 Year 12 Advanced English: module A program

Advanced module A – textual conversations

Duration**:**

10 weeks (40 hours)

Description of unit

Essentially, ‘textual conversations’ allow students to unlock meaning by limiting the constrictive restraint of context on perspective through the paired reading experience. Each reading of the texts is shaped and reshaped through the new contextual insights brought on by this dynamic experience. Students learn that through an understanding of the composer's personal, historical, social and cultural context, meaning can again be reshaped, accessing a range of different interpretations and meanings within the texts.

Students will come to appreciate that the process of making meaning is a dynamic and perpetually evolving process. Considering texts through relationships with other texts and in relation to the world they were conceived and received in, offers a deeper and richer reading experience. This textual conversation unlocks the trappings of perspective in the making meaning process.

The unit is structured to allow students to engage personally with Hag Seed before unpacking the different layers of meaning through a reading of The Tempest, and then considering the contextual influences of both texts and composers and how they may have framed representation and challenged individual students’ original assumptions about meaning of each text. At each point students are asked to reflect on their original understanding of each text and how, through considering textual dynamics (context, purpose, audience) and the use of codes and conventions between texts, meaning is shaped and reshaped.

Possible approaches to the teaching of the texts comparatively could include:

* allowing students to read and personally engage with ‘Hag-Seed’ prior to considering the novel within the context/trappings of The Tempest. This would allow students to engage with ‘Hag-seed’ as a narrative in its own right, examining the texts individual merits and shortcomings, before unlocking the novels more complex meanings through the lens of a reimagined text.
* a concurrent approach could be taken that begins with one text and then moves into another. This approach would involve the teacher and students moving freely between the texts in order to study them concurrently, allowing for students to learn about their contexts, ideas, and interactions through their textual conversation. It would still be ideal to begin with ‘Hag-Seed’ in the interests of considering the trappings of the text’s perspective in its own right, and the ‘freeing’ experience of reading it in conversation with ‘The Tempest’.
* comparing and contrasting the two texts with a focus on the novel as an appropriation of The Tempest, and highlighting common and disparate features of the texts that can be attributed to their different contexts, values, and perspectives. The approaches above will do this anyway, but this offers a simplified method

Focus questions

* How can one composer innovate with language, ideas, style and form to bring new meaning to another composer’s text?
* What accounts for both the alignment and dissonance of ideas between texts?
* How can understanding, appreciation and enjoyment of two texts be enhanced through a comparative study?
* How does your context and values shape your understanding of texts through the dynamic of textual conversations?
* Where does textual authority lie in the making meaning process?

Outcomes

* EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure
* EA12-2 uses, evaluates and justifies processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies
* 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
* EA12-5 thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate & compose texts that synthesise complex information, ideas and arguments
* EA12-6 investigates and evaluates the relationships between texts
* EA12-7 evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued
* EA12-8 explains and evaluates nuanced cultural assumptions and values in texts and their effects on meaning
* EA12-9 reflects on, evaluates and monitors own learning and refines individual and collaborative processes as an independent learner

Assessment

| Assessment for learning | Assessment as learning | Assessment of learning |
| --- | --- | --- |
| Google Docs written responses:   * Critical Study Questions * ALARM matrixes * Hag-Seed reviews | * Padlet – Peer reviewed analytical/ critical responses based on scope and sequence focus questions. | Formal Assessment Podcast – Imagined conversation between Shakespeare and Atwood reflecting on making meaning through texts. |

Texts

* ‘The Tempest’ by William Shakespeare
* ‘Hag-Seed’ by Margaret Atwood

Program

| Outcomes/ Content | Teaching and learning | Evidence of learning |
| --- | --- | --- |
| **EA12-1** independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  Students:   * judiciously select aspects of language, style and convention to represent experience for interpretive, imaginative and evaluative purposes * compose texts that integrate different modes, media and forms and assess the impacts of this combination on meaning and response (ACELR065)   **EA12-2** uses, evaluates and justifies processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies  Students:   * independently use and assess the processes of drafting, reflecting, editing, refining, revising and presenting for a range of audiences and purposes | Week One: Unpacking the Rubric   1. Explain to students that each Module in the English Syllabus focuses on an aspect of communication. It acts like a frame/lens through which we view the texts and evaluate their relationship with the world.   Students read the rubric (resource 1) and consider reducing it to a single, essential question, to be kept as a measure of students’ emerging understanding after a whole-class unpacking of the rubric.   1. Explain to students that the rubric contains three parts:  * The key ideas (communication concepts) linked specifically to aspects of the core texts- What aspects of communication does this unit focus on? (Highlight in yellow) * The teaching and learning approaches to developing student understanding- What will students do to develop understanding of these aspects of communication? (Highlight in blue) * The range of ways in which students will demonstrate their understanding of key ideas- What will students do to demonstrate this understanding? (Highlight in green)  1. Building the field vocabulary work:  * write a definition of each of the underlined key terms/phrases from resource 1. Use resource 2: Syllabus Glossary and Google Dictionary to develop your vocabulary * students read the rubric in pairs and highlight key sections. Create a word collage of key terms (use Wordle or the app Word Collage, larger font for more important words. Alternatively create a table and separate key words into nouns, adjectives and verbs) * use your definitions to rewrite the rubric, substituting your definition/explanation for the original. You may need to change the sentence structure so your new paragraph makes sense with your synonyms and explanations * use resource 3 to rewrite Rubric into 6-8 ‘Key Questions’. Resource 3a provides an example of this * summarise the Module in a single paragraph  1. Demonstrate your understanding of the rubric through a visual representation. Evaluate your original essential question and change it to incorporate your deeper understanding of the Module. See Resource 4 for a sample visual representation that could also be used to guide students’ learning 2. Give students copy of Module A Scope and Sequence Resource 5. Students should post their response to the weekly focus question on a Module A class Padlet. Two further inquiry questions should be included based on each week’s learning. | Students understand the rubric and its application in the context of the Module and Elective  Development of an essential question  Development of a vocabulary bank focused on language from the Module  Visual representation of rubric  Ongoing weekly activity- Padlet or Google Doc written response and Inquiry questions |
| **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  Students:   * make innovative and imaginative use of language features including punctuation and syntax for particular effects (ACEEN051) * use knowledge of language concepts to engage with unfamiliar textual forms or complex texts in unfamiliar contexts * skilfully use language for making connections, questioning, affirming, challenging and speculating about texts with clarity and control   **EA12-4** strategically adapts and applies knowledge, skills and understanding of language concepts and literary devices in new and different contexts  Students:   * analyse how significant language concepts, for example motif, can guide audiences to make meaning of unfamiliar texts * evaluate how changing context and values can influence how texts are composed and interpreted * apply knowledge and experience of literary devices in creating new texts * experiment with and justify changes to textual conventions, media and technologies in adapting or re-creating texts for particular audiences and contexts | Week Two: Textual Conversations – Unpacking the key Concepts from the Rubric  In order to extend students’ understanding of ‘textual conversations’ as a concept, explain to students the different levels of meaning in texts (literal, figurative, thematic, conceptual) and how meanings established in texts can be used by composers in their own texts. The effect of this is to reinforce or challenge assumptions.  Thus, meaning is a shared experience, which relies on shared rules in the form of codes and conventions to ensure the effective sharing of meaning.  But meaning is fluid, constantly evolving and reacting to new contexts which require new rules. Codes are social agreements (let us agree to represent this in that way with this) and these mini-codes associated with styles of representation are called conventions. An awareness of these codes and conventions, relayed through literary motifs, allusions and intertextual references, helps establish a more effective shared experience of meaning (alternatively, metanarratives, archetypal plots, macro and micro narratives, could also be considered through discussion and/or research).   1. Understanding Motif 2. Flipped classroom principal- Students watch the Youtube lesson [Themes and Motifs in Literature](https://www.youtube.com/watch?v=FQqPyC6o3JQ) at home. As students watch the clip they take notes on:  * what is the difference between the subject of a text and its themes? * how are themes represented in texts? * what is a motif? * what is the relationship between a theme and a motif? * how is a motif different to a symbol?  1. Identifying motif in a text   In class read the original [Grimm version of Snow White](http://www.pitt.edu/~dash/grimm053.html)   * What is the subject matter of the text? * What is the theme and sub themes within the text? * What is the recurring motif? * What does it represent?  1. Identify motif between texts.   Consider how recurring motifs from seminal texts are referenced in other texts. For example, the mirror motif in:   * Narcissus and its appropriation in art   Shakespeare - And since you know you cannot see yourself/ So well as by reflection, I your glass/ Will modestly discover to yourself/ That of yourself which you yet know not of*. –* William Shakespeare (Julius Caesar)  Read the article [10 Most Common Book Themes](https://www.thoughtco.com/common-book-themes-1857647),. Consider recurring motifs that might be used to express these themes.   1. Understanding Allusion 2. Flipped classroom principal- Students watch the Youtube [Allusion](https://www.youtube.com/watch?v=POJ7srisSlA), (duration 12:25) or similar video lesson at home. As students watch the clip they take notes:  * what is an allusion? * what are the three most popular literary novels alluded to? * why do authors use allusion? What is their purpose? * what is the problem with relying on allusions to make meaning? (allusions can be made accidently, are brief and do not reference the text explicitly) * identify three well known texts and how they use allusions to make meaning.  1. Understanding Intertextuality 2. Flipped classroom principal- Students watch the Youtube [Intertextuality](https://www.youtube.com/watch?v=_b9I3WoEHBo), (duration 9:16) lesson at home. As students watch the clip they take notes:  * What is intertextuality? * What are the three different types of intertextuality?   + Define each   + Give examples   + What is the purpose * How are they different to allusions? (Cannot be made accidently, they are applied more consistently, like a motif)  1. Textual Conversations - Applying Knowledge of Motif, Allusion and Intertextuality to Make Meaning 2. In order to extend students’ understanding of ‘textual conversations’ as a concept, teacher sources and presents students with a number of images to view some artistic examples of texts that engage in conversations across time and contexts. Consider the use of motif, allusion and intertextuality within them.   Other examples could include:   * Lawson’s ‘The Drover’s Wife’ (short story) and Purcell’s ‘The Drover’s Wife’ (play) * Poe’s ‘The Tell-Tale Heart’ (short story) and [The Simpsons](https://www.youtube.com/watch?v=wXlkAOhjY1E) appropriation episode * Extracts from Tan’s ‘The Rabbits’ (picture book) and the removal scene from ‘The Rabbit Proof Fence’ (teacher to source scene online).   Students are invited to create their own imaginative written text using a selected motif, and with allusions and intertextual references. An integrated ‘Craft of Writing’ text could be used as a platform for student appropriations and textual conversations. For example, Harwood’s ‘Father and Child’ could be appropriated using the rebellious daughter theme, and ‘The Lady of Shallot’ could be appropriated to comment on the themes of imprisonment, loss, and/or gender.   1. Ask students to find their own examples of texts that use motif, allusion and intertextuality. Suggest parody as an ideal example. Invite them to write a mini reflective critical analysis response demonstrating their understanding of these concepts with close textual reference to 2-3 texts.  * How is meaning made? Consider the role of context in shaping meaning.   5. Using the Module A Scope and Sequence, (resource 5) students post their response to the weekly focus question on a Module A class Padlet. Two further inquiry questions should be included based on this week’s learning. | Written notes  Class discussion  Written responses  Imaginative response  Peer reviewed critical response  Ongoing weekly activity- Padlet or Google Doc written response and Inquiry questions |
| **EA12-1** independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  Students:   * 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 * analyse and evaluate how and why texts influence and position readers and viewers * analyse how text structures, language features and stylistic elements shape meaning and create particular effects and nuances, for example through allusions, paradoxes and ambiguities * judiciously select aspects of language, style and convention to represent experience for interpretive, imaginative and evaluative purposes   **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  Students:   * 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 * support critical interpretations of texts through sustained argument and relevant detailed textual analysis   **12EA-7** evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued  Students:   * evaluate how texts, including their own compositions, are influenced by personal, social and cultural contexts and recognise how they are valued * evaluate and select language forms, features and structures of texts to represent diverse human experience, universal themes and social, cultural and historical contexts * evaluate interpretations of texts that derive from different perspectives and recognise how this influences personal composition and response | Weeks Three and Four: Critically Studying ‘Hag-Seed’  In every text, our own personal context inevitably shapes our understanding. This is particularly important for a text like ‘Hag-Seed’, in that our understandings and meanings of the text change based on our level of engagement with another, earlier text, as well as our personal, social and cultural contexts.  Please note: Ideally, students are encouraged to read the entirety of *‘*Hag-Seed’ in its own right to experience it authentically as a stand-alone work, without the inevitable ‘trappings’ of its intertextuality, which is entirely dependent upon ‘The Tempest’. This approach will help students to understand the relationship between a text and its context, and how by developing a greater contextual awareness, meaning is reshaped.   1. ‘Hag-Seed’ as a Stand-Alone Work   Students engage with the Prologue and opening chapter of the novel. Without any context regarding ‘The Tempest’, students consider (verbally and/or in writing):   * how we, as the reader, are positioned by the end of the first chapter * what ideas we might locate across the opening pages based on our personal contexts as well as universal themes * what we know about the story, and how we are compelled to read on   Students consider how the novel’s key ideas are established and explored in the beginning of the text. These ideas are:   * innate desire for human connections * power, control and imprisonment * revenge  1. The Epigraphs 2. Students begin by reading the epigraphs at the beginning of the novel and making some predictions about what they foreshadow in terms of style and ideas.   Use resource 6 to guide students through a series of introductory activities and engage them in thinking and writing about the novel’s style.   1. Atwood’s Craft   Students research Atwood’s context and career, with a focus on her:   * Postmodern tendencies as an author * willingness to push boundaries and experiment with storytelling * art and its creation for audiences * deconstructing myths and classics for new audiences * celebrating what is common in our humanity and the enduring power of the imagination as a refuge and redeemer   Students read and deconstruct key points from [Hag-Seed Review](https://www.theguardian.com/books/2016/oct/16/hag-seed-review-margaret-atwood-tempest-hogarth-shakespeare): in order to build a context around Atwood’s underpinning style in the novel, and her postmodern approach to code and convention in reimagining Shakespeare’s original play.   1. Reading for key ideas   Students engage closely with the first part of the novel, ‘Dark Backward’, and the beginning of Part Two, ‘A Brave Kingdom’, to identify the key ideas in their study of ‘Hag-Seed’ as a stand-alone work. There are opportunities for comprehension and close-study activities, analysis and writing tasks, and group work/presentations.   1. Power Undone: Felix’s Fall From Grace (Chapter 1-4)   Power, Control & Imprisonment   * Students undertake an analytical writing task about Felix’s character - is he a victim, hero, or other? Students engage with Chapters 1-4, analysing evidence from the novel to substantiate their perspective * Students make connections between the text and their world, considering how the politics and power games that lead to Felix’s ‘banishment’, are also reflected in the political machinations of the broader world around us, and the general human desire to seize power and control * Students consider how power and control act as ‘prisons’ for the human body and mind, and link this to their consideration of how texts explore this motif through time  1. The Outsider’s Revenge: Felix’s Banishment (Chapter 5-7)   Revenge   * Students engage closely with Atwood’s use of imagery across these chapters, which cast Felix as a lone outsider (another enduring motif) * Students compose a personal response to the question of how the responder’s relationship with Atwood’s protagonist changes, or not, at this point. Is he pitiful, mad, spiteful, or something else? How does this affect the way we perceive his revenge plot  1. The Gaoler’s Cell: Prisons of Bodies & Minds (Chapter 9-12)   The Innate Desire for Human Connections   * Students focus on exploring the theme that people have an innate desire for human connections across these chapters, which convey Felix’s revenge plot as it begins to ironically reach out to enmesh others * The paradox of the prison (Fletcher) as Felix’s freedom? Students consider this notion in discussion and/or writing * The role of Miranda as an intangible human connection within the story, and as a recurring motif representing human connections * Students compose a preliminary written response to the provocative question, ‘Who is the biggest prisoner of all?’ Students could revisit this question at a later stage to re-evaluate in the context of other parts of the novel and Module  1. Connecting ideas   Having established and analysed the ideas:   * people have an innate desire for connection * power corrupts * revenge   Students now apply these ideas to complimentary extracts from and features of ‘Hag-Seed’.   1. The teacher distributes resource 7 to groups to guide their analyses. In groups, students work with given extracts from the novel in order to unpack a given theme and to consider how Atwood harnesses codes and conventions to comment on the human experience. Groups present a detailed analysis of each idea or theme and their given extract, and link their ideas to earlier considerations of Atwood’s style. Groups should also engage closely with language and how it makes meaning, using their earlier visual representations of the Module’s ideas to crystalise their analysis. 2. After presenting, groups are rearranged to allow time for the themes and group examples to be synthesised in order to locate crossovers, commonalities, and differences across the ideas. This could also be completed as a class. 3. Analysing Character 4. Students use an ‘ALARM’ style analysis table (resource 8a) to analyse the novel’s key characters in the context of ‘Hag-Seed’ as a standalone work. This will allow students to identify and unpack how characters act as platforms for motifs and how devices are employed by Atwood to characterise these key players in her story. At this stage, students only complete the ‘Beginning’ row in each table. Later, students return to these analyses to critically analyse these characters’ development in the context of the novel as an intertextual work, in literary conversation with ‘The Tempest’. The characters to be analysed are:    * Felix - Miranda – Tony    * Anne-Marie - The prisoners   A model ALARM table for Miranda’s character, who is arguably the most complex and ambiguous in the novel, is available - see resource 8b.   1. Synthesise learning – Write a review of ‘Hag-Seed’, commenting on how the narrative devices are used to convey the central concerns of the text. Students write this review to synthesise their ideas and understandings after closely studying ‘Hag-Seed’, with a focus on its themes and value as a literary work. In the review consider:  * the purpose of the text * the audience * what are the central concerns/themes of the text? * how are the narrative devices of characterisation, setting, plot, style, structure used to convey these themes?   Use resource 9 as a scaffold for your review.   1. Using the Module A Scope and Sequence Resource 5 students post their response to the weekly focus question on a Module A class Padlet. Two further inquiry questions should be included based on this week’s learning. | Responses as part of class discussion regarding the novel’s Prologue  Possible written responses to questions  Verbal and written responses to PowerPoint questions  Written responses task as hypothetical future historians  Written research  Students share their research as part of a broader class discussion  Summary of key points from [Hag-Seed Review](https://www.theguardian.com/books/2016/oct/16/hag-seed-review-margaret-atwood-tempest-hogarth-shakespeare)  Contributions to class discussion about Hag-Seed Review, and accompanying notes  Analytical response to the question of Felix’s character  Contextual research task  Analysis of Atwood’s imagery and sharing with others  Written response to provocative question  Contributions to group work  Group presentations (displays, questions, note-taking)  Sharing via class discussion and/or potential jigsaw activity across groups  Individual and/or small group ALARM matrices  Small-group and class discussion using ALARM matrices as stimuli  Written review  Ongoing weekly activity- Padlet or Google Doc written response and Inquiry questions |
| EA12-7 evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued  Students:   * evaluate the effect of context on shaping the social, moral and ethical perspectives in texts * evaluate how texts, including their own compositions, are influenced by personal, social and cultural contexts and recognise how they are valued * evaluate and select language forms, features and structures of texts to represent diverse human experience, universal themes and social, cultural and historical contexts * evaluate interpretations of texts that derive from different perspectives and recognise how this influences personal composition and response | Week Five: Shakespeare’s Context and ‘The Tempest’  In order to develop a more comprehensive understanding of the play, student’s awareness of Shakespeare’s contextual influences is essential. Awareness of Shakespeare's social, historical, cultural and personal influences will broaden students understanding of the play, and in some cases students will re-evaluate previous understanding in light of greater contextual awareness.  The three main contextual insights students should be aware of when reading The Tempest is:   * the renaissance, the age of discovery and the philosophy of humanism- Caliban, Prospero and the idea of power * social and gender hierarchies in Elizabethan England- Usurpation, the rabble and Miranda * Shakespeare's last play – Prospero as Shakespeare  1. Specific allusions and intertextual references from ‘The Tempest’ – Divide class into groups of 3. Each group should be directed to the [website Putting the Tempest in Context](https://www.bl.uk/teaching-resources/shakespeare-putting-the-tempest-in-context-a-summary-of-sources) Each group should be allocated three contextual references to navigate through the PDF. Each person within that group could highlight the key facts and find relevant quotes from ‘The Tempest’ and share their findings with others. Together groups can jointly respond to the question:    * how does Shakespeare reflects or challenges the ideas in these sources? 2. General overview of the context of ‘The Tempest’. View the documentary “Shakespeare Uncovered” available in the Clickview library (or for sale online). Complete the viewing guide from resource 10a and resource 10b. This can be done using the flipped classroom approach and students can be asked in class to apply their contextual understanding through an extended critical response to the question:    * how does Shakespeare reflects or challenges the ideas in these sources? 3. Post-Colonial Reading – Age of Discovery. For more information go to: [The Age of Exploration](https://olneytempest.wordpress.com/shakespeares-sources/). 4. Focus on Caliban. Complete resource 11 to consider Shakespeare’s representation of context more closely. 5. Focus on Gonzalo. Complete resource 12 to consider Shakespeare’s representation of context more closely. 6. The Renaissance, humanism and the Great Chain of Being. Using the flipped classroom principal students read [Introduction to the Renaissance](http://academic.brooklyn.cuny.edu/english/melani/cs6/ren.html) and complete the questions below:    * what is the renaissance? Summarise its basic principles.    * there are 5 interrelated issues at the centre of the Renaissance, and 4 of these are apparent in ‘The Tempest’. Summarise each and highlight the prevailing renaissance values in relations to:    * the Great Chain of Being    * political implications of the Great Chain of Being    * humanism and its emergence within a Christian ethos    * imitation   Students could consider how Prospero embodies emerging Christian humanist values within Jacobean England.   1. Gender and the role of women in Shakespeare. Using the flipped classroom principal students read [Extremes of Gender and Power](https://blogs.uakron.edu/ovsc/issues/current-issue-2/extremes-of-gender-and-power-sycoraxs-absence-in-shakespeares-the-tempest/) Summarise 5 key points in the article. Incorporate close textual evidence cited in the article from “The Tempest to support your summary.  * What is the relationship between gender and power as cited in the article?  1. The Influence of Personal Context on Texts- Shakespeare as Prospero. Work through the activities and notes from Resource 13. 2. Using the Module A Scope and Sequence resource 5 students post their response to the weekly focus question on a Module A class Padlet. Two further inquiry questions should be included based on this week’s learning.   Please Note: This could be swapped with Week 6 and 7: A Critical Study of ‘The Tempest’. The study guide foregrounds many of these contextual insights and intertextual references. | Group work discussion and joint construction of critical response via Google Docs  Contextual understanding demonstrated in responses  Responses to Shakespeare documentary and comprehension of information  Extended critical response  Responses about Prospero and Gonzalo in light on social and cultural context  Sourcing of examples from the play, relevant to context and themes  Annotations of key speeches  Ongoing weekly activity- Padlet or Google Doc written response and Inquiry questions |
| 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  Students:   * 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 * support critical interpretations of texts through sustained argument and relevant detailed textual analysis   EA12-9 reflects on, evaluates and monitors own learning and refines individual and collaborative processes as an independent learner  Students:   * 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 * independently reflect on and experiment with their own processes of responding to and composing texts | Weeks 6 and 7: A Critical Study of ‘The Tempest’  ‘The Tempest’ begins with a disruption, a storm, which acts as a catalyst, triggering a mirroring effect for the characters in the play who are removed from the comfort of civil society and trapped on a secluded island. Here they are forced on a journey of reflection whereby the island amplifies their personal shortcomings. This contextual disruption, the new island environment, ‘frees’ some of the characters from the stifling effects of their fixed perspective, previously imprisoned within their social, personal, historic and cultural context.  The effects of this play allow us as the audience through “the art” of performance, to consider our own trappings of perspective and our flawed humanity.  The play is primarily about human relationships, the corrupting effects of power and the trappings of perspective. This central message is developed in the play through:   * the characters, who represent different themes (relationships, power and control, revenge and trappings of perspective) * the setting, which acts as a physical prison representing the trappings of perspective, which prevent us from diagnosing the cause of our pain and suffering (corrupting force of power and control) * the plot/s, which drive this central coda of the narrative (corrupting force of power and control) * the themes of imprisonment, power and revenge- established through the narrative elements of the text as recurring motifs * the metatheatrical aspects of the play, which emphasise the power of narratives to act as mirrors and assist us to reflect on our understanding and “free” ourselves from the trappings of perspective.  1. Work through resource 14, which is an extensive study guide, containing a combination of contextually relevant information, analysis of text, and guiding questions, leading students a deeper understanding of the play. Please note. The teacher should select from and adapt the study guide depending on the student cohort. Questions could be given without the contextual frameworks that precede them, or even extended to suit particular thematic focuses. 2. Revisit your ‘Hag-seed’ (resource 9), A Stand Alone Text Review. Redraft the review in light of your new found understanding of the text. Peer-review each other’s redrafts. Identify three new insights into ‘Hag-Seed’ which are now clarified following a reading of ‘The Tempest’. These insights might include:    * reimagining of characters between the texts- explicitly and implicitly    * recurring ideas that resonate between the texts (imprisonment, theatricality of life, revenge, human connection)    * identify the dissonance between the texts- added thematic concern of grief (literal loss of a child) in ‘Hag-Seed’, servant vs. master in ‘The Tempest’ compared to teacher vs. student/director vs. performer in ‘Hag-Seed    * recognition of parody    * reimagining of the setting    * acknowledgement of dissonances between the texts in terms of aspects of representation 3. Define the expression textual conversations in an extended response to this question:    * Discuss how your reading of ‘The Tempest*’* has changed your understanding of *‘*Hag-Seed’? 4. Using the Module A Scope and Sequence Resource 5 students post their response to the weekly focus question on a Module A class Padlet. Two further inquiry questions should be included based on this week’s learning. | Responses to analysis and close study questions  Conferencing with peers and teacher  Written responses and comparisons of reviews  Redrafted review  Critical response |
| EA12-6 investigates and evaluates the relationships between texts  Students:   * 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 * evaluate how texts reflect, confirm or challenge expectations associated with particular genres and styles * analyse the ways in which perspectives are conveyed through texts drawn from other times and cultures, and how these may be renewed for a contemporary Australian audience * 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 * 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   EA12-8 explains and evaluates nuanced cultural assumptions and values in texts and their effects on meaning  Students:   * explore the ways that texts represent alternative ways of seeing the world * critically evaluate the effect of engaging with other cultures and values through texts on their own perspectives and values * evaluate and reflect on values and perspectives in texts from different historical and cultural contexts, including their own * critically reflect on the way particular uses of language, for example imagery and allusion, convey values and perspectives in texts * analyse and evaluate how personal and cultural assumptions can be inferred from particular uses of language, for example figurative language, irony and rhetoric * evaluate, select and adapt significant elements of texts to represent or reinterpret cultural assumptions in texts | Weeks Eight and Nine: A Critical Study of the Conversation Points  Students extend their skills in making textual connections in order to create new meanings by considering how Atwood’s intertextuality and appropriation in the novel can be understood from a range of perspectives.   1. Debating How Meaning is Made – Students work individually, in groups, or within a debate-style forum, to engage with these key questions:    * do we have the authority as readers to engage with *‘*Hag-Seed’*,* without having read and engaged with ‘The Tempest’?    * does *‘*Hag-Seed’ possess integrity as a stand-alone work? Is it accessible for readers who haven’t read Shakespeare’s play, and what sort of world does it create separate from this historical context?    * is *‘*Hag-Seed’ reliant on ‘The Tempest’, or is it complimentary, or something else entirely? 2. Re Introducing ‘Hag-Seed’ as an Intertextual Work. The following sequence of lessons is designed to introduce students to ‘Hag-Seed’ within the context of the Module and the ‘textual conversation’ that the novel holds with Shakespeare’s ‘The Tempest’.   Students view the clip of [Margaret Atwood speaking](https://www.youtube.com/watch?v=2qJpL5cWVFE) about the process of reimagining ‘The Tempest’), and the importance of the theme of imprisonment in the novel.   1. Re-visiting the Prologue   Atwood’s Prologue immediately sets the tone of the textual conversation that her novel sparks up and holds with ‘The Tempest’. The Prologue very much signals the stylistic features and codes/conventions that characterise ‘Hag-Seed’ as an intertextual, postmodern literary work, including:   * + the appropriation of dramatic script in prose fiction   + the use of slam-style poetry to re-imagine *‘*The Tempest’   + the layered nature of how ‘Hag-Seed’performs *‘*The Tempest’ in a new narrative context (as a play-within-a-performance-within-an-appropriation)  1. ‘Hag-Seed’: Looking Deeper | Felix, Banishment & the Isle of Noises   Students learn more explicitly how the identification of common themes across the narratives in ‘The Tempest’ and ‘Hag-Seed’ can lead to an unpacking of more detailed concepts. The concepts should be drawn from, and reflect on, the textual conversation that the texts engage in across time and space.   * Students are guided through resource 15 as an example of how synthesising the texts’ narratives, and using them as lenses for each other, can produce new and unexpected interpretations. This will allow students to develop an appreciation for critical thinking and imagination in tapping into the texts’ conversation, and to consider the notion of authority with regards to the texts’ relationship. To begin (before PowerPoint), students read an extract from Chapter 5, ‘Poor full cell’, where Felix’s banishment plays out: From “At some distance from the road, at the end of a disused laneway…” (p 30), to “He could remain invisible to the world at large, for now” (p 33):   + Think, Pair, Share- Students stop to consider how this banishment both mirrors and diverges from Shakespeare’s ‘The Tempest’. Students share their responses. The teacher could organise these responses, together with the class, into the following three categories:   Note: The teacher could use the following short clip to build a context around these categories: [Dominant, Alternative and Resistant Readings](https://www.youtube.com/watch?v=2SLUu9pzQq8),   * Dominant reading – for example, Felix as Prospero and his “shack” as the isle * Alternative reading – for example, Felix’s banishment as self-inflicted imprisonment, unlike Prospero’s. Miranda as the ‘death’ of out-dated notions of femininity. * Resistant reading – for example, Felix as in fact more like Caliban – oppressed and enslaved by a more powerful force. Felix’s “shack” as a Caliban-esque hovel, and his imagined Miranda as his “isle full of noises” and spirits - his unrequited desire for human connection.  1. Placing Character in Context   Students return to their ALARM characterisation tables (resource 8a) to add examples and analysis for the ‘middle’ and ‘end’ of the novel. This time, however, they focus on considering Atwood’s characterisation of the novel’s key players in the context of the textual conversation being had with Shakespeare’s ‘The Tempest’. See Resource 8b once more for a model of this intertextual analysis.  Students respond to the following questions via detailed, analytical written responses, employing peer assessment in order to share ideas and generate class discussion:   * Felix is characterised as Prospero in a very dynamic way. How does his character explore the corrupting effects of power in a new context, and what remains the same? * Atwood’s transformation of the characters of Miranda and Ariel could be said to be quite synonymous and interlinked in the novel. Why do you think Atwood creates the spirit-like figure of Miranda who lurks in shadows as a figment of Felix’s imagination, and as a point of dissonance in relation to the original Miranda? Who/What does she represent? How is she characterised? * The Fletcher prisoners are in many ways a collective characterisation of Shakespeare’s Caliban, and also Ariel. How does Atwood characterise the prisoners in ways that explore new ideas and values, distinct from Shakespeare’s play and context? How do we, as readers, relate to them?  1. Connecting Motifs Across the Texts – Students consider how these motifs are mirrored in the texts, and how they both align and collide as a result of the texts’ contexts, values, and readers’ perspectives. 2. In groups of three, students examine each motif and find specific examples and close textual evidence to support their understanding. Use resource 16 to guide group work analysis. 3. Death of The Author 4. Students engage with Chapter 44 of ‘Hag-Seed’, “Team Gonzalo”. No context is needed, despite this chapter being very late in the novel. Students engage with this chapter in order to frame ‘Hag-Seed’ as a postmodern work, and to begin to build a clearer understanding of how Atwood creates connections to Shakespeare’s original play. Refer to Resource 17 for key ideas and activities. 5. The following video provides a useful overview of Roland Barthes’ ideology, which is relevant to his essay ‘The Death of the Author’: [An Introduction to Roland Barthes’s Mythologies](https://www.youtube.com/watch?v=6GCzq8we-bI),   Note: Barthes’ notion of ‘the death of the author’ is one that students could return to later in order to more closely interrogate the nature of the author’s authority and the reader’s interpretation in the context of the Module.   1. Locating the Conversation 2. Students understand and appreciate the intertextual nature of Atwood’s manipulation of code and convention in ‘Hag-Seed’ by making explicit links between motifs, images, or events in the novel, and Shakespeare’s ‘The Tempest’. Students undertake this task in pairs or small groups. The teacher uses resource 18 as a guide for students. 3. Students share their discoveries in order to create a class-constructed Venn diagram that begins to fade up a spotlight on the conversation that Atwood’s novel sparks up with ‘The Tempest’, and the nature of this conversation’s purpose and characteristics. See resource 19 for an example of how this Venn diagram might be constructed, using students’ examples of intertextuality. 4. The Trappings of Perspective   Students use the following conceptual thesis in order to integrate their thematic analyses and tie them together around a single but multifaceted perspective:  The stories that we tell ourselves and each other, throughout time, will endlessly align and collide in a myriad of ways. These stories are bound to be iterations of lives that we have always lived, in different guises and with different masks. The enduring truth, however, is that every story will always be trapped by the perspectives that told it, and the perspectives that encounter it hence. The trappings of human perspective are inescapable. When we share and give license to other such perspectives though, then these inevitable limitations paradoxically become a source of great freedom.  Students generate their own theses in order to further unpack the notion of perspective and how our interpretations of textual conversations are trapped within it.   1. Using the Module A Scope and Sequence Resource 5 students post their response to the weekly focus question on a Module A class Padlet or Google Doc. Two further inquiry questions should be included based on this week’s learning. | Debate contributions and participation in group work  Contributions to discussion and note-taking  Found examples from the novel  Written comments about how examples relate to the play  Students generate their own ‘reading’ of the extract, or another selected extract, using the lesson content  Analysis work in ALARM matrix  Analytical written response  Contributions to the peer assessment process and class discussion  Group work consisting of:   * Note-taking * Engagement with examples from the text * Scope for presentation to the class and follow-up paragraphs of analysis   PowerPoint activities – written  Individual analytical comparisons – written  Individual or groups of students create their own Venn Diagrams  Students generate their own thesis statements using the analyses that they are bringing together in their written work  Contributions to online discussion forum |
| EA12-5 thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments  Students:   * evaluate the influence of the contexts of composers and responders on perspectives and ideas * engage critically and creatively with a wide range of texts which may be informed by different critical perspectives * analyse how different language forms, features and structures can be used to represent different perspectives * critically evaluate the use of figurative language and rhetorical devices to represent concepts and shape arguments, for example symbolism, metonymy, irony or imagery * critically evaluate own and others' arguments, justifications, evidence and points of view * analyse and evaluate the effectiveness of argument in imaginative, informative and persuasive texts * compose creative and critical texts that affirm or challenge ideas, values and perspectives that are represented in texts | Week Ten – Freeing trapped perspectives  With a focus on the ends of both texts, students analyse and investigate the experiences of freedom that are encountered and represented by the characters, authors, and we the reader as the textual conversation comes to a ‘close’.  Taken together, the chapters at the end of the novel could be said to create a postmodern ‘multiverse’ of perspectives that celebrate the act of storytelling itself, and which pay homage to Shakespeare’s original play by giving it a life beyond itself, and by performing futures for its characters using the enduring yet also ephemeral power of our own imaginations.  See resource 20 for an overview of the novel as a postmodern work, and analysis questions/activities for the closing chapters of the novel. This resource could be adapted to have students work in groups in order to analyse the chapters:   * team Ariel * team Evil Bro Antonio * team Miranda * team Gonzalo * team Hag-Seed & Our Revels * epilogue   Each group unpacks their given chapter with a focus on:   * how the stories presented are products of the prisoners’ perspectives and contexts * key quotes and any language features that resonate with the novel’s themes, or with particular ideas/perspectives that students have engaged with in their study of both texts * the values and concerns that the chapter espouses, and what is reflected about humanity in general   ‘Multiverse Jigsaw’  Once groups have completed the above, they are ‘jigsawed’ (mixed up in a balanced way), to share their ideas, analyses, and judgements. Their main aim, however, should be to establish how their chapters ‘converse’. What is the nature of these conversations? Are they heated or in agreement, or something in-between? Groups share their ideas and discoveries with the class.  Students respond to the following question in writing, so as to synthesise their understandings gained from the above group activities:   * Manguel says that “The telling of stories creates the real world”. How is this perspective reflected in the closing chapters of Atwood’s ‘Hag-Seed’? Is it a clear reflection?   In your response, analyse how both ‘Hag-Seed’ and ‘The Tempest’ come to a close with an emphasis on the act of telling and being told stories.  Students could consider the following points and questions in their consideration of the textual conversation at the ends of both texts:   * Prospero’s final speech and Shakespeare’s ‘curtain call’ * Felix’s freedom in letting his ghost of Miranda go * Atwood’s inclusion of “Tempest: The Original” after the Epilogue, which provides a summary of Shakespeare’s original play. For a reader who has never encountered this play in detail, this closing summary ‘frees’ us to see the textual conversation in a brighter light… or does it ‘trap’ us in a perspective that cannot be unseen? | PowerPoint discussion and associated activities  Group work focusing on the end of ‘Hag-Seed’ in relation to ‘The Tempest’  Participation in and contributions to jigsaw activity  Note-taking on class discussion, which students should use to refine their own analyses  Essay response |

Reflection and Evaluation