into the World" - <a href="https://www.youtube.com/watch?v=ko7i0gVdqro">https://www.youtube.com/watch?v=ko7i0gVdqro</a>.</p>	<p><a href="https://www.youtube.com/watch?v=X8e3E1HmqLs">9/folio-society-george-orwell-1984/https://www.youtube.com/watch?v=X8e3E1HmqLs</a></p> <p><i>Nineteen Eighty-Four</i> - reading of the opening by Tom O' Bedlam - <a href="https://www.youtube.com/watch?v=X8e3E1HmqLs">https://www.youtube.com/watch?v=X8e3E1HmqLs</a></p> <p>Button poem by Meghann Plunkett - "Humans" - <a href="https://www.youtube.com/watch?v=iP_xG0TiSD8">https://www.youtube.com/watch?v=iP_xG0TiSD8</a></p>
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	<p>The students compose their own short poem or prose reflection on their experience of the world that is read aloud or recorded. They can be creative and create a short power point or film with images, transitions and sound. The poems are shared with the class in week 2.</p> <p><b>Related text and summative task</b></p> <p>The teacher reminds the students that they will be required for their summative task to find a related text that can be used in a critical essay to evaluate alongside <i>Nineteen Eighty-Four</i> the representation of human experiences. They need to select a text that can be compared and contrasted insightfully with their prescribed text. A possible list of texts has been provided but students should be encouraged to go beyond this list <b>(See appendix 1)</b></p> <p>Students are informed that their summative task in week 8 will be a critical essay that will feature an evaluation of the representation of an aspect of the human experience through a consideration of their prescribed text <i>Nineteen Eighty-Four</i>, their related text and one other short text examined in class during the module. The teacher informs the students that they will be revisiting the skills of critical essay writing in the lead-up to the task. The students are given the assessment notification.</p>	<p><a href="https://www.youtube.com/watch?v=iP_xG0TiSD8">.com/watch?v=iP_xG0TiSD8</a> OR Motion poem by Cynthia Manick - "Things I Carry into the World" - <a href="https://www.youtube.com/watch?v=ko7j0gVdqro">https://www.youtube.com/watch?v=ko7j0gVdqro</a>.</p> <p>Related text list – <b>Appendix 1</b></p> <p>Assessment task notification provided (See task at end of program)</p>
<p><b>Week 2: Introduction to the prescribed text <i>Nineteen Eighty-Four</i></b></p>		
<p>EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding,</p>	<p><b>Why and how do we represent our concerns about human experiences?</b></p>	



<p>interpretation, critical analysis, imaginative expression and pleasure</p> <ul style="list-style-type: none"> <li>• evaluate the relationship between responder, composer, text and context 🌐👤</li> <li>• critically evaluate the aesthetic qualities of texts and the power of language to express personal ideas and experiences 🌐👤</li> <li>• critically engage with complex texts from a variety of personal, social, historical and cultural contexts, and evaluate how these contexts impact on meaning 🌐👤</li> <li>• analyse and evaluate how and why texts influence and position readers and viewers (ACEEN040) 🌐👤</li> <li>• analyse how text structures, language features and stylistic elements shape meaning and create particular effects and nuances (ACELR005) 🌐👤</li> </ul> <p><b>EA12-3</b> critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning</p> <ul style="list-style-type: none"> <li>• engage with complex texts through their specific language forms, features and structures to understand particular representations of human experience and appreciate the</li> </ul>	<p>Play or read the forceful poem ‘Go all the way’ by Charles Bukowski <a href="https://www.youtube.com/watch?v=KL2T0XRzWUI">https://www.youtube.com/watch?v=KL2T0XRzWUI</a> where he urges people, just as Socrates and Orwell did, to question. The teacher guides a discussion on the poem and invites the students to share with the class other composers who use texts to convey a significant message about something that is threatening the individual or collective human experience.</p> <p><b>Orwell’s context, purpose and perspective</b></p> <p>Play the BBC clip ‘George Orwell’s 1984: A Final Warning’ - <a href="https://www.youtube.com/watch?v=pL09L775mZo">https://www.youtube.com/watch?v=pL09L775mZo</a> to the students. This insightful and poignant interview with Orwell who is obviously very will features some significant words by him on his fears for the future. The teacher then delves into further details regarding George Orwell’s context and perspectives that have shaped his representation of the human experience in <i>Nineteen Eighty-Four</i> using a power point that is printed out for the students to make notes on.</p> <p><b>Introduction to the dystopian genre: Short text – performance poem by Omar Musa – ‘What will be left of us?’</b></p> <p>Play the clip of Omar Musa’s poem ‘What will be left of us?’- <a href="https://www.youtube.com/watch?v=0YFSKhqC9rU-">https://www.youtube.com/watch?v=0YFSKhqC9rU-</a> to introduce dystopian texts and heighten the students’ awareness of how composers create these texts to voice their concerns about the perceived threats to humanity.</p> <p>Teacher directed questions on the performance poem:</p> <ol style="list-style-type: none"> <li>1. What is the purpose of Musa’s poem?</li> <li>2. Why is this an example of a dystopian poem?</li> </ol>	<p>Poem ‘Go all the way’ by Charles Bukowski <a href="https://www.youtube.com/watch?v=KL2T0XRzWUI">https://www.youtube.com/watch?v=KL2T0XRzWUI</a></p> <p>BBC clip ‘George Orwell’s 1984: A Final Warning’ - <a href="https://www.youtube.com/watch?v=pL09L775mZo">https://www.youtube.com/watch?v=pL09L775mZo</a> Introductory power point to Orwell and the novel</p> <p>Omar Musa’s poem ‘What will be left of us?’- <a href="https://www.youtube.com/watch?v=0YFSKhqC9rU-">https://www.youtube.com/watch?v=0YFSKhqC9rU-</a></p>
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<p>power of language to shape meaning 🗣️📖</p> <ul style="list-style-type: none"> <li>• explore and evaluate how mode, medium and form shape and inform responses to texts</li> <li>• skilfully use language for making connections, questioning, affirming, challenging and speculating about texts with clarity and control</li> <li>• support critical interpretations of texts through sustained argument and relevant detailed textual analysis (ACELR046) ✨</li> </ul> <p><b>EA12-5</b> thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments</p> <ul style="list-style-type: none"> <li>• evaluate the influence of the contexts of composers and responders on perspectives and ideas 🗣️🌐</li> <li>• engage critically and creatively with a wide range of texts which may be informed by different critical perspectives ✨</li> <li>• analyse how different language forms, features and structures can be used to represent different perspectives 🗣️📖🌐</li> <li>• critically evaluate the use of figurative language and rhetorical devices to represent concepts and shape</li> </ul>	<ol style="list-style-type: none"> <li>3. Identify three of Musa's main concerns.</li> <li>4. How does he use technology and visuals to represent the human experience?</li> <li>5. Evaluate the effectiveness of this poem in appealing to the viewer's emotions? Refer to at least four language features and any other features, such as voice and the use of technology.</li> </ol> <p>Teacher to direct discussion and note-taking on the genre and form of <i>Nineteen Eighty-Four</i>.</p> <p><b>Representation of the human experience in <i>Nineteen Eighty-Four</i> through language</b></p> <p>Introduce the students to how Orwell uses language to represent the individual and collective human experience using key passages from the novel (<b>See appendix 2</b>). Revisit key language terms in the <i>Stage 6 Literacy</i> booklet, such as:</p> <ul style="list-style-type: none"> <li>• Olfactory and visceral imagery</li> <li>• Tricolon</li> <li>• Types of repetition, such as hyperbaton</li> <li>• Irony</li> <li>• Hyperbole</li> <li>• Understatement or meiosis</li> <li>• Syntax – declarative sentences</li> </ul> <p><b>Extension:</b> Students have access to Brigid Ronney's essay 'Narrative viewpoint and the representation of power in George Orwell's <i>Nineteen Eighty-Four</i> -</p>	<p>Power point created</p> <p>Refer to the <i>Stage 6 Literacy</i> booklet</p> <p>Key passages from <i>Nineteen Eighty-Four</i> for language analysis (<b>See Appendix 2</b>)</p> <p>Brigid Ronney's essay 'Narrative viewpoint and the</p>
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<p>arguments (ACELR009) 🌱🌿🍃</p> <ul style="list-style-type: none"> <li>critically evaluate own and others' arguments, justifications, evidence and points of view (ACELR064) ✨</li> </ul> <p><b>EA12-7</b> evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued</p> <ul style="list-style-type: none"> <li>appreciate, analyse and speculate about the power of language to represent personal and public worlds for critical reflection and pleasure (ACELR038) 🙌👥</li> <li>evaluate the effect of context on shaping the social, moral and ethical perspectives in texts ✨📖</li> <li>evaluate how texts, including their own compositions, are influenced by personal, social and cultural contexts and recognise how they are valued 🙌🌐🌍</li> <li>evaluate and select language forms, features and structures of texts to represent diverse human experience, universal themes and social, cultural and historical contexts 🙌🌐🌍</li> <li>evaluate how particular <a href="#">thematic</a>, <a href="#">aesthetic</a>, <a href="#">generic</a> and technological elements represent personal and public worlds and reflect on how this</li> </ul>	<p><a href="https://openjournals.library.sydney.edu.au/index.php/SSE/article/viewFile/565/534">https://openjournals.library.sydney.edu.au/index.php/SSE/article/viewFile/565/534</a> if they would like to read more about Orwell's form and style.</p> <p>Students to respond to the following questions and complete the activity:</p> <ol style="list-style-type: none"> <li>What do you believe would be the experience of the citizens in London based on these passages?</li> <li>How does Orwell use language to convey the individual experiences of Winston and the collective experiences of others in these three passages? Respond in a minimum of 300 words.</li> </ol> <p><b>Craft of writing activity</b></p> <p>Take a setting that you are familiar with and describe it in such a way that it is a negative representation and conveys how the people or an individual would experience life because of this place. Take note of the way that Orwell uses language to craft the visceral imagery in his opening to paint a bleak portrait. Aim for around 300-words.</p> <p>You could think about the following:</p> <ul style="list-style-type: none"> <li>Recurring images of decay – the poet T.S. Eliot referred to this as the objective correlative – a series of images that evoke a sensory response. He used the following in his poem 'Rhapsody on a Windy Night' – “twisted branch”, “broken spring” and “rust that clings”</li> <li>Experimenting with sentence structure as Orwell did. You could use hyperbaton – an inversion of the normal word order for emphasis – or a short, sharp declarative sentence.</li> </ul>	<p>representation of power in George Orwell's <i>Nineteen Eighty-Four</i> - <a href="https://openjournals.library.sydney.edu.au/index.php/SSE/article/viewFile/565/534">https://openjournals.library.sydney.edu.au/index.php/SSE/article/viewFile/565/534</a></p>
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### Week 3: Representation of the human experience of personal rebellion

**EA12-1** independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure

- evaluate the relationship between responder, composer, text and context 🗳️👤
- critically evaluate the aesthetic qualities of texts and the power of language to express personal ideas and experiences 🗳️🌐🌐👤
- critically engage with complex texts from a variety of personal, social, historical and cultural contexts, and evaluate how these contexts impact on meaning 🗳️🌐🌐
- analyse and evaluate how and why texts influence and position readers and viewers (ACEEN040) 🗳️👤
- analyse how text structures, language features and stylistic elements shape meaning and create particular effects and nuances (ACELR005) 🗳️👤
- judiciously select aspects of language, style and convention to

#### Winston’s experiences and the key ideas

The students begin their analysis of the representation of Winston’s experiences in this dystopian world. Winston as the anti-hero conveys through the limited third person narration all those things that make us human that have been destroyed: love, belonging, the past, truth, and morality. He is the last man who dared to conduct a private rebellion.

The students are to develop a class table on Winston’s experiences using the following framework.

Working in pairs, students will add to one or more of the column of notes. They will have three periods to work as a class on this document in Google classroom or Google docs. The teacher monitors and adds to the table so that the class and the teacher are co-producing insightful notes.

Key experiences	Winston’s perspective of his experiences	Key quotes and analysis of the HOW	Key ideas generated by the experiences

Power point on the representation of Winston

Create a Google classroom or use Google docs

<p>represent experience for interpretive, imaginative and evaluative purposes 🌀📖🌀</p> <p><b>EA12-3</b> critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning</p> <ul style="list-style-type: none"> <li>engage with complex texts through their specific language forms, features and structures to understand particular representations of human experience and appreciate the power of language to shape meaning 🏠🗣️🚫</li> <li>explore and evaluate how mode, medium and form shape and inform responses to texts</li> <li>skilfully use language for making connections, questioning, affirming, challenging and speculating about texts with clarity and control</li> <li>analyse and evaluate the effectiveness of language patterns in their own and others' compositions, for example grammatical and figurative choices 🌀</li> </ul> <p><b>EA12-5</b> thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments</p>	<p>The key ideas that are generated by Winston's experiences are then focused on, such as:</p> <ul style="list-style-type: none"> <li>Control through fear and surveillance</li> <li>Personal freedom</li> <li>Mutability of the past</li> <li>Rebellion</li> <li>Destruction of truth and morality</li> <li>Death of relationships</li> </ul> <p><b>Formative assessment task: Mini-essay on Winston Smith and his experiences</b></p> <p>The students are directed to compose a mini-essay on Winston's experiences to begin to build the field of their understanding of writing an extended critical essay. The question is as follows:</p> <p>"When our spirit, free will and emotions are controlled and even eradicated, then our humanity will be imperilled."</p> <p>How does the ending of <i>Nineteen Eighty-Four</i> convey that Winston is truly the last man?" In your response, refer to Orwell's representation of his key experiences that led to this utter control.</p> <p>They will have two periods to develop the mini-essay with support provided by the teacher. The teacher will revisit:</p> <ul style="list-style-type: none"> <li>Developing a thesis</li> <li>Analysing not recounting</li> </ul>	<p>Teacher notes on essay writing – notes in <i>Stage 6 Literacy</i> booklet</p>
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<ul style="list-style-type: none"> <li>• evaluate the influence of the contexts of composers and responders on perspectives and ideas 🙌🌐</li> <li>• engage critically and creatively with a wide range of texts which may be informed by different critical perspectives ✨</li> <li>• analyse how different language forms, features and structures can be used to represent different perspectives 🙌🌐🌐</li> <li>• critically evaluate the use of figurative language and rhetorical devices to represent concepts and shape arguments (ACELR009) 🌱🌐</li> </ul> <p>✚</p> <p><b>EA12-7</b> evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued</p> <ul style="list-style-type: none"> <li>• appreciate, analyse and speculate about the power of language to represent personal and public worlds for critical reflection and pleasure (ACELR038) 🙌👥</li> <li>• evaluate the effect of context on shaping the social, moral and ethical perspectives in texts ✨📖</li> </ul> <p>✚</p> <ul style="list-style-type: none"> <li>• evaluate how texts, including their own compositions, are influenced by personal, social and cultural contexts and recognise how they are valued 🙌🌐🌐✚</li> </ul>	<ul style="list-style-type: none"> <li>• Using well-chosen textual evidence</li> <li>• Topic and transition sentences</li> <li>• Cohesion</li> <li>• The verbs of essay writing</li> </ul> <p>The notes are summarised in the students' <i>Stage 6 Literacy</i> booklet.</p> <p><b>Extension:</b> Students to have access to Luke Thompson's 'The Last Man: George Orwell's 1984 in Light of Friedrich Nietzsche's Will to Power' - <a href="http://www.charis.wlc.edu/publications/symposium_spring03/thompson.pdf">http://www.charis.wlc.edu/publications/symposium_spring03/thompson.pdf</a> - if they would like to read more about Winston.</p> <p><b>Short text: W.H. Auden's 'The Unknown Citizen'</b></p> <p>Students to read and discuss Auden's poem 'Unknown Citizen' and make comparisons with the experiences of Winston in <i>Nineteen Eight-Four</i>. They could listen to Auden reading his poem at <a href="https://www.youtube.com/watch?v=LpbK5pQqv6Q">https://www.youtube.com/watch?v=LpbK5pQqv6Q</a>.</p> <p>Auden was considered a humanist who was fascinated by Science, and whose use of language and form was experimental like many of the modernists. Information on his context can be found at Poetry Foundation - <a href="https://www.poetryfoundation.org/poets/w-h-auden">https://www.poetryfoundation.org/poets/w-h-auden</a></p>	<p>Luke Thompson's 'The Last Man: George Orwell's 1984 in Light of Friedrich Nietzsche's Will to Power' - <a href="http://www.charis.wlc.edu/publications/symposium_spring03/thompson.pdf">http://www.charis.wlc.edu/publications/symposium_spring03/thompson.pdf</a></p> <p>W.H. Auden's poem 'The Unknown Citizen' - <a href="https://www.poets.org/poetsorg/poem/unknown-citizen">https://www.poets.org/poetsorg/poem/unknown-citizen</a></p> <p>(Recording of Auden reading his poem at <a href="https://www.youtube.com/watch?v=LpbK5pQqv6Q">https://www.youtube.com/watch?v=LpbK5pQqv6Q</a>)</p>
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	<p>The teacher needs to revisit the features the features of a satirical text. These are suggested questions:</p> <ol style="list-style-type: none"> <li>1. The purpose is to expose or challenge something in society that is threatening the quality of the human experience. In <i>Nineteen Eighty-Four</i> humanity's rights to love, trust and dream are suppressed. Orwell was concerned that "<i>We are living in a world in which nobody is free, in which hardly anybody is secure, in which it is almost impossible to be honest and to remain alive...</i>" What is the main threat posed to human existence in the novel that you are most concerned about?</li> <li>2. Why does this concern you and how has Orwell heightened this concern?</li> <li>3. Satire often features hyperbole, understatement (meiosis) and irony to amplify the flaws of society. Find three examples of this in <i>Nineteen Eighty-Four</i>.</li> </ol> <p>Teacher guided questions on the poem to be done by the students, such as:</p> <ol style="list-style-type: none"> <li>1. How has Auden used form and structure to represent the human experience?</li> <li>2. Why is he a model citizen according to the State?</li> <li>3. Why are compliance and conformity considered to be admirable?</li> <li>4. What would have been his life's experiences?</li> <li>5. How has Auden used language to satirise conformity and the attitude of those in power?</li> <li>6. What are the comparisons that can be drawn with the experiences of Winston and others in <i>Nineteen Eighty-Four</i>?</li> </ol>	<p><a href="https://www.youtube.com/watch?v=LpbK5pQqv6Q">.com/watch?v=LpbK5pQqv6Q.</a>)</p> <p>Auden's context – Poetry Foundation - <a href="https://www.poetryfoundation.org/poets/w-h-auden">https://www.poetryfoundation.org/poets/w-h-auden</a></p>
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	<p><b>Creative response – Craft of Writing</b></p> <p>The students are directed to compose Winston’s eulogy in poetry or prose form that would have been written by O’Brien. Their response should feature the following:</p> <ul style="list-style-type: none"> <li>• How the Party conquered Winston to make him become the ‘model’ citizen like Auden’s citizen.</li> <li>• You could appropriate Auden’s structure as a model and follow the same patterns.</li> <li>• Lines from the novel, such as <i>“He loved Big Brother.”</i></li> <li>• Exaggeration or hyperbole, understatement (meiosis) and irony to convey sarcasm.</li> <li>• An impactful final line that captures the pathos of the novel.</li> </ul> <p><b>Short text: Muse’s song ‘Uprising’</b></p> <p>The song ‘Uprising’ was inspired by the protests that occurred during the G20 summit in 2008. Lead singer Matt Bellamy stated “There was a whole economic crisis and the MP scandal which took place last year where everyone felt like they were being ripped off by the powers that be.”</p> <p>The teacher plays the clip of Muse’s song ‘Uprising’ - <a href="https://www.youtube.com/watch?v=w8KQmps-Sog">https://www.youtube.com/watch?v=w8KQmps-Sog</a>. Students to analyse in pairs, the human experiences that have led to this uprising. Teacher guided class discussion and questions, such as:</p> <ol style="list-style-type: none"> <li>1. Why does the composer urge young people to rise up?</li> <li>2. What concerns do they have for the quality of the human experience?</li> </ol>	<p>Muse’s song ‘Uprising’ - <a href="https://www.youtube.com/watch?v=w8KQmps-Sog">https://www.youtube.com/watch?v=w8KQmps-Sog</a>.</p>
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	<p>3. Why did Winston rebel?  4. Why did Julia rebel?  5. How does Muse use language and sound to represent the experiences of humanity?  6. How do they use language and music to urge people to rise up?</p>					
<p><b>Week 4: Representation of human experience of power and control through O'Brien</b></p>						
<p><b>EA12-1</b> independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure</p> <ul style="list-style-type: none"> <li>• evaluate the relationship between responder, composer, text and context 🌐👤</li> <li>• critically evaluate the aesthetic qualities of texts and the power of language to express personal ideas and experiences 🖐️🌐🌐🚫</li> <li>• critically engage with complex texts from a variety of personal, social, historical and cultural contexts, and evaluate how these contexts impact on meaning 🖐️🌐🌐</li> <li>• analyse and evaluate how and why texts influence and position readers and viewers (ACEEN040) 🌐🌐🌐</li> <li>• analyse how text structures, language features and stylistic elements shape meaning and</li> </ul>	<p><b>Representation of power and control</b></p> <p>O'Brien is a fascinating study of how Orwell represents the impact on the individual and collective human experience of overt power and control. He certainly represents the 'anomalies, paradoxes and inconsistencies in human behaviour and motivations'. He never explains satisfactorily why the Party needs to have total submission. His own individual experiences are not as important as the impact of his actions on Winston's, Julia's and others' experiences.</p> <p>The teacher provides an overview of O'Brien to the students through a power point and some key extracts. The students discuss their response to O'Brien and what they believe motivates him to be so cruel and indifferent to the suffering of others.</p> <p>The students are to once again work as a class to complete in Google classroom or Google docs the following table in two periods:</p> <table border="1" data-bbox="658 1225 1756 1335"> <thead> <tr> <th data-bbox="658 1225 936 1335">O'Brien's actions</th> <th data-bbox="936 1225 1205 1335">Winston, Julia and others' experiences as</th> <th data-bbox="1205 1225 1482 1335">Key quotes and analysis of the HOW</th> <th data-bbox="1482 1225 1756 1335">Key ideas generated by his actions and</th> </tr> </thead> </table>	O'Brien's actions	Winston, Julia and others' experiences as	Key quotes and analysis of the HOW	Key ideas generated by his actions and	<p>Teacher notes – power point – on O'Brien</p>
O'Brien's actions	Winston, Julia and others' experiences as	Key quotes and analysis of the HOW	Key ideas generated by his actions and			

<p>create particular effects and nuances(ACELR005) 🌟🌟</p> <p><b>EA12-3</b> critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning</p> <ul style="list-style-type: none"> <li>engage with complex texts through their specific language forms, features and structures to understand particular representations of human experience and appreciate the power of language to shape meaning 🗣️📖</li> <li>explore and evaluate how mode, medium and form shape and inform responses to texts</li> <li>skilfully use language for making connections, questioning, affirming, challenging and speculating about texts with clarity and control</li> <li>support critical interpretations of texts through sustained argument and relevant detailed textual analysis(ACELR046) 🌟🌟</li> </ul> <p><b>EA12-5</b> thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments</p> <ul style="list-style-type: none"> <li>evaluate the influence of the contexts of composers and responders on perspectives and ideas 🗣️🌐</li> </ul>		<p><b>a result of his actions</b></p>		<p><b>the experiences of others</b></p>	<p><b>Formative assessment task: Visual representation of O'Brien</b></p> <p>The students have a period to create a visual representation of O'Brien and how his actions shape the experiences of others. This could be a poster, mind-map, power point, etc. The representation must include key quotes from the novel.</p> <p><b>Short text: <i>The Great Dictator's</i> speech - Charlie Chaplain</b></p> <p>This well-known 5-minute speech that concludes Chaplain's satirical film <i>The Great Dictator</i> completely subverts the actions of Hitler and the usual western representations of this man. Adolf Hitler was disturbed when he heard Chaplain was at work on <i>The Great Dictator</i>, and there is evidence that Hitler actually saw the film.</p> <p>The students are to watch Charlie Chaplain's iconic speech in his film <i>The Great Dictator</i> - <a href="https://www.youtube.com/watch?v=w8HdOHrc3OQ">https://www.youtube.com/watch?v=w8HdOHrc3OQ</a> – and compare it with O'Brien's words to Winston in Part 3, Chapter 3 where he describes why the Party will break him. <i>The Great Dictator</i> is a tale of two worlds: the palace, where dictator Adenoid Hynkel rules, and the ghetto, where a Jewish barber struggles to make a living and survive. The comedic device of the film is the resemblance between the Dictator and the Barber,</p> <p>Charlie Chaplain's iconic speech in his film <i>The Great Dictator</i> - <a href="https://www.youtube.com/watch?v=w8HdOHrc3OQ">https://www.youtube.com/watch?v=w8HdOHrc3OQ</a></p>
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<ul style="list-style-type: none"> <li>engage critically and creatively with a wide range of texts which may be informed by different critical perspectives ✨</li> <li>analyse how different language forms, features and structures can be used to represent different perspectives 🗣️🌐</li> <li>critically evaluate the use of figurative language and rhetorical devices to represent concepts and shape arguments (ACELR009) 🌱</li> <li>compose creative and critical texts that affirm or challenge ideas, values and perspectives that are represented in texts 🗣️🌐</li> </ul> <p><b>EA12-7</b> evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued</p> <ul style="list-style-type: none"> <li>appreciate, analyse and speculate about the power of language to represent personal and public worlds for critical reflection and pleasure (ACELR038) 🗣️🌐</li> <li>evaluate the effect of context on shaping the social, moral and ethical perspectives in texts ✨🗣️</li> <li>evaluate how texts, including their own compositions, are influenced by personal, social and cultural contexts and recognise how they are valued 🗣️🌐</li> </ul>	<p>who is later mistaken for the Dictator. The theme of the story, at its basic level, is the struggle between good and evil, reflected in the balance between the two worlds. In his 1964 autobiography, Chaplin admitted, “Had I known the actual horrors of the German concentration camps, I could not have made <i>The Great Dictator</i>; I could not have made fun of the homicidal insanity of the Nazis.”</p> <p>The students are to analyse the use of language and their emotional response to both texts.</p> <p><b>Extension:</b> Students to have access to Silje Gaupseth ‘s ‘To Narrow the Range of Thought Language, Power and Satire in George Orwell’s <i>Nineteen Eighty-Four</i>’ - <a href="https://www.duo.uio.no/bitstream/handle/10852/25373/collage5.pdf?sequence=1">https://www.duo.uio.no/bitstream/handle/10852/25373/collage5.pdf?sequence=1</a> if they are interested in reading deeper.</p>	<p><a href="https://www.youtube.com/watch?v=w8HdOHrc3OQ">.com/watch?v=w8HdOHrc3OQ</a> Chapter 3, part 3 of <i>Nineteen Eighty-Four</i></p> <p>Silje Gaupseth ‘s ‘To Narrow the Range of Thought Language, Power and Satire in George Orwell’s <i>Nineteen Eighty-Four</i>’ - <a href="https://www.duo.uio.no/bitstream/handle/10852/25373/collage5.pdf?sequence=1">https://www.duo.uio.no/bitstream/handle/10852/25373/collage5.pdf?sequence=1</a></p> <p>Information on the context of the film - <i>The Great Dictator</i> By Jeffrey Vance - <a href="https://www.loc.gov/">https://www.loc.gov/</a></p>
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<ul style="list-style-type: none"> <li>evaluate and select language forms, features and structures of texts to represent diverse human experience, universal themes and social, cultural and historical contexts 🙌🌐🌍♂️</li> </ul>		<a href="https://www.nationalfilmboard.gov.au/programs/static/national-film-preservation-board/documents/grain-dictator.pdf">programs/static/national-film-preservation-board/documents/grain-dictator.pdf</a>
<b>Week 5: Representation of the human experience of subversion through Julia</b>		
<p><b>EA12-1</b> independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure</p> <ul style="list-style-type: none"> <li>evaluate the relationship between responder, composer, text and context 🙌👥</li> <li>critically evaluate the aesthetic qualities of texts and the power of language to express personal ideas and experiences 🙌🌐🌍♂️</li> <li>critically engage with complex texts from a variety of personal, social, historical and cultural contexts, and evaluate how these contexts impact on meaning 🙌🌐🌍</li> <li>analyse how text structures, language features and stylistic elements shape meaning and create particular effects and nuances (ACELR005) 🙌👥</li> <li>judiciously select aspects of language, style and convention to</li> </ul>	<p><b>Representation of Julia and her experiences</b></p> <p>Orwell’s representation of Julia’s experiences are focalised through Winston. Thus, unlike Winston who is developed as a nuanced character whose deep conscious thoughts are presented, Julia remains a two dimensional character. The students need to consider the following:</p> <ol style="list-style-type: none"> <li>Her experiences as a member of the Anti-Sex League.</li> <li>Her relationship with Winston and whether this changed her cynical perspective of life and her experiences as a woman.</li> <li>Her experiences after she is caught.</li> <li>The final meeting with Winston.</li> </ol> <p><b>Analysis of the representation of Julia’s experiences</b></p> <p>The students are to complete the analysis table for Julia during one or two lessons as a class using Google classroom or docs. The teacher adds to their notes.</p>	<p>See power point on Julia</p>

<p>represent experience for interpretive, imaginative and evaluative purposes 🌟📖</p> <ul style="list-style-type: none"> <li>develop a creative, informed and sustained interpretation of texts supported by close textual analysis(ACELR062) 🌟</li> </ul> <p><b>EA12-3</b> critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning</p> <ul style="list-style-type: none"> <li>engage with complex texts through their specific language forms, features and structures to understand particular representations of human experience and appreciate the power of language to shape meaning 🌟🗣️🔗</li> <li>explore and evaluate how <u>mode</u>, <u>medium</u> and form shape and inform responses to texts</li> <li>skilfully use language for making connections, questioning, affirming, challenging and speculating about texts with clarity and control</li> <li>support critical interpretations of texts through sustained argument and relevant detailed textual analysis(ACELR046) 🌟</li> </ul> <p><b>EA12-5</b> thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose</p>	<p><b>Key experiences</b></p>	<p><b>Julia's perspective of his experiences</b></p>	<p><b>Key quotes and analysis of the HOW</b></p>	<p><b>Key ideas generated by the experiences</b></p>
	<p><b>Representation of the female experience</b></p> <p>Orwell is on record as preferring 'feminine passivity'. The teacher is to conduct a class debate about whether Orwell represented authentically the female experience in the novel. The students would need 15 minutes to re-examine Julia, Mrs Parsons, Katherine, Winston's mother and the Prole woman to develop their arguments.</p> <p><b>Extension:</b> Students are invited to read Arthur Eckstein's essay 'Orwell, Masculinity and Feminist Criticism' - <a href="http://www.mmsi.org/ir/21_01/eckstein.pdf">http://www.mmsi.org/ir/21_01/eckstein.pdf</a> - that considers both sides of this debate. He is critical of Daphne Patai's perspective that Orwell was a misogynist.</p> <p><b>Assessment for learning task</b></p> <p>The students are to compose a short persuasive essay that captures their side of the argument regarding this debate. They must include textual references and analysis. In terms of composition, the teacher will direct the students to focus on three aspects:</p> <ol style="list-style-type: none"> <li>1. Development of a highly effective thesis.</li> </ol>			<p>Arthur Eckstein's essay 'Orwell, Masculinity and Feminist Criticism' - <a href="http://www.mmsi.org/ir/21_01/eckstein.pdf">http://www.mmsi.org/ir/21_01/eckstein.pdf</a></p>

<p>texts that synthesise complex information, ideas and arguments</p> <ul style="list-style-type: none"> <li>• evaluate the influence of the contexts of composers and responders on perspectives and ideas 🗑️🌐</li> <li>• engage critically and creatively with a wide range of texts which may be informed by different critical perspectives ✨</li> <li>• analyse how different language forms, features and structures can be used to represent different perspectives 🗑️🗂️🌐</li> <li>• critically evaluate the use of figurative language and rhetorical devices to represent concepts and shape arguments (ACELR009) 🌿🌱🌳</li> <li>• critically evaluate own and others' arguments, justifications, evidence and points of view (ACELR064) ✨</li> <li>• compose creative and critical texts that affirm or challenge ideas, values and perspectives that are represented in texts 🗑️🗂️</li> </ul> <p><b>EA12-7</b> evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued</p> <ul style="list-style-type: none"> <li>• evaluate the effect of context on shaping the social, moral and ethical perspectives in texts ✨🗑️</li> </ul>	<ol style="list-style-type: none"> <li>2. The use of forceful verbs.</li> <li>3. The use of connectors to further cohesion.</li> </ol> <p>These aspects are explained in their <i>Stage 6 Literacy</i> booklet.</p> <p><b>Short text: Carol Ann Duffy's sonnet 'Anne Hathaway'</b></p> <p>Duffy's poetry has always had a strong feminist edge. Her sonnet challenges the long-held belief that Shakespeare left his wife the 'second-best bed' to symbolise his lack of respect and love for her. The reality is that the second-best bed was the one occupied by the husband and wife. The best bed was reserved for guests. Thus, the gesture appears to be far more loving. The poem represents the very human experience of love between a husband and wife.</p> <p>The students are to respond to the following questions:</p> <ol style="list-style-type: none"> <li>1. What is Duffy's perspective of Hathaway's experience of marriage to Shakespeare?</li> <li>2. How is this perspective evident in the use of form and language? Remember that a satire was often written to be a love poem.</li> <li>3. How does Duffy's use of imagery and sound emphasise the couple's closeness in lines 4 – 8?</li> <li>4. Explain the significance of the final two lines in terms of her experiences of love – the rhyming couplet.</li> <li>5. Would Julia have penned such a poem about Winston? Why or why not?</li> </ol>	<p><i>Stage 6 Literacy</i> booklet</p> <p>Carol Ann Duffy's sonnet 'Anne Hathaway' - <a href="http://www.scottishpoetrylibrary.org.uk/poetry/poems/anne-hathaway">http://www.scottishpoetrylibrary.org.uk/poetry/poems/anne-hathaway</a></p> <p>Information on Duffy's context – <i>Poetry Foundation</i> - <a href="https://www.poetryfoundation.org/poets/carol-ann-duffy">https://www.poetryfoundation.org/poets/carol-ann-duffy</a></p>
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<ul style="list-style-type: none"> <li>• evaluate how texts, including their own compositions, are influenced by personal, social and cultural contexts and recognise how they are valued 🙌🌐📖🌍</li> <li>• evaluate and select language forms, features and structures of texts to represent diverse human experience, universal themes and social, cultural and historical contexts 🙌🌐📖🌍</li> </ul>		
<p><b>Week 6: Representation of the collective human experience</b></p>		
<p><b>EA12-1</b> independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure</p> <ul style="list-style-type: none"> <li>• critically engage with complex texts from a variety of personal, social, historical and cultural contexts, and evaluate how these contexts impact on meaning 🙌🌐📖🌍</li> <li>• analyse and evaluate how and why texts influence and position readers and viewers (ACEEN040) 🌐📖🌍</li> <li>• analyse how text structures, language features and stylistic elements shape meaning and create particular effects and nuances (ACELR005) 🌐📖🌍</li> <li>• judiciously select aspects of language, style and convention to</li> </ul>	<p><b>Representation of the collective human experience through the Party members and Proles</b></p> <p>The students are to be placed in four groups of six for a jigsaw activity. One member of the team will be the expert who remains at the table when the group moves and becomes an expert on the allotted focus area. The four focus areas that focus on the human experiences of the party members and the Proles are as follows:</p> <ol style="list-style-type: none"> <li>1. Two minutes of hate session in Chapter 1 part 1</li> <li>2. Mrs Parsons and her children in Chapter 2 part 1</li> <li>3. The old man in the bar in Chapter 8 part 1</li> <li>4. The Proles arguing over the lottery</li> </ol> <p>The teams have 10 minutes to do the following:</p> <ol style="list-style-type: none"> <li>1. Create a mind map the event and its significance.</li> </ol>	





<p>represent experience for interpretive, imaginative and evaluative purposes 🌟📄</p> <ul style="list-style-type: none"> <li>develop a creative, informed and sustained interpretation of texts supported by close textual analysis(ACELR062) 🌟</li> </ul> <p><b>EA12-3</b> critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning</p> <ul style="list-style-type: none"> <li>engage with complex texts through their specific language forms, features and structures to understand particular representations of human experience and appreciate the power of language to shape meaning 🗣️👂🔍</li> <li>explore and evaluate how mode, medium and form shape and inform responses to texts</li> <li>skilfully use language for making connections, questioning, affirming, challenging and speculating about texts with clarity and control</li> <li>support critical interpretations of texts through sustained argument and relevant detailed textual analysis(ACELR046) 🌟</li> </ul> <p><b>EA12-5</b> thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose</p>	<ol style="list-style-type: none"> <li>Link the event to the key ideas and what it represents about the human experience in this dystopian world. Students could refer to some of the following ideas: <ul style="list-style-type: none"> <li>Surveillance</li> <li>Paranoia and anxiety</li> <li>Collective hate and ‘othering’</li> <li>Conformity</li> <li>Loss of the family unit and a sense of community</li> <li>Propagation of fear</li> <li>Apathy</li> <li>Mind control</li> </ul> </li> <li>Add at least three key quotes that illustrate the human experience. Ensure that you refer to the Parsons and Simes.</li> </ol> <p>The teams move three times during the lesson and complete the following activities:</p> <ol style="list-style-type: none"> <li>Create the mind map</li> <li>Compose the opening paragraph for this essay:  “The representation of the collective experiences of the Proles and the members of the Party convey how easily humanity succumbs to mind control and propaganda. The Party induce fear and paranoia to ensure total control.”</li> </ol> <p>The groups share their mind maps and openings with the class and load to the Google classroom.</p> <p><b>Short text: ‘The Lottery’ (1948) by Shirley Jackson</b></p>	<p>‘The Lottery’ (1948)  by Shirley Jackson -  <a href="https://sites.middleb">https://sites.middleb</a></p>
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<p>texts that synthesise complex information, ideas and arguments compose creative and critical texts that affirm or challenge ideas, values and perspectives that are represented in texts 🗣️📖</p> <p><b>EA12-7</b> evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued</p> <ul style="list-style-type: none"> <li>• evaluate and select language forms, features and structures of texts to represent diverse human experience, universal themes and social, cultural and historical contexts 🌍🌐🏠</li> </ul>	<p><a href="https://sites.middlebury.edu/individualandthesociety/files/2010/09/jackson_lottery.pdf">https://sites.middlebury.edu/individualandthesociety/files/2010/09/jackson_lottery.pdf</a></p> <p>Larry Yust's short film version of <i>The Lottery</i> (1969) can be found on YouTube at <a href="https://www.youtube.com/watch?v=HZyhVg31iaQ">https://www.youtube.com/watch?v=HZyhVg31iaQ</a>.</p> <p>Jackson's dystopian short story captures the acceptance of stoning an innocent citizen in a small village. She stated in an interview '<i>I suppose, I hoped, by setting a particularly brutal ancient rite in the present and in my own village to shock the story's readers with a graphic dramatization of the pointless violence and general inhumanity in their own lives.</i>' Ironically, Jackson was subject to vindictive hate mail.</p> <p>The story reflects the blind acceptance of the Party and the unnatural expectations, such as the two minutes of hate session or children betraying their parents to the Party. It reflects the novel's key themes of:</p> <ul style="list-style-type: none"> <li>• Unquestioning conformity</li> <li>• Hatred provoked by fear</li> <li>• Mind control</li> <li>• Subversion of human relationships and trust</li> </ul> <p><b>Extension:</b> Students are invited to read one or more of the following essays:</p> <ul style="list-style-type: none"> <li>▪ Kristoffer Rissanen's essay 'Nineteen Eighty-Four and the Ideology of Hate' - <a href="https://gupea.ub.gu.se/bitstream/2077/37142/1/gupea_2077_37142_1.pdf">https://gupea.ub.gu.se/bitstream/2077/37142/1/gupea_2077_37142_1.pdf</a></li> </ul>	<p><a href="https://sites.middlebury.edu/individualandthesociety/files/2010/09/jackson_lottery.pdf">https://sites.middlebury.edu/individualandthesociety/files/2010/09/jackson_lottery.pdf</a></p> <p>Larry Yust's short film <i>The Lottery</i> (1969) - <a href="https://www.youtube.com/watch?v=HZyhVg31iaQ">https://www.youtube.com/watch?v=HZyhVg31iaQ</a>.</p> <p>Kristoffer Rissanen's essay 'Nineteen Eighty-Four and the Ideology of Hate' - <a href="https://gupea.ub.gu.se/bitstream/2077/37142/1/gupea_2077_37142_1.pdf">https://gupea.ub.gu.se/bitstream/2077/37142/1/gupea_2077_37142_1.pdf</a></p>
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	<ul style="list-style-type: none"> <li>▪ Michael Yeo's essay 'Propaganda and Surveillance in George Orwell's Nineteen Eighty-Four: Two Sides of the Same Coin' - <a href="http://www.gmj.uottawa.ca/1002/v3i2_yeo.pdf">http://www.gmj.uottawa.ca/1002/v3i2_yeo.pdf</a></li> <li>▪ Jennifer M. Tuzzeo's essay 'Changing our Minds: Dystopian Psychological Conditioning in Nineteen Eighty-Four, Brave New World, and Walden Two' - <a href="https://digitalcommons.brockport.edu/cgi/viewcontent.cgi?referer=https://www.google.com.au/&amp;httpsredir=1&amp;article=1087&amp;context=eng_theses">https://digitalcommons.brockport.edu/cgi/viewcontent.cgi?referer=https://www.google.com.au/&amp;httpsredir=1&amp;article=1087&amp;context=eng_theses</a></li> </ul> <p><b>Formative assessment task</b></p> <p>Students to compose a comparative mini-essay – 300 words - that compares the representation of how people can experience compliance and state induced hate when they are living in worlds that use mind control and propaganda to control them in <i>Nineteen Eighty-Four</i> and the short story 'The Lottery'.</p> <p>The focus for the composition of the essay will be integrating the analysis of textual evidence using complex and compound sentences, and integrating the discussion of both texts. Notes on syntax and analysis are in the <i>Stage 6 Literacy</i> booklet.</p>	<p>Michael Yeo's essay 'Propaganda and Surveillance in George Orwell's Nineteen Eighty-Four: Two Sides of the Same Coin' - <a href="http://www.gmj.uottawa.ca/1002/v3i2_yeo.pdf">http://www.gmj.uottawa.ca/1002/v3i2_yeo.pdf</a></p> <p>Jennifer M. Tuzzeo's essay 'Changing our Minds: Dystopian Psychological Conditioning in Nineteen Eighty-Four, Brave New World, and Walden Two' - <a href="https://digitalcommons.brockport.edu/cgi/viewcontent.cgi?referer=https://www.google.com.au/&amp;httpsredir=1&amp;article=1087&amp;context=eng_theses">https://digitalcommons.brockport.edu/cgi/viewcontent.cgi?referer=https://www.google.com.au/&amp;httpsredir=1&amp;article=1087&amp;context=eng_theses</a></p>
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		Stage 6 Literacy booklet
<b>Week 7: The related text and making connections</b>		
<p><b>EA12-1</b> independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure</p> <ul style="list-style-type: none"> <li>critically engage with complex texts from a variety of personal, social, historical and cultural contexts, and evaluate how these contexts impact on meaning </li> <li>judiciously select aspects of language, style and convention to represent experience for interpretive, imaginative and evaluative purposes </li> </ul> <p><b>EA12-3</b> critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning</p> <ul style="list-style-type: none"> <li>engage with complex texts through their specific language forms, features and structures to understand particular representations of human experience and appreciate the power of language to shape meaning </li> </ul>	<p><b>Finding a related text</b></p> <p>Students are provided with a list of possible related texts but they should be encourage to not feel that they cannot go beyond this list. Provide the students with a quality assurance check list:</p> <ul style="list-style-type: none"> <li> Effectively represents the human experience</li> <li> Invites a deep and meaningful analysis of form, structure and Language</li> <li> Can be used to make meaningful comparisons and contrasts with <i>Nineteen Eighty-Four</i></li> <li> Accessibility to the composer’s context, purpose and perspective</li> <li> Features substantive and insightful ideas</li> </ul> <p><b>Short text: Ray Bradbury’s ‘The Pedestrian’ (short story)</b></p>	<p>See list provided – <b>Appendix 1</b></p> <p>See <b>Appendix 3</b> for checklist</p> <p>Ray Bradbury’s ‘The Pedestrian’ (short story) -</p>

<p><b>EA12-5</b> thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments</p> <ul style="list-style-type: none"> <li>analyse how different language forms, features and structures can be used to represent different perspectives </li> <li>critically evaluate the use of figurative language and rhetorical devices to represent concepts and shape arguments (ACELR009) </li> </ul> <p><b>EA12-7</b> evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued</p> <ul style="list-style-type: none"> <li>evaluate how texts, including their own compositions, are influenced by personal, social and cultural contexts and recognise how they are valued </li> <li>evaluate and select language forms, features and structures of texts to represent diverse human experience, universal themes and social, cultural and historical contexts </li> </ul>	<p>The teacher uses Bradbury’s short story with the class to see if it meets the checklist for an effective related text. His story features a man who is simply taking a walk at night but is arrested. The students complete the table below for the short story on their own after the approach is modelled by the teacher.</p> <table border="1" data-bbox="663 464 1747 1303"> <thead> <tr> <th data-bbox="663 464 1207 501">Checklist</th> <th data-bbox="1216 464 1747 501">Related text</th> </tr> </thead> <tbody> <tr> <td data-bbox="663 507 1207 906">Effectively represents the human experience</td> <td data-bbox="1216 507 1747 906">The very simple act of walking the street at night has become abnormal in 2053. Walking “was what Mr. Leonard Mead most dearly loved to do.” It has been during this “ten years of walking” “just walking” “every night” for “hours and miles” at a time. The absurdity that this would be considered to be subversive adds to the strength of this dark dystopian story.</td> </tr> <tr> <td data-bbox="663 912 1207 1303">Invites a deep and meaningful analysis of form, structure and language</td> <td data-bbox="1216 912 1747 1303">The story is lyrically told despite the dark theme. Bradbury cleverly uses the binaries of light and dark to symbolise the man’s joy of discovering new things at night and the terror of being taken to the “Psychiatric Center for Research on Regressive Tendencies”. The story pens and ends with an evocative visceral image of the chilly November night.</td> </tr> </tbody> </table>	Checklist	Related text	Effectively represents the human experience	The very simple act of walking the street at night has become abnormal in 2053. Walking “was what Mr. Leonard Mead most dearly loved to do.” It has been during this “ten years of walking” “just walking” “every night” for “hours and miles” at a time. The absurdity that this would be considered to be subversive adds to the strength of this dark dystopian story.	Invites a deep and meaningful analysis of form, structure and language	The story is lyrically told despite the dark theme. Bradbury cleverly uses the binaries of light and dark to symbolise the man’s joy of discovering new things at night and the terror of being taken to the “Psychiatric Center for Research on Regressive Tendencies”. The story pens and ends with an evocative visceral image of the chilly November night.	<p><a href="http://www.riversideocalschools.com/Downloads/pedestrian%20short%20story.pdf">http://www.riversideocalschools.com/Downloads/pedestrian%20short%20story.pdf</a></p>
Checklist	Related text							
Effectively represents the human experience	The very simple act of walking the street at night has become abnormal in 2053. Walking “was what Mr. Leonard Mead most dearly loved to do.” It has been during this “ten years of walking” “just walking” “every night” for “hours and miles” at a time. The absurdity that this would be considered to be subversive adds to the strength of this dark dystopian story.							
Invites a deep and meaningful analysis of form, structure and language	The story is lyrically told despite the dark theme. Bradbury cleverly uses the binaries of light and dark to symbolise the man’s joy of discovering new things at night and the terror of being taken to the “Psychiatric Center for Research on Regressive Tendencies”. The story pens and ends with an evocative visceral image of the chilly November night.							

	<p>Can be used to make meaningful comparisons and contrasts with <i>Nineteen Eighty-Four</i></p>	<p>In both texts, the simple things that humanity takes for granted are considered subversive. The act of writing in a journal or walking along a street at night are ordinary human experiences that have been rendered sinister (use textual references). Orwell and Bradbury represent this madness through interrogative dialogue (provide examples and analysis). Both protagonists are detained by the State.</p>	
<p>Accessibility to the composer's context, purpose and perspective</p>	<p>Experienced an epochal period of change: Industrialisation, WW2 and the heightened anxiety of the Cold War period.  <a href="https://salempress.com/store/pdfs/fahrenheit_pgs.pdf">https://salempress.com/store/pdfs/fahrenheit_pgs.pdf</a></p>		
<p>Features substantive and insightful ideas</p>	<ul style="list-style-type: none"> <li>▪ Control and oppression</li> <li>▪ Paranoia</li> <li>▪ Surveillance</li> </ul>		
<p>The librarian could be an excellent person to create a related text list for the students.</p>			

**Connecting the related text to *Nineteen Eighty-Four***

The students are to create a comparison table that enables them to make connections between the prescribed text and their related text. It is recommended that they select the key ideas that are gleaned from the character's experiences to drive the comparison. They need to be reminded to research the composer's context, purpose and perspective, and analyse how the composer represents the human experience.

<b>Key ideas generated by the experiences</b>	<b>Characters' experiences 1984</b>	<b>Characters' experiences Related text</b>	<b>Key quotes and analysis of the HOW</b>
Overt use of power and control			
The loss of personal freedom			
Destruction of truth and morality			
Mind control			
Subversion of human relationships and trust			
Culture of fear and mistrust			
Rewriting of history			

## Week 8: Synthesis and checking for understanding

<p><b>EA12-1</b> independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure:</p> <ul style="list-style-type: none"> <li>• evaluate the relationship between responder, composer, text and context 🌟👤</li> <li>• critically evaluate the aesthetic qualities of texts and the power of language to express personal ideas and experiences 🌟🌐👤</li> <li>• analyse how text structures, language features and stylistic elements shape meaning and create particular effects and nuances(ACELR005) 🌟👤</li> <li>• analyse and evaluate how and why texts influence and position readers and viewers (ACEEN040) 🌟</li> <li>• judiciously select aspects of language, style and convention to represent experience for interpretive, imaginative and evaluative purposes 🌟📖</li> <li>• develop a creative, informed and sustained interpretation of texts supported by close textual analysis(ACELR062) 🌟</li> </ul>	<p><b>Synthesis and checking for understanding</b></p> <p>The students now need to select the short text they will be using in their essay with <i>Nineteen Eighty-Four</i> and their related text. They been building the field of their knowledge and understanding by creating analytical tables and they have been further developing their essay writing skills in class by focusing explicitly on the key aspects of essay writing and composing mini-essays.</p> <p>The teacher needs to spend three lessons where the students practise writing responses to a number of essay questions under timed conditions. In the first lesson, the students only write the thesis statements and introductions. They respond to two questions and then peer mark the introductions and provide feedback to their peers using the marking guidelines.</p> <p>In the second lesson, they respond to an essay question in 20 minutes and the same process is applied but now they also use the <i>Stage 6 Literacy</i> booklet essay checklist.</p> <p>In the third lesson, they share their draft essays set for homework and self and peer mark them. During the self-marking process they will use the essay writing checklist provided and the marking guidelines (<b>Appendix 4</b>).</p>	<p><i>Stage 6 Literacy</i> booklet</p> <p>Checklist and marking guidelines <b>Appendix 4</b></p>
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<p><b>EA12-3</b> critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning</p> <ul style="list-style-type: none"> <li>engage with complex texts through their specific language forms, features and structures to understand particular representations of human experience and appreciate the power of language to shape meaning 🏠🗣️📖</li> <li>explore and evaluate how mode, medium and form shape and inform responses to texts</li> <li>skilfully use language for making connections, questioning, affirming, challenging and speculating about texts with clarity and control</li> <li>support critical interpretations of texts through sustained argument and relevant detailed textual analysis(ACELR046) ✨</li> <li>analyse and evaluate the effectiveness of language patterns in their own and others' compositions, for example grammatical and figurative choices ✨</li> </ul> <p><b>EA12-5</b> thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments</p>	<p><b>Essay questions</b></p> <ol style="list-style-type: none"> <li>'Dystopian texts seek to remind us of how what we experience in life can be marred by oppressive conditions and the wielding of excessive power.'</li> </ol> <p>Evaluate how the composers of your texts have represented the impact of oppression and power on human experience.</p> <p>In your response, examine your prescribed text, one short text studied in class and your related text.</p> <ol style="list-style-type: none"> <li>'If the role of a dystopian text to warn us about the how the present could impact on the future, of the three texts you have studied, which one provides the most effective warning?</li> </ol> <p>Justify your choice by referring to the prescribed text, one text studied in class and your related text.</p> <ol style="list-style-type: none"> <li>'When composers create characters or personas who are authentic and engaging, then we are more likely to understand and learn from their experiences.'</li> </ol> <p>Have you found this to be the case in your prescribed text, one of the texts studied in class and your related text?</p>	
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<ul style="list-style-type: none"> <li>engage critically and creatively with a wide range of texts which may be informed by different critical perspectives ✨</li> <li>analyse how different language forms, features and structures can be used to represent different perspectives 🙌🌐🌱</li> <li>critically evaluate the use of figurative language and rhetorical devices to represent concepts and shape arguments (ACELR009) 🌱🌿</li> <li>critically evaluate own and others' arguments, justifications, evidence and points of view (ACELR064) ✨</li> <li>compose creative and critical texts that affirm or challenge ideas, values and perspectives that are represented in texts 📖🌱</li> </ul> <p><b>EA12-7</b> evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued</p> <ul style="list-style-type: none"> <li>evaluate the effect of context on shaping the social, moral and ethical perspectives in texts ✨📖</li> <li>evaluate how texts, including their own compositions, are influenced by personal, social and cultural contexts and recognise how they are valued 🙌🌐🌱</li> </ul>	<p><b>Student designed essay questions</b></p> <p>The students work in small teams to create three possible essay questions for this module. The team then writes one introduction and essay plan for one of the questions. This is shared with the class.</p> <p><b>Summative task: Critical essay</b></p> <p>The students are given an unseen question and compose the response in 40 minutes with 5 minutes reading time. They will be given three focus areas for the essay and informed that the actual question will be drawn from one or more of these areas.</p> <p>They are able to submit numerous drafts to their teacher provided they apply the feedback to their responses.</p>	
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<ul style="list-style-type: none"><li>• evaluate and select language forms, features and structures of texts to represent diverse human experience, universal themes and social, cultural and historical contexts 🙌🌐🌍✚</li><li>• evaluate how particular thematic, aesthetic, generic and technological elements represent personal and public worlds and reflect on how this influences how texts are valued 🙌📱</li></ul>		
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# HSC Common Module: Texts and Human Experiences

## Formal Assessment Task 1

Your answer will be assessed on how well you:

- demonstrate understanding of human experiences in texts
- analyse, explain and assess the ways human experiences are represented in texts
- organise, develop and express ideas using language appropriate to audience, purpose and context

<b>Department</b>	English
<b>Course</b>	HSC Advanced English

<b>Due Date</b>	November 28 <sup>th</sup> 2018
<b>Submission Details</b>	To be submitted to the classroom teacher during class

<b>Task No.</b>	1
<b>Weight</b>	25%
<b>Components</b>	Reading and writing
<b>Syllabus Outcomes</b>	<b>EA12-1</b> independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure <b>EA12-3</b> critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning <b>EA12-5</b> thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments <b>EA12-7</b> evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued
<b>Nature of task</b>	You are required to compose a critical essay in class to an unseen question. You will be given three focus areas for the essay. One or more of these will be used to shape the actual question. These areas related to the representation of the human experience are: <ul style="list-style-type: none"><li>• The loss of personal freedom</li><li>• Control through fear, surveillance and propaganda</li><li>• Subversion of human relationships and trust</li></ul> You can submit numerous drafts for the focus areas.

## Marking Guidelines

CRITERIA	MARKS
<ul style="list-style-type: none"> <li>• Expresses deep understanding of complex ideas about human experiences represented in texts</li> <li>• Presents a skilful, integrated response with detailed analysis of well-chosen textual references from the prescribed text</li> <li>• Writes a coherent and sustained response using language appropriate to audience, purpose and context</li> </ul>	17–20
<ul style="list-style-type: none"> <li>• Expresses thoughtful understanding of ideas about human experiences represented in texts</li> <li>• Presents an effective, integrated response with analysis of well-chosen textual references from the prescribed text</li> <li>• Writes an organised response using language appropriate to audience, purpose and context</li> </ul>	13–16
<ul style="list-style-type: none"> <li>• Expresses sound understanding of ideas about human experiences represented in texts</li> <li>• Presents a sound response with some analysis of textual references from the prescribed text</li> <li>• Writes an adequate response using language appropriate to audience, purpose and context</li> </ul>	9–12
<ul style="list-style-type: none"> <li>• Expresses limited understanding of ideas about human experiences represented in texts</li> <li>• Describes aspects of the text</li> <li>• Attempts to compose a response with limited language appropriateness to audience, purpose and context</li> </ul>	5–8
<ul style="list-style-type: none"> <li>• Refers to text in an elementary way</li> <li>• Attempts to compose a response</li> </ul>	1–4

## Appendices

### Appendix 1: Possible related texts for the Common Module: Texts and Human Experience

Prose texts	Films
Ayn Rand's <i>Anthem</i>	<i>Divergent</i> <a href="https://www.youtube.com/watch?v=sutgWjz10sM">https://www.youtube.com/watch?v=sutgWjz10sM</a>
E.M. Forster's 'The Machine Stops' (short story)	<i>The Cars that ate Paris</i>
Charlie Jane Ander's <i>All the Birds in the Sky</i>	<i>V for Vendetta</i>
Aldous Huxley's <i>Brave New World</i>	<i>Children of Men</i>
Margaret Atwood's <i>The Year of the Flood</i>	<i>Minority Report</i>
Cormac McCarthy's <i>The Road</i>	<i>Twelve Monkeys</i>
Yevgeny Zamyatin's <i>We</i>	<i>The Matrix</i>
Lois Lowry's <i>The Giver</i>	<i>Gattaca</i>
Philip.K.Dick's <i>Do Androids Dream of Electric Sheep?</i>	<i>A Clockwork Orange</i>
Kurt Vonnegut Jr's 'Harrison Bergeron' (short story)	<i>Brazil</i>
Franz Kafka's <i>The Trial</i>	<i>Akira</i> (anime)

J. G. Ballard's 'Billennium' (short story) - <a href="http://www.librius.net/b/49683/read">http://www.librius.net/b/49683/read</a>	<i>Blade Runner</i>
Joseph Paul Haines' 'Ten with a Flag' (short story) - <a href="http://lauriedavis.webs.com/Ten%20With%20A%20Flag.pdf">http://lauriedavis.webs.com/Ten%20With%20A%20Flag.pdf</a>	<b>Poetry</b>
Ray Bradbury short stories, such as 'There will come soft rains' - <a href="http://raybradbury.ru/stuff/zen%20in%20the%20art%20of%20writing.pdf">http://raybradbury.ru/stuff/zen in the art of writing.pdf</a>	William Stafford's 'Burning a Book'
Philip.K.Dick's 'Minority Report' (short story) - <a href="http://www.cwanderson.org/wp-content/uploads/2011/11/Philip-K-Dick-The-Minority-Report.pdf">http://www.cwanderson.org/wp-content/uploads/2011/11/Philip-K-Dick-The-Minority-Report.pdf</a>	Sara Teasdale's 'There will come soft rain'
Heather Linsley's 'Just do It' (short story) - <a href="http://www.johnjosephadams.com/brave-new-worlds/free-reads/just-do-it-heather-lindsley/">http://www.johnjosephadams.com/brave-new-worlds/free-reads/just-do-it-heather-lindsley/</a>	Margaret Atwood's 'Bored' - <a href="https://www.theatlantic.com/past/docs/unbound/poetry/atlpoets/atwo9412.htm">https://www.theatlantic.com/past/docs/unbound/poetry/atlpoets/atwo9412.htm</a>
Ken Lui's 'The Perfect Match' (short story) - <a href="http://www.lightspeedmagazine.com/fiction/the-perfect-match/">http://www.lightspeedmagazine.com/fiction/the-perfect-match/</a>	Alison Hawthorne Deming's 'Habitat' - <a href="https://www.poets.org/poetsorg/poem/human-habitat">https://www.poets.org/poetsorg/poem/human-habitat</a>
Ursula Le Guin's 'The Ones Who Walk Away from Omelas' (short story) - <a href="http://engl210-deykute.wikispaces.umb.edu/file/view/omelas.pdf">http://engl210-deykute.wikispaces.umb.edu/file/view/omelas.pdf</a>	Jennifer Foerster's 'The Last Kingdom' - <a href="https://www.poets.org/poetsorg/poem/last-kingdom">https://www.poets.org/poetsorg/poem/last-kingdom</a>
Ambelin Kwaymullina's novels <i>The interrogation of Ashala Wolf</i> and <i>The disappearance of Ember Crow</i> (Indigenous Australian) Context notes - <a href="http://static.booktopia.com.au/pdf/9781921720109-1.pdf">http://static.booktopia.com.au/pdf/9781921720109-1.pdf</a>	Burlee Vang's 'To Live in the Zombie Apocalypse' - <a href="https://www.poets.org/poetsorg/poem/live-zombie-apocalypse">https://www.poets.org/poetsorg/poem/live-zombie-apocalypse</a>
	Mark Conway's 'In the Ruins' - <a href="https://www.poets.org/poetsorg/poem/ruins">https://www.poets.org/poetsorg/poem/ruins</a>
	Patricia Young's 'Ruin and Beauty' - <a href="https://www.poets.org/poetsorg/poem/ruin-and-beauty">https://www.poets.org/poetsorg/poem/ruin-and-beauty</a>
	Margaret Atwood's 'Morning in the Burned House' - <a href="https://www.poets.org/poetsorg/poem/morning-burned-house">https://www.poets.org/poetsorg/poem/morning-burned-house</a>

## **Appendix 2: Key passages: Representation of the human experience through language in *Nineteen Eighty-Four***






“The Parsons’ flat was bigger than Winston’s, and dingy in a different way. Everything had a battered, trampled-on look, as though the place had just been visited by some large violent animal. Games impedimenta – hockey sticks, boxing gloves, a burst football, a pair of sweaty shorts turned inside out – lay all over the floor, and on the table there was a litter of dirty dishes and dog-eared exercise-books. On the walls were scarlet banners of the Youth League and the Spies, and a full-sized poster of Big Brother. There was the usual boiled-cabbage smell, common to the whole building, but it was shot through by a sharper reek of sweat, which – one knew this at the first sniff, though it was hard to say how – was the sweat of some person not present at the moment.” (25)

“They were standing in the shade of hazel bushes. The sunlight, filtering through innumerable leaves, was still hot on their faces. Winston looked out into the field beyond, and underwent a curious, slow shock of recognition. He knew it by sight. An old, close-bitten pasture, with a footpath wandering across it and a molehill here and there. In the ragged hedge on the opposite side the boughs of the elm tree swayed just perceptibly in the breeze, and their leaves stirred faintly in dense masses like women’s hair. Surely somewhere nearby, but out of sight, there must be a stream with green pools where green dace were swimming?” (141–2)

“Winston had taken up his spoon and was dabbling in the pale-coloured gravy that dribbled across the table, drawing a long streak of it out into a pattern. He meditated resentfully on the physical texture of life. Had it always been like this? Had food always tasted like this? He looked round the canteen. A low-ceilinged, crowded room, its walls grimy from the contact of innumerable bodies; battered metal tables and chairs, placed so close together that you sat with elbows touching; bent spoons, dented trays, coarse white mugs; all surfaces greasy, grime in every crack; and a sourish, composite smell of bad gin and bad coffee and metallic stew and dirty clothes. Always in your stomach and in your skin there was a sort of protest, a feeling that you had been cheated of something that you had a right to.” (68)

## Appendix 3: Finding a related text

Students are provided with a list of possible related texts but they should be encouraged to not feel that they cannot go beyond this list. Provide the students with a quality assurance check list:

-  Effectively represents the human experience
  
-  Invites a deep and meaningful analysis of form, structure and Language
  
-  Can be used to make meaningful comparisons and contrasts with *Nineteen Eighty-Four*
  
-  Accessibility to the composer's context, purpose and perspective
  
-  Features substantive and insightful ideas

### Example

Ray Bradbury's 'The Pedestrian' (short story) - <http://www.riversidelocalschools.com/Downloads/pedestrian%20short%20story.pdf>

Checklist	Related text
Effectively represents the human experience	The very simple act of walking the street at night has become abnormal in 2053. Walking "was what Mr. Leonard Mead most dearly loved to do." It has been during this "ten years of walking" "just walking" "every night" for "hours and miles" at a time. The absurdity that this would be considered to be subversive adds to the strength of this dark dystopian story.



<p>Invites a deep and meaningful analysis of form, structure and language</p>	<p>The story is lyrically told despite the dark theme. Bradbury cleverly uses the binaries of light and dark to symbolise the man's joy of discovering new things at night and the terror of being taken to the "Psychiatric Center for Research on Regressive Tendencies". The story pens and ends with an evocative visceral image of the chilly November night.</p>
<p>Can be used to make meaningful comparisons and contrasts with <i>Nineteen Eighty-Four</i></p>	<p>In both texts, the simple things that humanity takes for granted are considered subversive. The act of writing in a journal or walking along a street at night are ordinary human experiences that have been rendered sinister (use textual references). Orwell and Bradbury represent this madness through interrogative dialogue (provide examples and analysis). Both protagonists are detained by the State.</p>
<p>Accessibility to the composer's context, purpose and perspective</p>	<p>Experienced an epochal period of change: Industrialisation, WW2 and the Cold War.  <a href="https://salempress.com/store/pdfs/fahrenheit_pgs.pdf">https://salempress.com/store/pdfs/fahrenheit_pgs.pdf</a></p>
<p>Features substantive and insightful ideas</p>	<ul style="list-style-type: none"> <li>▪ Control and oppression</li> <li>▪ Paranoia</li> <li>▪ Surveillance</li> </ul>

## Appendix 4: Essay checklist and marking guidelines

- The question and the concept of the human experience must drive and shape your response.
- Your thesis or line of argument must be developed and sustained.
- Integrate your discussion of the ideas, context and the textual features and details of your texts using your thesis to shape the analysis.

### Introduction

Respond immediately to the question through a thesis that presents your line of argument or point of view. Provide one or two ideas that support your thesis and are connected to your prescribed text, short text and related text. End with a final statement that links the ideas together and hooks back into the question.

- My thesis addresses the key elements of the question related to the human experience.
- My opening paragraph includes:
  - A brief overview of how the prescribed text reflects the question.
  - A brief overview of how the short text reflects the question.
  - A brief overview of how the related text reflects the question.
  - A final sentence that adds another dimension in response to the question or addresses the second part of the question or adds a “however...” sentence.

### Body

- I address how the prescribed text reflects the question through the lens of the human experience:
  - All three texts:
    - Analyses how the composer’s context, purpose and perspective have influenced the representation of the human experience.
    - Refer to form, genre and structure
    - Detailed textual references as evidence that reflect the human experiences
    - Refers directly to key characters or personas and their personal and/or collective experiences
    - References analysed for the HOW these experiences are represented and the meaning conveyed discussed.
    - Use connecting words, such as ‘Furthermore’, ‘Similarly’, ‘In contrast’...
    - Uses strong verbs to direct the response.
    - Paragraphs are cohesively linked.
    - There are integrated links between the texts in response to the question and the representation of the human experience.

### Conclusion

- I return to the question with a strong concluding statement that also reflects my last sentence in the introduction.

### Editing check

- I have carefully checked my spelling, punctuation, paragraphing and sentence

structure.



I have used well-structured simple, complex and compound sentences that clearly convey my analysis and argument.

## Marking Guidelines

CRITERIA	MARKS
<ul style="list-style-type: none"><li>• Expresses deep understanding of complex ideas about human experiences represented in texts</li><li>• Presents a skilful, integrated response with detailed analysis of well-chosen textual references from the prescribed text</li><li>• Writes a coherent and sustained response using language appropriate to audience, purpose and context</li></ul>	17–20
<ul style="list-style-type: none"><li>• Expresses thoughtful understanding of ideas about human experiences represented in texts</li><li>• Presents an effective, integrated response with analysis of well-chosen textual references from the prescribed text</li><li>• Writes an organised response using language appropriate to audience, purpose and context</li></ul>	13–16
<ul style="list-style-type: none"><li>• Expresses sound understanding of ideas about human experiences represented in texts</li><li>• Presents a sound response with some analysis of textual references from the prescribed text</li><li>• Writes an adequate response using language appropriate to audience, purpose and context</li></ul>	9–12
<ul style="list-style-type: none"><li>• Expresses limited understanding of ideas about human experiences represented in texts</li><li>• Describes aspects of the text</li><li>• Attempts to compose a response with limited language appropriateness to audience, purpose and context</li></ul>	5–8
<ul style="list-style-type: none"><li>• Refers to text in an elementary way</li><li>• Attempts to compose a response</li></ul>	1–4

### Self-assessment comment:

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### Peer-assessment comment:

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