# Year 12 English Advanced 2020

## Module B mEsh Unit: Critical Study of Literature

### Kazuo Ishiguro (pf) *An Artist of the Floating World*

Duration: 8 weeks

Unit rationale:

A critical study of this novel will help students to develop an informed, personal response to the ways in which perspectives are shaped in a text and how those perspectives are contextually driven. Students will explore and appreciate the distinctive qualities of Ishiguro’s novel, including the distinctive narrative style and aesthetic beauty of his language. Students will explore the way Ishiguro creates a complex narrative structure and narrative voice, interweaving recollections and evocative imagery, yet still retaining textual integrity. Ishiguro merges the past with post-World War II Japanese experience and its changing values, and thereby positions the responder to develop awareness of how social and political upheaval can alter our physical, emotional and moral world. Guilt, family, personal and national identity are at the core of this text and students will come to appreciate the complex ways our personal and collective experiences can be explored through narrative.

Students will be expected to engage in independent research on the events and shifting values of post WWII Japan as well as Ishiguro’s personal context. Using this research they will participate in collaborative activities where they question the assumptions and perspectives they discovered through the research. Students will respond through a variety of analytical and creative tasks which view the characters and issues from varying perspectives. In particular, they will consider how the setting, narrative voice, values and language forms and features have been used as a lens through which the cultural shifts of this historical period have been represented.

Student responses will show an understanding of the way in which composers use the codes and conventions of the novel form to craft a particular perspective and position the reader to align their view with that perspective. Students will consider how composition is subject to context, purpose and audience, and will use such elements for consideration in their creative and analytical pieces as they move from responder to composer. Through the consideration of critical responses to the novel and composer, and reflective practice on the nature of multiple perspectives, students come to value how a text can be laden with subtle and explicit intent that must be critically analysed in order to gain their own informed personal understanding.

Focus questions:

1. How does context affect the perspectives we bring to our composition of and response to texts?
2. How is it possible to read the meaning and/or value texts in different ways?
3. What factors can contribute to the enduring value of particular texts?
4. How do critical perspectives on Ishiguro’s text allow for an appreciation of how the novel has been received by different responders?

Outcomes assessed in this unit:

* **EA12-3 -** 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
* **EA12-5 -** thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments
* **EA12-7 -** evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued

### Assessment:

Table 1 – Assessment outline

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| --- | --- | --- |
| Assessment for learning | Assessment as learning | Assessment of learning |
| Context research | Exercises and activities set in class. These include teacher modelled and/or scaffolded activities, class discussion/debate, group research and work, paired work and individual tasks, including ICT. | Analytical extended response (in Trial HSC exam) |
| Core classwork tasks 1 and 2 | Core classwork 1- imaginative  Student responses will show how well they can craft character and voice, as well as showing an understanding of another perspective.  Students engage with the drafting/editing cycle to create and polish an imaginative text.  Core Classwork 2 discursive essay  Notes on these critical articles (and/or others) provide a basis for a discursive essay, in which they discuss and justify their own personal response in relation to that of others/critics | Multimodal presentation based on stimulus |

### English textual concepts – content linked to Stage 6 Syllabus

Table 2 – Stage 6 English textual concepts framing this unit: authority

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| --- | --- | --- |
| Syllabus code | Syllabus content | Link to unit |
| S6A1201DA2 | analyse and evaluate how and why texts influence and position readers and viewers (ACEEN040} | Phase 4 – critical analysis of theme: how the composer position readers |
| S6A1205DA2 | engage critically and creatively with a wide range of texts which may be informed by different critical perspectives | Phase 6 – critical reception and post-modernism |

Table 3 – Stage 6 English textual concepts framing this unit: context

|  |  |  |
| --- | --- | --- |
| Syllabus code | Syllabus content | Link to unit |
| S6A1201DA1 | critically engage with complex texts from a variety of personal, social, historical and cultural contexts, and evaluate how these contexts impact on meaning | Phase 2 – background and context: students research and present findings |
| S6A1202DA1 | critically analyse how different textual forms, technologies and media of production reflect personal, social, historical and cultural contexts | Phases 2 and 6 – students apply contextual understanding to the ‘value’ of the text |

Table 4 – Stage 6 English textual concepts framing this unit: literary value

|  |  |  |
| --- | --- | --- |
| Syllabus code | Syllabus content | Link to unit |
| S6A1201EP2 | critically evaluate the aesthetic qualities of texts and the power of language to express personal ideas and experiences | Phase 6 – critical evaluation of textual integrity: values, critical reception and style |
| S6A1207UA1 | evaluate and select language forms, features and structures of texts to represent diverse human experience, universal themes and social, cultural and historical contexts | Phases 4 and 5 – critical evaluation of language and textual features |

### The Eight Ways of Learning Framework of Aboriginal Pedagogy

Icons/symbols from this framework have been added to various activities which are aimed at helping ATSI (and other) students connect their own experiences and culture to the text, as its Japanese cultural and historical setting may be difficult for some students to grasp without points of connection.

Table 5 – The eight ways of learning framework

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| --- | --- | --- | --- |
| Framework | Symbol | Description | Example link to unit |
| Story sharing | This symbol stands for story sharing | We connect through the stories we share | Personal connections valued and facilitated throughout |
| Symbols and images | This symbol stands for symbols and images | We keep and share knowledge with art and objects | Discussion of the importance of the Artist to society |
| Deconstruct/reconstruct | This symbols stands for deconstruct and reconstruct | We work from wholes to parts, watching and then doing | Deconstruction of the module rubric |
| Non-verbal | This symbol stands for non-verbal | We see, act, think, make and share without words | Powerpoint on the art of Ukiyo-e |
| Learning maps | This symbol stands for learning maps. | We picture our pathways of knowledge | Represent ideas in concept maps and timelines |
| Land links | Thsi symbol stands for land links. | We work with lessons from land and nature | Investigation of the representation of place and setting |
| Community links | This symbol stands for community links. | We bring new knowledge home to help our mob | Research into context and sharing with group |
| Non-linear methods | This symbol stands for non-linear methods. | We put different ideas together and create new knowledge | Share ideas visually in shared document or blog posts |

### Teaching and learning program:

#### Phase 1: Engaging with the text and module

Table 6 – Phase 1

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| --- | --- | --- |
| Outcomes/content | Teaching and learning | Evidence of learning |
| EA12-4: Engage personally with texts:  use knowledge of language concepts to engage with unfamiliar textual forms or complex texts in unfamiliar contexts  S6A1105UA2 (Context): Examine different points of view represented in texts, for example those of characters, narrators and the implied author, and the ways in which these points of view are created (ACELR006) | Part a) Personal response to the narrative voice  Students are given the text and asked to read only the first 4 paragraphs of the first chapter (“October, 1948”).  Think/pair/share: working individually students construct a two-column table in which to record their first impressions of the narrator. Column 1 = what he says about himself. Column 2 = what we can infer, especially from Ishiguro’s style.  Student’s share with a partner, refine their impressions fleshing out with textual evidence, then share with class.  General class discussion points:   * What kind/genre of novel do you expect this to be? * How does this compare to the kinds of novels you would usually read/that are popular/achieve critical acclaim? | Two column personal response with additions of textual evidence following partner session |
| EA12-3: Understand and apply knowledge of language forms and features:   * skilfully use appropriate language and terminology of critical and creative expression in refining arguments, interpreting texts and crafting imaginative compositions (ACL R063) | Part b) Introducing the Module  Read through Syllabus documents and introduction to texts. Break down the rubric and prescription description.  Rubric deconstruction  Break down the Module B Critical Study of Literature Rubric so students may ascertain the importance of the rubric in shaping the focus and direction of the critical study. Use Resource 1 to assist in this process.   * Students highlight or underline any terms or phrases that are unclear or unfamiliar within the syllabus rubric. * In the left-hand column of Resource 1 students may then clarify and define these terms. This may be undertaken as a class discussion and involve finding appropriate synonyms, and applying the terminology to analogous texts * Highlight, annotate and categorise key verbs, nouns and adjectives of the syllabus rubric. This may be undertaken as a table summary. * Direct students to consider the following questions concerning the rubric:   + Which is more prevalent in the Module B rubric: verbs, nouns or adjectives? What does this suggest to you about the critical study?   + What key ideas or key concepts does the rubric direct you to consider?   + What actions does the rubric indicate you will be undertaking in the critical study? * Develop a word bank specific to the Module, based on the ideas, concepts and directives of the rubric. This word bank may include synonyms, antonyms and terms that may assist students to describe or clarify textual notions such as literary value and textual integrity. * Students may paraphrase and translate the syllabus rubric statements into their own terms in the third column of Resource 1.   Based on the syllabus rubric and deconstruction activities, have students develop plausible HSC style examination questions for Module B | Student responses will indicate that they understand the vocabulary of the rubric  Student workings and responses to rubric and deconstruction resource.  Students’ responses in class demonstrate their knowledge and understanding of rubric content and directives.  Responses equip students with a varied range of vocabulary to draw upon in the discussion of the Module’s focus.  Students question examples show understanding of correlation between Module rubric and examination questions |

#### Phase 2: Ishiguro’s background and context (pre-WW2, WW2 and post-WW2 Japan)

Table 7 – Phase 2

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| --- | --- | --- |
| Outcomes/content | Teaching and learning | Evidence of learning |
| EA12-5: thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments   * Develop and apply contextual knowledge * evaluate the influence of the contexts of composers and responders on perspectives and ideas * evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued | Part a) Discuss how our own culture and context influences our outlook, beliefs and behaviour. Ask students to share a few examples from their own life. Then discuss how an author’s culture and context might influence their writing.  This symbol stands for story sharingThis symbol stands for community links.  Students are to find and keep 2 biographies on Kazuo Ishiguro and make a dot-point summary of the main events of his life.  Discussion questions:   * How has Ishiguro’s cultural heritage influenced this novel? * What role did this novel play in cementing Ishiguro’s reputation as a writer? * Add in key events/issues in Japan’s modern history that may have influenced Ishiguro’s writing. | Detailed summary of author’s life and achievements, plus 2 biographies in their notes. |
| S6A1204DA1 (Context):  apply knowledge and understanding from their own context, and appreciation of other contexts, in responding to challenging texts  evaluate the influence of the contexts of composers and responders on perspectives and ideas | Part b) Introduction to Japanese Context This symbol stands for story sharing This symbol stands for non-linear methods.  What is the Floating World?  Slideserve PowerPoint on [The Art of Ukiyo-e](https://www.slideserve.com/mali/printmaking-and-ukiyo-e) at  [slideserve.com/mali/printmaking-and-ukiyo-e](https://www.slideserve.com/mali/printmaking-and-ukiyo-e)  - how Ukiyo-e came into being, how it was created and the purpose of it. Students need to be immersed in the Ukiyo-e style of Art early in this unit. Teachers may print some for the classroom and discuss its characteristics and cultural importance. This could be compared to ATSI perspectives and artwork. This symbol stands for symbols and images This symbol stands for non-linear methods.  This symbol stands for non-verbal This symbol stands for community links.  **Resource 2** has further information on Ukiyo-e  Other resources:  Documentary video [History of Geisha](https://www.youtube.com/watch?v=xlJieU_yUqQ) (duration 28:00): [youtube.com/watch?v=xlJieU\_yUqQ](https://www.youtube.com/watch?v=xlJieU_yUqQ)  Also sections from documentaries on Japanese imperialism & WW2, the bombs (good interactive website giving a [survivor’s account of Hiroshima and aftermat](http://www.sbs.com.au/hiroshima/)h (duration: 1:30) at: [sbs.com.au/hiroshima/](http://www.sbs.com.au/hiroshima/) and US occupation post-war)  This symbol stands for story sharing  Student’s work in small groups to research a given topic - The Bushido Code, The Floating World, Japan before and after WWII, the life of a Geisha, the US occupation of Japan. Groups present visual research to the whole class.  This symbol stands for symbols and imagesThis symbol stands for non-linear methods.  Other background texts for viewing may include:   * Memoirs of a Geisha * The Last Samurai   See resource in folder for lesson ideas using these two films | Student research to be presented to the class through a visual presentation such as PowerPoint  Students to share presentation through for example Classroom or Teams and take notes from other presentations. |

#### Phase 3: Critical analysis of textual features part 1 – Narrative voice and structure

Table 8 – narrative voice and structure

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| --- | --- | --- |
| Outcomes/content | Teaching and learning | Evidence of learning |
| EA12-3: 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   * 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 * explore and evaluate how mode, medium and form shape and inform responses to texts   S6A1105UA2 (Narrative): examine different points of view represented in texts, for example those of characters, narrators and the implied author, and the ways in which these points of view are created (ACELR006)  S6A1204RC2 (Point of View): experiment with and justify changes to textual conventions, media and technologies in adapting or re-creating texts for particular audiences and contexts | Part a) Narrative Voice  NB: It is assumed students will have read the novel prior to starting this section of the Module.  Discussion: When older people (for example your grandparents) talk about their past, what are some of the things you notice about the way they tell stories?  This symbol stands for story sharing This symbol stands for community links.  Discuss this with your class, and guide them towards some of the following concepts (if they need help) -   * Going off on tangents to the original topic * Mixing up memories or events/dates * Exaggeration * Being unsure of exactly what occurred or when * Repeating themselves * Avoiding certain topics or remembering them differently to other people involved   Then consider whether an older character as a narrator would be a reliable narrator. Together work out a definition of an “unreliable narrator”.  Compare this to definition: [Unreliable narrator](https://www.cla.purdue.edu/english/theory/narratology/terms/unreliable.html)  Then view [this clip](https://www.youtube.com/watch?v=MdXlVeXLa-g) (duration 1:47) at [youtube.com/watch?v=MdXlVeXLa-g](https://www.youtube.com/watch?v=MdXlVeXLa-g)  and discuss some reasons why Masuji Ono might be an unreliable narrator? Brainstorm these on the board and then ask students to find evidence for each idea from the novel.  Critically analyse the concept of the ‘unreliable narrator’ by assessing its use in comparison to other options: for example the omniscient narrator, the innocent (for example Scout in To Kill a Mockingbird)  Read **Resource 3** and students take notes on what Ishiguro says about the writing of this novel and what influenced the narrative style he has written in.  Students need to consider why Ishiguro chose to create an unreliable narrator for this story. How does he use this to engage the reader in the narrative? Discuss and take notes. Choose a section of the novel and deconstruct it to examine how Ishiguro creates Ono’s POV and exposes his flaws/unreliability.  Ishiguro uses memory and hindsight as a narrative strategy to drive this novel. As Ono’s narrative progresses it becomes clear that the reflective nature of his stories serves to deflect any blame or responsibility for the injuries his actions have caused. Discuss this with students.  Ono’s narrative voice  Teacher **Resource 4a** will help teacher’s direct this section. Students may complete **Resource 4b** in pairs or may be split into small groups and assigned a specific section of this table as a shared Google Doc. When finished all students should download and keep a completed copy.  Imaginative/Critical response. Students may (in conjunction with Module C – Craft of Writing work):   * Rewrite an extract from the novel from a different point of view * Rewrite an extract transforming the narrator to ‘reliable’ * Experiment with their own piece of writing by transforming the narrator into an ‘unreliable narrator’. | Student notes on the concept of the ‘unreliable narrator’. Students develop a table comparing Ishiguro’s use to one other of their choice.  Class reading and discussion of this text leads to concise notes outlining Ishiguro’s writing of the novel and comments about developing his narrative style.  Students develop imaginative/critical response for their ongoing course portfolios. May perhaps lead to submissions for a Portfolio assessment task for Module C. |
| S6A1201EP2: critically evaluate the aesthetic qualities of texts and the power of language to express personal ideas and experiences  EA12-3: 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  explore and evaluate how mode, medium and form shape and inform responses to texts | Part b) structure of the novel:  This novel is broken into 4 sections:   * October 1948 * April 1949 * November 1949 * June 1950   These are dated chronologically, yet Ono’s narrative meanders between current events and concerns and memories/reflections on the past. Discuss how these dated sections help to “anchor” the narrative in time and cement its textual integrity.  Give students a copy of **Resource 5** and work through the questions on each section.  As they do these questions, get students to create a chronological timeline (1930’s to 1950) of specific dates and events mentioned throughout the novel so they can see events in order more clearly.   * How does this highlight the lack of chronology in Ono’s narration? * How does this help us understand him as a character? * Have students consider this as one of Ishiguro’s techniques of character development for the protagonist, as well as part of the narrative structure and style. | Student notes/answers in workbook |

#### Phase 4: Critical analysis of textual features part 2 – Setting and Theme

Table 9 – setting

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| --- | --- | --- |
| Outcomes/content | Teaching and learning | Evidence of learning |
| S6A1205UA1: Analyse how different language forms, features and structures can be used to represent different perspectives  S6A1201EP2: Critically evaluate the aesthetic qualities of texts and thye power of language to express personal ideas and experiences | Part a) Setting  Understanding the setting (place and time) of this novel is vital to this unit. Teachers should choose 1 or 2 short descriptive sections for focused study as a class. Students should then be encouraged to explore chosen sections independently.  Possible class activities:   1. Discuss how a connection to place is important to our lives and to Ono’s life and story. Could link to ATSI connection to land. 2. Critical study of chosen scenes. Deconstruct the chosen sections to look at language devices used to convey setting and/or depict the connection between Ono and the settings f the novel 3. Imaginative writing: political writing and describing a scene. Use as an opportunity for Craft of Writing style practice.  * Critical analysis of the ways in which setting can be used to convey perspective (inc. political | Students respond with extended writing on all or choice of activities:  Discursive piece on connection to place  Short analysis of chosen scene  Imaginative piece: Craft of Writing style influenced by Ishiguro’s style |
| EA12-7: evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued  S6A1201DA2: analyse and evaluate how and why texts influence and position readers and viewers (ACEEN040). | Part b) Themes  NB: Again, this activity could be done individually or divided up between groups of students who then report back to the class as “experts” on the themes, with each group contributing to a shared set of class notes. **Resource 9** table. (all links below are to: [litcharts.com/lit/an-artist-of-the-floating-world/themes/](https://www.litcharts.com/lit/an-artist-of-the-floating-world/themes/) )  [Memory/self- perception/self-deception](https://www.litcharts.com/lit/an-artist-of-the-floating-world/themes/memory-self-perception-and-self-deception) - “No matter how much suffering you went through, you never wanted to let go of those memories.”  ― Haruki Murakami  Students read through the linked information on this theme and take summary notes using **Resource 9.** Then discuss whether the quote given is valid in the light of this novel.  [Importance of the Artist to society](https://www.litcharts.com/lit/an-artist-of-the-floating-world/themes/the-relevance-of-the-artist) - “Art washes from the soul the dust of everyday life.” - Pablo Picasso  Students read through the linked information on this theme and take summary notes using **Resource 9**. Then discuss Ono’s views on the role of the artist in light of Picasso’s quote. Could compare with ATSI views on the role/importance of art.  [Family reputation/secrets/loss](https://www.litcharts.com/lit/an-artist-of-the-floating-world/themes/family-reputation-family-secrets-and-familial-loss) - “Whether man or beast, the secrets you kept in the fathoms of your heart always held you to ransom.”  ― Dianna Hardy, Reign of The Wolf  Students read through the linked information on this theme and take summary notes using Resource 9. Is the quote above true for Ono and his family?  [Intergenerational conflict](https://www.litcharts.com/lit/an-artist-of-the-floating-world/themes/intergenerational-conflict) - “We have been cut off, the past has been ended and the family has broken up and the present is adrift in its wheelchair. ... That is no gap between the generations, that is a gulf.” - Wallace Stegner, Angle of Repose  Students read through the linked information on this theme and take summary notes using **Resource 9**. Then discuss whether the quote given is valid in the light of this novel. Could compare with ATSI perspective.  [Patriotism and culture](https://www.litcharts.com/lit/an-artist-of-the-floating-world/themes/city-nation-history) - “History is written by the victors” - Winston Churchill  Students read through the linked information on this theme and take summary notes using **Resource 9.** Then discuss Churchill’s quote. How much impact has Japan’s defeat had on the way others see Ono and the way he sees himself? Could compare this to European vs ATSI history/views on the colonisation of Australia. | Detailed summary notes on each theme recorded in **Resource 9** table. Evidence of deepening personal understanding of the novel should also be evident through the discussions linked with the quotes. Teacher may choose to record of formalise this in some way. |

#### Phase 5: Critical analysis of textual features part 3 – Language features and textual structure

Ishiguro uses language in a number of ways to give his novel strong textual integrity, despite the disjointed narrative style. The class could discuss the ways our language shapes our perspective, especially in relation to times of cultural conflict where the loss of cultural knowledge through language is linked to dispossession and oppression.

Table 10 – language and textual features

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| --- | --- | --- |
| Outcomes/content | Teaching and learning | Evidence of learning |
| EA12-3: 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   * skilfully use appropriate language and terminology of critical and creative expression in refining arguments, interpreting texts and crafting imaginative compositions | Part a) Characterisation  Prior context research should help students understand the historical and social background to this novel. Give student **Resource 6** Glossary to reference as they work through the novel (or make them create their own as a research task).  It is important to remember that our understanding of events and characters is always filtered through Masuji Ono’s perception. Give students **Resource 7** and get them to fill in the table (digitally or expand the size of cells and print). This could be done individually, in pairs or as a shared Doc with each student assigned a particular character.  **Core classwork 1 – imaginative**   * CREATIVE TASK – students are to choose another character and write an account of an important interaction with Ono from their chosen characters point of view. They should consider their characters own attitudes and biases as the craft their account. * They must draft, submit for peer and/or teacher feedback and then polish the piece for final submission and marking. Length = 600 to 800 words. | Students fill in table and consider the influence Ono’s narrative perspective has on our understanding of other characters and their actions.  **Core classwork 1- imaginative** Student responses will show how well they can craft character and voice, as well as showing an understanding of another perspective.  Students engage with the drafting/editing cycle to create and polish an imaginative text. |
| EA12-3: 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   * Support critical interpretations of texts through sustained argument and relevant detailed textual analysis | Part b) Dialogue  Dialogue is recounted from Ono’s perspective (again raising questions as to the veracity of his memory and honesty of his recount). However, in **resource 3 I**shiguro discusses his intention to make his writing seem like it was translated from Japanese. His dialogue also echoes this in the way it represents Japanese values about how to speak to social superiors and elders. Have students look for examples of this.  Some dialogue can also reveal other perceptions of people and situations beside Ono’s. Revisit and consider how the dialogue in Shintaro’s visit to Ono (pg100-104) and Ono’s conversation with Miyake (pg55-56) achieves this purpose. What light do each of these conversations shed on the views of other characters? What do they show us about Ono? | Students gain further familiarity with and appreciation of the text’s language while searching for suitable quotes. They will consider the purpose these quotes serve in conveying (or implying) particular ideas. |
| EA12-3: 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   * skilfully use language for making connections, questioning, affirming, challenging and speculating about texts with clarity and control | Part c) Symbolism & tropes  Students use the hyperlinks below to research the key symbols used in the novel. They are to take notes on each symbol, find at least 2 quotes showing its use, and write a paragraph explaining how Ishiguro uses these symbols to create depth of meaning and add to the textual integrity of the novel. (All links below are to: <https://www.litcharts.com/lit/an-artist-of-the-floating-world/> )   * [The smell of burning](https://www.litcharts.com/lit/an-artist-of-the-floating-world/symbols/the-smell-of-burning) * [Lanterns](https://www.litcharts.com/lit/an-artist-of-the-floating-world/symbols/lanterns) * [Gardens](https://www.litcharts.com/lit/an-artist-of-the-floating-world/symbols/gardens)   [Ono’s House](https://www.litcharts.com/lit/an-artist-of-the-floating-world/characters/masuji-ono) – This once belonged to a great artist and is a setting for many scenes in the novel. Ono wonders whether he is worthy of the house and its heritage in the early part of the novel and returns to this at other times. It is symbolic of his guilt and self-doubt in that he feels unworthy yet clings to the aura of respect that the house implies. | Students find suitable quotes relating to symbolism and write analytical paragraphs on how Ishiguro uses these symbols to create depth of meaning and add to the textual integrity of the novel, indicating their deepening personal understanding of the novel and its construction. |
| EA12-5: thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments | Part d) Juxtaposition and binaries  The tangential narrative form allows Ishiguro to juxtapose events from different times and places in order to highlight contrasts or irregularities. Use **Resource 10** to summarise and analyse some of these instances.  **Resource 11** has a detailed summary of major language devices used in each section of the novel and discussion of their purpose. | Students complete **Resource 10**  Teacher may choose to use **Resource 11** for their own reference/teaching or to issue it to students. |

#### Phase 6: The distinctive qualities of the text

Table 11 – distinctive qualities of the text

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| Outcomes/content | Teaching and learning | Evidence of learning |
| EA12-7: evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued | Part a) Textual integrity  To evaluate the novel, we must make informed judgements on how well crafted it is for its subject, audience and purpose. Textual integrity is shown though the coherence of the text. As you study the novel, consider the following:   * Features and distinctive qualities of the text and how these function in the text - (distinctive qualities include: Tropes, characterisation, narrative style, time & place) * The extent to which the text holds unity through an integrated **structure** and **unifying** concepts/themes * How features lead to the text’s enduring values |  |
| S6A1201EP2: critically evaluate the aesthetic qualities of texts and the power of language to express personal ideas and experiences. | Part b) Gaps and silences  Through Ono’s narration we become aware that we are only given limited, and sometimes biased, information on other characters and events. We begin to see how Ono’s deceives himself as a means of hiding from pain and guilt. Ishiguro intentionally creates these gaps and silence so that his novel serves a didactic function – it enables the reader to come to a deeper understanding of human nature and emotions.  Give students one of the events below to track throughout the novel. They should create a table listing what they find out about the event (and page number), then consider what each story shows us about Ono’s state of mind and reasons for with-holding or reinterpreting aspects of the story.  1. Miyake marriage negotiations  2. Miai  3. Shintaro’s visit to Ono  4. Sasaki’s disappearance  5. The Tortoise’s response to Ono’s paintings | Students create summary table on the events listed and track the gradual release of information throughout the novel, considering why these gaps and silences occur. |
| S6A1201DA1: critically engage with complex texts from a variety of personal, social, historical and cultural contexts, and evaluate how these contexts impact on meaning | Part c) Values  Give students **Resource 8c**. Teacher is to decide which/how many of the activities suggested on it the class should do. Time/ability, for example, will influence your choices, but we’d suggest you do at least 1 activity from each dated section of the novel.  THEN (Guided, supported, independent)  Give students **Resources 8a and b**. Together work through **Resource 8a** and discuss/allow students’ time to answer the questions within it. Teacher guides and supports their understanding as needed.  Then get students in pairs and work through **Resource 8b** in a similar way, allowing them to discuss the values and with the teacher moving between pairs and helping, clarifying as needed.  The students do the final WRITE activity on **Resource 8c** independently and hand in for marking. | Completed student notes in Resources 8a and 8b |
| EA12-5: thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments   * engage critically and creatively with a wide range of texts which may be informed by different critical perspectives   EA12-7: evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued   * evaluate interpretations of texts that derive from different perspectives and recognise how this influences personal composition and response * experiment in own compositions with the different ways in which form, personal style, language and content engage and position the audience | Part c) Critics on Ishiguro’s language and style  Have students read [The Mirror of Trut](http://thepunchmagazine.com/the-byword/non-fiction/the-mirror-of-truth)h (here: [thepunchmagazine.com/the-byword/non-fiction/the-mirror-of-truth](http://thepunchmagazine.com/the-byword/non-fiction/the-mirror-of-truth)  and take notes.   * Is Ishiguro’s prose “anti-lyrical” as opposed to aesthetically beautiful? Give students time to prepare a case for or against the article and conduct either a Socratic Circle discussion or debate on this question. Students must refer to the article, their own research and their own opinions (backed with textual support) * Read [Ishiguro: A writer of the Floating World](http://thepunchmagazine.com/the-byword/non-fiction/kazuo-ishiguro-a-writer-of-the-floating-world) (here: [thepunchmagazine.com/the-byword/non-fiction/kazuo-ishiguro-a-writer-of-the-floating-world](http://thepunchmagazine.com/the-byword/non-fiction/kazuo-ishiguro-a-writer-of-the-floating-world) )   and compare this article with the previous one. In which ways do the views in these articles align or collide? Which ideas most resonate with students? Which do they disagree with? Why?  Core classwork 2 - discursive essay   * Have students write a discursive essay based on either these 2 articles or one of these and another critical review chosen by the student in which they answer the question:   “It is only by considering the views of others that we can truly reach a considered opinion of our own.” How have the opinions of other writers and critics informed your own opinion of Ishiguro’s “An Artist of the Floating World”?  Other possible Readings:   * Part of Chapter 3 from “Criticism”, from Kazuo Ishiguro, by Wai-chew Sim, pp103-124 * Matthews, Sean & Groes, Sebastian, “’Your words open windows for me’: The Art of Kazuo Ishiguro”: Kazuo Ishiguro by Wai-chew Sim, Continuum International Publishing Group, London 2009. * Wong, Cynthia, F. ‘Introduction’, Kazuo Ishiguro, Northcote House Publishers Ltd, United Kingdom, 2000, pp1-6.   If students read these, they should take notes on the perspective given and key ideas on the text. | Core classwork 2 - discursive essay  Notes on these critical articles (and/or others) provide a basis for a discursive essay, in which they discuss and justify their own personal response in relation to that of others/critics |
| EA12-7: evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued   * evaluate interpretations of texts that derive from different perspectives and recognise how this influences personal composition and response | Part d) Postmodernism  Discuss and research Postmodernism with students. Use the links below to help the class arrive at an understanding of this term and the elements of Postmodernist literature.   * [Oxford living dictionary](https://en.oxforddictionaries.com/definition/postmodernism) * [Merriam-Webster dictionary](https://www.merriam-webster.com/dictionary/postmodern) * [Postmodernism in Literature](https://study.com/academy/lesson/postmodernism-in-literature-definition-lesson-quiz.html) * [Characteristics of Postmodernism](http://www.literary-articles.com/2013/08/what-is-postmodernism-what-are.html)   Then discuss ways Postmodernism is shown in the novel. Students take notes and then find Quotes to show this Postmodernist approach. | Student notes in the form of shared Cornell notes template in Teams files or google docs. |
| EA12-7: evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued   * experiment in own compositions with the different ways in which form, personal style, language and content engage and position the audience | Part e) Reflection  Students discuss in class what makes Ishiguro’s novel “distinctive”, then write a reflective journal or Blog entry. This could be done as a collaborative task on a class Blog or shared Google Doc. | Journal or Blog reflecting on the distinctive qualities of the novel. Depth of discussion will indicate students’ growing understanding. |

#### Phase 7: Assessment

Table 12 – Options for assessing this unit

|  |  |  |
| --- | --- | --- |
| Outcomes/content | Teaching and learning | Evidence of learning |
| EA12-3: 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  EA12-7: evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued | Summative Task completed in Trial HSC  If one has failed only where others have not had the courage or will to try, there is a consolation – indeed, a deep satisfaction – to be gained from this observation when looking back over one’s life.”  ― Kazuo Ishiguro, An Artist of the Floating World  Ishiguro’s “An Artist of the Floating World” is a study of nostalgia and regret told through the memories of an unreliable narrator. To what extent does this statement align with your view of “An Artist of the Floating World”?  In your response, you must make detailed reference to the novel and the quotation. | Assessment task will be their summative assessment and reflection on the quality of student responses should be used to assess weaknesses and focus revision activities prior to the HSC. |
| EA12-3: 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  EA12-5: thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments | Summative Task completed during course:  Use the quotation above as the basis for:   * A multimodal task in which students must represent their views through Prezi or Screencastify, for example. * A research and writing task in which students present their learning and critical analysis in a booklet, perhaps a ‘Guide to Ishiguro for Year 12 Students’ | Assessment task will be their summative assessment and reflection on the quality of student responses should be used to assess weaknesses and focus revision activities prior to the HSC. |

#### Phase 8: Evaluation

Table 12 – teacher and student evaluation of this unit

|  |  |
| --- | --- |
| Teacher evaluation | Student evaluation |
| For your own ongoing reflection comment on both positive aspects of the materials and process, as well as aspects that need revision/alteration. | You may want to seek formal course evaluation from the students. Record key themes from their responses here. |