 Resource 1 – Year 12 English Advanced module a program

Unit title

Module A – Textual Conversations

Duration

30 hours

Unit rationale

A comparative study of these texts will enable students to discern similarities and differences between and within texts and create an informed personal response on the way these are explored. Students will have the opportunity to examine how aspects of texts might mirror, align or collide with the details of another text. In their textual studies, students will examine the context of the Romantic period and how that context has influenced Keats; by consequence, students will also examine the context of Jane Campion. Jane Campion's Bright Star (2009) is a speculative film based on love letters and the poetry of John Keats. It is imaginatively told from the perspective of Fanny Brawne, John Keats' love interest. This text can be viewed as a contextual approach to Keats' life; as a contemplation of the ideals of Romanticism. Additionally, it can be utilised as a text that explores the stylistic and technical aspects of film.

Focus Questions

* How composers are influenced by other texts, contexts and values, and how does this shape meaning?

Outcomes

* EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure
* EA12-3 critically analyses & uses language forms, features & structures of texts justifying appropriateness for specific purposes, audiences & contexts and evaluates their effects on meaning
* EA12-4 strategically adapts and applies knowledge, skills and understanding of language concepts and literary devices in new and different contexts
* EA12-6 investigates and evaluates the relationships between texts
* EA12-9 reflects on, evaluates and monitors own learning and refines individual and collaborative processes as an independent learner

Assessment

Ideas:

* Textual conversation – ‘Where is the real Keats?’ – A dialogue between a Poetry professor and a film critic.
* Take two scenes and at least two poems – How does the film mirror, align or collide with the poems? (Presentation task)
* Keats Colloquium – Bring to the table your understanding of a critical reading/poem analysis/film analysis
* Keats/Bright Star Learning Journal

Texts

* Poetry of John Keats
* Bright Star (2009)

Program

| Outcomes/ Content | Teaching and learning | Evidence of learning |
| --- | --- | --- |
| Year 12 Outcome 1  Analyse and evaluate how and why texts influence and position readers and viewers  Compose texts that integrate different modes, media and forms, and assess the impacts of this combination on meaning and response (ACELR065) | Week One  NESA’s expectations  Read through Syllabus documents and introduction to texts. Break down the rubric and prescription description.  Discussion and brainstorm – ‘What does ‘textual conversations’ mean to you?’   * How do texts communicate to each other? What do they communicate? How can these be similar or different?   Understanding the context of the Romantic Movement and the early 19th century   * Discussion and brainstorm – What is Romanticism?   + [The Romantic Era](http://www.historyguide.org/intellect/lecture16a.html) * Introduction to the period, exploring the term ‘Romanticism’, why was/is the period significant? – A period of upheaval and social change. * What does Romanticism look, sound and feel like? Who are the other key players of the Romantic Movement?   + Literary (England) – Coleridge, Byron, Wordsworth, Shelley   + Literary (Germany) – Goethe, Hoffman, Eichendorff   + Literary (France) – Dumas, Hugo   + Artistic – View some of the works of Eugene Delacroix, Caspar David Friedrich, Francisco Goya, John Constable, Thomas Cole, and William Blake. What are you feeling when you are looking at these works? What connects and divides them?   + Read and view – [Romanticism (The Metropolitan Museum of Art)](http://www.metmuseum.org/toah/hd/roma/hd_roma.htm)   + Music – Berlioz. Verdi, Wagner   + Listen to – ‘Symphonie Fantastique’   Group task 1: Split students into groups. Students will research the different paradigms (scientific, religious, philosophical, economic, political, and social) of the Romantic period and present this to the class.  Ways of thinking – What does ‘Romantic ways of thinking’ mean? What are these ways of thinking? Context of Romanticism.  [The Romantic Period 1789-1832](http://widercontexts.gyldendal.dk/Toolbox/English%20literary%20history/The%20Romantic%20Period%201789-1832.aspx)  Identify the specific characteristics of Romanticism:   * Concern for individual self, freedom * Memory, past as an influence * Place, nature * Revelation and concealment * Privileged ideas * Context, 18th-19th century * Voice, distinctive characters * Text types – letters, diary entries * Intertextual allusions to religion, art, literature * Relationships, intense interpersonal connections | Clear and effective presentations of accurate information regarding the paradigms Romantic movement. |
| Year 12 Outcome 1  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  Understand and apply knowledge of language forms and features  Analyse how text structures, language features and stylistic elements shape meaning and create particular effects and nuances, for example through allusions, paradoxes and ambiguities (ACELR005)  Year 12 – Outcome 3  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  Critically select, use and analyse language forms and features in a variety of personal, social and cultural contexts and reflect on how these choices influence responses  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 (ACELR063)  Analyse and evaluate the effectiveness of language patterns in their own and others' compositions, for example grammatical and figurative choices | Week Two  Who is John Keats? – Discussion   * [John Keats (1795-1821)](http://www.bbc.co.uk/history/historic_figures/keats_john.shtml)   [John Keats 1: Life & Legacy](https://www.youtube.com/watch?v=_kd9qjZWeko) (Duration 7:35)   * Dead Stillinger, J., ‘The “story” of Keats’ in S.J. Wolfson (ed)(2001) The Cambridge Companion to Keats. Cambridge University Press: Cambridge, pp.246-260.   How has Stillinger’s reading affected your impression of Keats?  Introduction to John Keats’ poetry – Getting to know the seven poems  Group task 2: Divide the poems amongst seven teams of students in the class.   * Pairs for the sonnets – ‘Bright Star’, ‘When I have fears’ * Three/four students for the odes, ballad and narrative – ‘Grecian Urn’, ‘Nightingale’, ‘La Belle Dame’, ‘Eve of St Agnes’ and ‘To Autumn’   Students research to prepare a presentation and 1-2 page set of notes on the following:   * Date of composition – Why this might be significant in the life of Keats * An analysis of how the poem fits the ‘Romanticism’ movement. This will involve:  1. Summary of the subject 2. Form of the poem and its significance 3. Themes (with key quotes that capture them) 4. Examples of outstanding poetic techniques with some analysis   After students present their findings, the class is to undertake a discussion-based meta-analysis focusing on these key questions:   * In what order were the poems written? What preliminary conclusions can we make about Keats’ life from 1818 to 1821? * What are the common themes and ideas that emerge from the seven poems?   Students are to put the poems into categories (imagination, nature, idealism, individualism) and justify why. Discussion could result in a class debate. | Students submit questions for marking or mark together as a class. |
| Year 12 – Outcome 4  Use knowledge of language concepts to engage with unfamiliar textual forms or complex texts in unfamiliar contexts  Evaluate how changing context and values can influence how texts are composed and interpreted  Explain the ways specific language concepts, for example imagery, symbolism or sound, shape meaning for different audiences and purposes  Apply knowledge and experience of literary devices in creating new texts (ACELR050)  Year 12 – Outcome 1  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 how text structures, language features and stylistic elements shape meaning and create particular effects and nuances, for example through allusions, paradoxes and ambiguities (ACELR005)  Year 12 – Outcome 3  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  Critically select, use and analyse language forms and features in a variety of personal, social and cultural contexts and reflect on how these choices influence responses  Skilfully use appropriate language and terminology of critical and creative expression in refining arguments, interpreting texts and crafting imaginative compositions (ACELR063)  Analyse and evaluate the effectiveness of language patterns in their own and others' compositions, for example grammatical and figurative choices | Week Three  The film ‘Bright Star’  Who is Jane Campion?  [Jane Campion’s Bright Movie](https://www.nytimes.com/video/movies/1247464552172/jane-campion-s-bright-movie.html) (NY Times Video)  Split students into groups. Students will research the different aspects of Campion’s context and the context of the film ‘Bright Star’. These can include emotionalism, contemporary ideas, and narrative focus on women, appropriation and cinema art. Students will present their findings to the class and can include a variety of approaches such as video, speech, and writing.  [Jane Campion’s Bright Star: The story of John Keats and Fanny Brawne](https://www.wsws.org/en/articles/2009/11/brig-n05.html)  Discussion about how the context in which the composers created are different. Revisit elements of Romanticism.  Discussion about Jane Campion as a writer as well as director. What were her motivations in creating the film? How has her own personal motivations and influences impacted the writing and directing process?  Students view the film once for initial viewing.  Discussion about ideas within the film, commonalities and differences between the poetry and the film, and commonalities and differences between contexts.  Students view the film again over the course of the next 4 weeks for analysis. Students can fill in the accompanying film guide (Resource 1 – Analysing Bright Star).  [Bright Star – Teacher’s Notes](http://www.filmeducation.org/brightstar/)  [Bright Star: A facilitator’s guide for youth workers, leaders, educators and families](http://heartlandfilm.org/wp-content/uploads/FILM-bright-star-film-curriculum.pdf)  Students must specifically identify, interpret and analyse the textual features within the film.  Week Four  Part One – Contemplations on longevity and ladies  Poem 1 – ‘When I have fears that I may cease to be’ (1818)  Read the poem as a class.  Students are to individually annotate the poem.  Students answer teacher-devised analytical questions about the poem.  These questions can be about:   * the polarity/paradoxes for example, of love and death. Discuss other paradoxes * nature and figurative language * the setting of the poem within the persona * Keats’ role in this poem   Students construct an analytical paragraph for the question – Critically assess poetry and ideas within poems can transcend time and place. Refer to ‘When I have fears’ within your response.  Poem 2 – ‘La Belle Dame sans Merci’ (April 1819)  Read ‘La Belle Dame sans Merci’ as a class. Annotate the poem as a class, examining techniques, themes, ideas and links to context.  Students answer teacher-devised analytical questions about the poem.  These questions can be about:   * the symbolic medieval representation in the poem * the metaphor of love, how is it represented and why   Students can see the link to the film.  Poem 3 – ‘Eve of St Agnes, XXIII’  Read ‘The Eve of St Agnes, XXIII’ as a class. Students are to analyse and annotate the poem as a class.  Students answer teacher-devised analytical questions about the poem.  Return to the film.  View Christmas dinner scene.  Students are then to engage in a paragraph response to critic’s statement:  “Eve of St Agnes, XXIII is a one long sensuous utterance… unhappily short on meaning”  Do you agree?  Week Five  Part Two – The Odes – A journey into Keats’ consciousness  Poem 4 – ‘Ode to a Nightingale’  Read ‘Ode to a Nightingale’ as a class.  Students are to annotate sections of the poem and present this to the class.  Students are to compose a letter about a contextual paradox. Imagine that you are living in the Romantic period, a time of great social change and conflict. Write to a friend about how you feel about these changes and the possible conflict or paradox that has arisen within yourself.  [Poetry and Immortality: John Keats’ ‘Ode to a Nightingale’](https://www.youtube.com/watch?v=0N6KctWeXLs) (Duration of lecture:49:44 minutes) Students are encouraged to summarise the lecture and use into their assessment.  Poem 5 – ‘Ode on a Grecian Urn’  Read ‘Ode on a Grecian Urn’ as a class.  Students are to individually annotate the poem.  Students answer teacher-devised analytical questions about the poem. The questions can be about:   * from curious to nostalgia, from lustful to frustrated, from joyful to sad. Can you link the poem to the film * symbolism of the Grecian Urn. Students might need to view images of such urn and discuss the use of the metaphor and what purpose does it serve * “Thou foster-child of Silence and slow Time, /Sylvan historian, who canst thus express/A flowery tale more sweetly than our rhyme” discuss the significance with students.   Poem 6 – ‘To Autumn’  Read ‘To Autumn’ as a class.  Annotate the poem as a class, examining techniques, themes, ideas and links to context.  Students answer teacher-devised analytical questions about the poem.  Week Six  Part Three – His Bright Star  Poem 7 – ‘Bright star, would I were steadfast as thou art’  Read ‘Bright star, would I were steadfast as thou art’.  Annotate the poem as a class, examining techniques, themes, ideas and links to context.  Discussion – Who is this poem about? How critical is acknowledging the context in understanding the poem?  Construct an analytical paragraph for the question –   * How critical is acknowledging the context in understanding the poem? | N/A |
| Year 12 – Outcome 9  Reflect on and discuss personal preferences and insights gained from familiarity with a wide repertoire of complex texts  Select, adapt and create individual and collaborative processes that are effective for a range of learning contexts  Reflect on their development as skilful and confident composers, in particular how they have experimented with and refined language choices to establish a distinctive personal style | Week Seven  Post reading activities:  In groups students are to choose one poem and identify the different characteristics of Romanticism that they have observed within the poem. Create a visual presentation to convey their ideas.  Suggested extended response questions:   * Keats experiences a deep appreciation for the beauty of nature and of art. What value does he seem to ascribe to beauty? * Keats has been called a poet of the senses. To what extent is Keats’ appeal to the senses an integral part of his poetry? * ‘The vital force behind all his verse was his power to apply imagination to every aspect of life.’ (Robert Gittings) To what extent is imagination a central concept in Keats’ poetry? * ‘He finds melancholy in delight and pleasure in pain’. Do you agree with this view of Keats’ poems? | Students submit questions for marking or mark together as a class.  Students are to submit their response for feedback. |
| Year 12 – Outcome 1  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, for example through allusions, paradoxes and ambiguities (ACELR005)  Judiciously select aspects of language, style and convention to represent experience for interpretive, imaginative and evaluative purposes  Year 12 – Outcome 3  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  Critically select, use and analyse language forms and features in a variety of personal, social and cultural contexts and reflect on how these choices influence responses  Use appropriate and effective form, content, style and tone for different purposes and audiences and evaluate their effectiveness in real and imagined contexts (ACEEN011)  Skilfully use language for making connections, questioning, affirming, challenging and speculating about texts with clarity and control  Skilfully use appropriate language and terminology of critical and creative expression in refining arguments, interpreting texts and crafting imaginative compositions (ACELR063)  Make innovative and imaginative use of language features including punctuation and syntax for particular effects (ACEEN051)  Year 12 – Outcome 2  Critically analyse how different textual forms, technologies and media of production reflect personal, social, historical and cultural contexts | Week Eight  Students view the film.  Discussion about ideas within the film, commonalities and differences between the poetry and the film, commonalities and differences between contexts.  Students view the film again for analysis. Students can fill in the accompanying film guide (Resource 1 – Analysing Bright Star).  [Bright Star – Teacher’s Notes](http://www.filmeducation.org/brightstar/)  [Bright Star: A facilitator’s guide for youth workers, leaders, educators and families](http://heartlandfilm.org/wp-content/uploads/FILM-bright-star-film-curriculum.pdf)  Students must specifically identify, interpret and analyse the textual features within the film. | Students are to submit their response for feedback.  Students are to submit their creative writing piece or have a reading session, peer collaboration lesson to develop and share their ideas. |
| Year 12 – Outcome 6  Read, listen and/or view widely to compare and contrast how composers use patterns and conventions in texts, for example through wordplay, parody and hybridity, and the ways in which appropriations of earlier texts allow new insights into original texts (ACELR024)  Understand and apply knowledge of language forms and features  Compare and evaluate the use of textual conventions and patterns in texts from different contexts to deepen their understanding of how meaning is made  Analyse how composers (authors, poets, playwrights, directors, designers and so on) combine elements from different texts, sources and genres to create new texts for particular audiences and purposes  Respond to and compose texts  Critically analyse how intertextuality and textual appropriation influence interpretation and meaning  Evaluate and discuss whether textual appropriations lead to a deeper understanding of the original text and their own cultural context  Adapt literary conventions for specific audiences, challenging conventions and reinterpreting ideas and perspectives (ACELR051) | Week Nine  [Review: Bright Star (Film Comment)](https://www.filmcomment.com/article/review-bright-star-jane-campion/)  [Studies in Romanticism – Bright Star (Questia)](https://www.questia.com/library/journal/1G1-247447987/bright-star)  [Bright Star (ABC MovieTime)](http://www.abc.net.au/radionational/programs/archived/movietime/bright-star/3095936)  [Bright Star Production Notes (Cannes)](http://cdn-media.festival-cannes.com/pdf/0001/45/ab17fe837709754a667a137c484aed91f8eff478.pdf) (PDF copy available as Resource 2)  Discussion and brainstorm:   * How does the film Bright Star mirror, align or collide with the poetry of John Keats?   + Use of a Venn diagram would aid in the representation of ideas. * How important is context in shaping meaning within compositions?   + Students are to write a reflection statement about how what they have learnt about context has helped write their own compositions. * How has your understanding and appreciation of John Keats poetry been enhanced through the viewing of Bright Star?   + Students can construct an analytical response for this statement, referencing both texts.   Students prepare for assessment of learning. | Students to engage in assessment of learning.  Student to engage in an analysis of an aspect of the text (poem or film) and presentation of their critical understanding of their reading and facilitate a discussion about this aspect of their analytical reading. |

Reflection and evaluation