 Year 12 Standard, Advanced & English Studies

Unit title

Common module: Texts and Human Experiences

Duration

10 weeks

Unit rationale

This unit explores the common module Texts and Human Experiences through Doerr’s novel and a range of related texts. The unit will focus on a series of sessions that develop students understanding of the individual and collective human experience in the text. These could be through: conflict - how war and external events create conflict between our private and public selves; and the experience of reading – the way storytelling builds our understanding of ourselves and the world around us.

The characters’ experiences can be individual and/or collective in nature. Students own experiences fit within the frame of “individual” and “collective” experiences and “students (will) … draw from personal experience to make connections between themselves, the world of the text and their wider world.”

Our individual and collective experiences are not easily defined or explained. The rubric acknowledges this and encourages students to “explore how texts may give insight into the anomalies, paradoxes and inconsistencies in human behaviour and motivations, inviting the responder to see the world differently, to challenge assumptions, ignite new ideas and reflect personally.”

* In focusing on the representation of these experiences, the exploration of the novel will build students’ understanding of how the possibilities of narrative and storytelling deepen their connection to their world, the world of the text and the wider world. Students will be encouraged to value the process of storytelling in their exploration of the key ideas of the novel.
* Students will consider, analyse and evaluate how Doerr uses narrative structures, (the a-chronological structure), intertextuality (‘Twenty Thousand Leagues Under the Sea’, Darwin’s “Voyage of the Beagle”), mythology (‘The Sea of Flames’), the interwoven POV chapters, and highly figurative devices. This allows the reader to experience different ways of “seeing” and understanding the world and to enter into the individual and collective experiences of the characters more deeply. Storytelling is a powerful form of narrative that does not simply reflect our world but constructs it.
* Students explore the experiences that are represented in the novel and the human qualities and emotions arising from these experiences. Students may have ideas such as war, oppression, confusion, friendship, death, and fear. However this program will focus on the areas of individual and collective experience focusing on the following:
  + Conflict – how war and/or external events create conflict between our private and public selves.
  + The reading of literature – the power of storytelling to inform our understanding of the world

Focus questions

* Narrative organises all aspects of our experience into coherent patterns. Why do we need narratives and in particular storytelling? What function do narratives and storytelling fulfil personally and culturally?
* How can texts represent common aspects of the human experience?
* How does the reading and writing of texts help us to reflect on aspects of our own experience?

Outcomes

Advanced

* EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure
* EA 12-3 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, analytically and discerningly to respond to and compose texts that include considered and detailed 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

Standard

* EN12-1 independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure
* EN12-3 analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning
* EN12-5 thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments
* EN12-6 investigates and explains the relationships between texts
* EN12-7 explains and evaluates the diverse ways texts can represent personal and public worlds

English Studies

* ES12-2 identifies, uses and assesses strategies to comprehend increasingly complex and sustained written, spoken, visual, multimodal and digital texts that have been composed for different purposes and contexts
* ES12-7 represents own ideas in critical, interpretive and imaginative texts
* ES12-8 understands and explains the relationships between texts
* ES12-9 identifies and explores ideas, values, points of view and attitudes expressed in texts, and explains ways in which texts may influence, engage and persuade different audiences

Assessment

Photographic Essay OR Formal Portfolio task

Texts

Set text

* All The Light We Cannot See – Anthony Doerr and other related texts

Related Text explored in the program

* ‘Crossing Enemy Lines’ - Earshot podcast
* ‘American Pie’- Don McLean

Further related texts for student/teacher consideration

* The Enemy – picture book by David Cali & Serge Bloch
* The Three Astronauts – picture book by Umberto Eco
* Extracts from The Diary of Anne Frank by Anne Frank
* God On my Side – song lyrics by Aaron Neville
* Life is Beautiful – film by Roberto Benigni
* Boy in the Striped Pyjamas – film by Mark Herman
* MASH episode “The Best of Enemies” (1980 Charles S Dubin Season 9 Episode 1)
* East West 101 Ep 1 “The Enemy Within” (Australian TV series - Netflix)
* “O What Is That Sound?” WH Auden

Additional resources:

* Any Youtube interview with Anthony Doerr
* www.pulitzer.org – article/review
* www.theguardian.com – Carmen Callil review
* www.cliffnotes.com – review
* Excursion to the Jewish museum

| 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   * evaluate the relationship between responder, composer, text and context * 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) * analyse and evaluate how and why texts influence and position readers and viewers (ACEEN040)   EN12-1 independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   * examine the contexts of composing and responding, for example personal, social, cultural, historical and workplace contexts, and assess their effects on meaning in and through particular texts * explain how and why texts influence and position readers and viewers (ACEEN040) * analyse and assess the ways language features, text structures and stylistic choices shape points of view and influence audiences (ACEEN024) * apply and articulate criteria used to evaluate a text or its ideas   ES12-2 identifies, uses and assesses strategies to comprehend increasingly complex and sustained written, spoken, visual, multimodal and digital texts that have been composed for different purposes and contexts   * select from a broadening range of strategies to maintain focus on making meaning when accessing increasingly complex texts * select an appropriate reading approach according to text structure and purpose, for example read closely to identify explicit and implicit information, use headings to find relevant sections, skim and scan to find areas of interest | The teaching and learning sequences are separated into sessions, this is to allow teachers to follow the structure that works best in their context.  Session 1 – Introduction to the module, rubric & text  This is an introductory activity that establishes the module and its purpose for the students.  ‘All the Light We Cannot See’ is taught within the module ‘Texts and Human Experiences’. Human experiences and the emotions connected with these experiences are therefore the focus of the study as the rubric makes clear:  “In this common module students deepen their understanding of how texts represent individual and collective human experiences. They examine how texts represent human qualities and emotions associated with, or arising from, these experiences.”  Students should consider language forms and structures such as narrative arc, characters and setting, and how these shape content.  Students will be encouraged to:   * recognise and identify the experiences of the characters within the novel * reflect on the emotions connected with these experiences * analyse the way these experiences and emotions are represented through language features and literary devices * make connections with their own experiences.   See background teaching notes (Resource 1a) to further support the delivery of the module.  Student activity – unpacking the module  Firstly, teachers read and explain the rubric with the class.  Create a vocabulary list from the rubric and define key phrases to support students understanding of the module.  Secondly, student will work in small groups to ‘unpack’ the meaning of the rubric.  Suggested activity   * Students are given some time in class to explore the language of the syllabus rubric with teacher direction. A jigsaw activity works well for this where each small group of students becomes an expert in one aspect of the rubric and reports back to their home group. Students have time to clarify meaning with the ‘experts’ within their home group before whole class discussion allows the teacher to check for understanding. * Based on the previous activity a glossary of terms should be developed as students research the meaning of words such as appreciate, explore, interpret, analyse, evaluate within the context of Stage 6 English. **(**[**Syllabus Glossary supports this activity**](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-advanced-2017/glossary)**)** The word “evaluate”, for example, could be replaced with the question, “How well …?” in order to clarify its meaning. The glossary becomes a working document that students develop further as the module progresses. | Students begin to demonstrate an ability to develop a repertoire of skills by responding to the set text and a range of short texts in an ongoing manner throughout the module.  Students will demonstrate their understanding of the contextual issues surrounding the novel.  Students will engage with the language of the syllabus rubric, working collaboratively to develop an understanding of the core ideas of the module which will be demonstrated through whole class discussion. |
| None | Formal Assessment Task Notification:  OPTION 1**:** Photographic essay. At this point students should be given the Photographic essay assessment task notification. Teachers spend some time talking students through the expectations of the task; its ongoing nature, the marking criteria and what a successful photographic essay task will look like. This could be used in advanced, standard or studies.  OR  OPTION 2:At this point students should be given the formal Portfolio assessment task notification. Teachers spend some time talking students through the expectations of the task; its ongoing nature, the marking criteria and what a successful portfolio task will look like. This task is not for English studies:English studies has a portfolio of learning that must be undertaken in another aspect of the unit. This task is suitable for advanced or standard only. | None |
| None | Student activity (assessment for learning)  Contextual Knowledge  Pre-test: Complete a diagnostic assessment to support the chosen T&L strategies for the students. This is to be based on the vocabulary words from the list below.   * Context, focalised narration, narrative, intertextuality, ideology, Fascism, Nazism, values, motif/symbol, trope   As a diagnostic to inform teacher’s delivery of the module:   * in pairs or small groups, students brainstorm ideas about WWII focusing on the geo-political issues surrounding it. (Teachers create a context sheet with the relevant contextual information to support the brainstorm). This brainstorm will become a working document which should be revisited and updated regularly as students’ knowledge and understanding develops. * individually, students complete a teacher constructed quiz or matching activity to determine their understanding of the language and structural techniques in the novel as well as the terms listed above. * Finally, students will have a basic/developed/ comprehensive understanding of WWII and its impact in the novel. | Students are able to identify, define and discuss the effect of important glossary words.  Through speaking and writing students reflect on and demonstrate their understanding of the language of the study of literature and the vocabulary associated with the context of the novel  Students are able to understand important historical events in relation WWII and the context of the novel. |
| EA12-5 thinks imaginatively, creatively, interpretively, analytically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments   * 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   EN12-5 thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments   * analyse how the contexts of composers (authors, poets, playwrights, directors, designers and so on) or responders (readers, listeners, viewers, an audience and so on) influence their perspectives and ideas * use the information and ideas gathered from a range of texts to present perspectives in analytical, expressive and imaginative ways | Session 2 - The Importance of Context  Leading from the introductory activities and pre-test on context students will now build the field.  Field building is essential to give students a visual understanding of the world of the text.  Initial viewing of YouTube clips of WWII and in particular Paris and Saint Malo and the Nuremburg Rallies. Teacher chooses from the many available clips available from a search of these topics online and in Youtube The following is a sample list of videos that could be used in the classroom. Many more can be found online   * [It Happened In Paris: WWII Nazi Occupation (1942 & 1944) | British Pathé](https://www.youtube.com/watch?v=t1LdRmFZdnU) * [WW2: Assault on Saint Malo (Aug. 08, 1944)](https://www.youtube.com/watch?v=bnNwa_wUHhs) * [1934 Nuremberg Rally - 'Triumph of the Will' - Excerpt #8](https://www.youtube.com/watch?v=cDwEnwxnGjY)   A study of the context in which the novel is set and the context in which it is composed will help students understand how the values of the novel are constructed and how meaning is made.  The context in which the novel is set:  Film clips and other resources, including a map, should provide an understanding of Europe in the 1940’s. **(Resource 1c WWII maps)**   * The focus should be on the rise of totalitarian regimes - Fascism; Nazism; Stalinism as distinguishing features of WW11. The idea that the individual is subjugated to the will of the state is one that Doerr explores in the novel. * More particularly students need to have a visual understanding of Saint Malo. * Landscape as metaphor is a rhetorical device in the novel. * Saint Malo’s landscape is connotative of old world folk-tales. * Saint Malo’s old world charm can be contrasted with Zollverein, the hellish landscape of mines and factories where Werner & Jutta grew up, and from which Werner longed to escape. * Another useful focus is an overview of 1940’s technology and the primacy of radio during WWII. * How does radio position the listener differently to television? * [The Radio as the Eight Great Power](http://research.calvin.edu/german-propaganda-archive/goeb56.htm) (Goebbels) This Epigraph extract is to support the contextual knowledge of the teacher and students. * Students should consider the significance of reading as reflected in the level of intertextuality in the novel | Students demonstrate their ability to engage with a range of short texts, in this case, film clips, to gain contextual insight into the representations of human experiences in the set text.  Students demonstrate an ability to engage in critical thinking and discussion which enables them to develop and refine their thinking.  Students demonstrate the ability to synthesise ideas into an extended written response that reflects their understanding of a range of short texts and how context shapes meaning, and which employs correct grammar and syntax.  Students develop an understanding of context through Q&A activities.  Students create an extended response on the impact of radio during WWII. |
| ES12-7 represents own ideas in critical, interpretive and imaginative texts   * explore ideas and perspectives in a range of increasingly complex texts in a variety of forms and media, including written, oral and multimodal texts, in order to develop their own ideas and interpretations * critique a variety of texts and consider how language forms and features are selected and used to convey meaning   EA12-7 evaluates the diverse ways texts can represent personal and public worlds and recognises 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 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   EN12-7 explains and evaluates the diverse ways texts can represent personal and public worlds   * assess the impact of context on shaping the social, moral and ethical positions represented in texts   explain how responses to texts vary over time and in different cultural contexts (ACEEN031) | Student Activity  Students create a viewing log while watching the YouTube film clips, this can become a portfolio item for STANDARD AND ADVANCED ONLY. They should focus on the following questions:   * What do you imagine life was like in a town such as Saint Malo before the impact of WW11? * Compare this lifestyle with your understanding of the lifestyle within a totalitarian regime. * How does a totalitarian regime differ from our liberal democratic political system? * Are there any similarities? * What impact can you see on the life of individuals within this regime? * How do you think your life would be different if you lived within a totalitarian regime? * Think about the totalitarian regimes in the world today (North Korea as an example). * What do you know of the impact of that regime on its citizens? * What threats do totalitarian regimes pose to our cultural values?   ENGLISH STUDIES: students can with scaffold assistance by the teacher brainstorm answers to some of the questions above.  The context in which the novel is composed and read:  (Secondary contextual framing.) Students need to understand both the Historical context of the novel and the context of the author and audience.  In order to encourage students to “make connections between themselves, the world of the text and their wider world” students should consider the following ideas:   * In contrast to the world of the text, our age is defined by global communication networks. How and what we see is abundant and limitless. Ironically this abundance is circumscribed and manipulated by global media powers – the ‘Fourth Estate’ or mainstream press. * Students might consider the idea of the ‘Fifth Estate’. That is, pluralistic viewpoints such as blogs, social media, etc. A collection of networked individuals holding other ‘estates’, such as the mainstream press, accountable. * How does this aspect of media/technology function differently to the media/technology in the novel? What difference do you think this would make in terms of the way the events of the novel are played out? * Has our ability to see the world through our imagination been diminished?   To assist their thinking about these ideas students should revisit the interview with Anthony Doerr (**Resource 1a**) as well as the interview [interivew Doerr- Rumpus](https://therumpus.net/2014/05/the-rumpus-interview-with-anthony-doerr/) where he explains his fascination with detail and how that informs the language and structure of the book. | Students are able to analyse contrasting visual images of pre-invasion and occupied Sam Malo, and make links to the novel.  Students are able to understand and express similarities and contrasts between the context of the novel and our contemporary context and link to the novel either through class or small group discussion, or by constructing a matrix. |
| ES12-9 identifies and explores ideas, values, points of view and attitudes expressed in texts, and explains ways in which texts may influence, engage and persuade different audiences   * appreciate the power of language used in a variety of texts to convey ideas, values and attitudes and how it can be used to influence and engage an audience * express a clear point of view on the ideas and issues explored in texts supported by appropriate evidence as support   EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   * critically engage with complex texts from a variety of personal, social, historical and cultural contexts, and evaluate how these contexts impact on meaning * develop a creative, informed and sustained interpretation of texts supported by close textual analysis (ACELR062)   EN12-1 independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   * explain how and why texts influence and position readers and viewers (ACEEN040) * aanalyse and assess the ways language features, text structures and stylistic choices shape points of view and influence audiences (ACEEN024)   ES12-2 identifies, uses and assesses strategies to comprehend increasingly complex and sustained written, spoken, visual, multimodal and digital texts that have been composed for different purposes and contexts   * select from a broadening range of strategies to maintain focus on making meaning when accessing increasingly complex texts * interpret and draw inferences from structural and language features as well as the aural and visual cues used in texts (ACEEE015, ACEEE016)   EA 12-3 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 * 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   EN12-3 analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning   * understand and use language appropriately and effectively for particular purposes, for example making connections, questioning, challenging, analysing, speculating and generalising * explain the ways text structures, language features and stylistic choices are used in different types of texts (ACEEN005) * investigate and use specific vocabulary, including evaluative language, to express shades of meaning, feeling and opinion   ES12-7 represents own ideas in critical, interpretive and imaginative texts   * explore ideas and perspectives in a range of increasingly complex texts in a variety of forms and media, including written, oral and multimodal texts, in order to develop their own ideas and interpretations * critique a variety of texts and consider how language forms and features are selected and used to convey meaning | Related Text:  Students listen to the EARSHOT podcast “Crossing Enemy Lines”, read the attached resource and complete the activities**. (Resource 2**)  Student activity:  In pairs or small groups, discuss the similarities and difference between our world and the world of the text. How are we positioned by global media to experience the world today? Radio invites imaginative process – does contemporary culture rely too heavily on the visual? Have we become passive receptors rather than creative participants?  Students write 200 word reflection on the discussion that can be included in the portfolio task, for standard and advanced only.  Student activity (practice extended response)  From the previous discussions and written reflections, students construct an extended response (1-2 pages) which demonstrates their understanding of how context shapes meaning.  These can be scaffold and ‘chunked’ into two or three lessons as part of guided, modelled and independent writing activities. It could also be included as H/W. Depending on your schools context will depend on how you use this activity.  Advanced Students:  ”Our contemporary geo-political context is in part defined by conflict that is ideologically driven, similar to the anxieties of 1940’s Europe.” Evaluate this statement making reference to at least two Youtube clips.  Standard Students:  Compare and contrast the effect of the media of the novel (radio) with the media today (both mainstream and social media). How might the experiences of individual characters in the novel have been different in a contemporary context? Make reference to at least two Youtube clips in your answer.  Studies Students:  Discuss the differences between relying on radio as the only source of news and our current context, with news to hand through our devices on a 24 hour a day cycle. Consider the YouTube clips viewed and, with teacher support, compose a class response to the question: How might the experiences of individual characters in the novel have been different if the story was set right now?  This response must become a portfolio item.   * The Hexagon Task   The Hexagon task may be ongoing throughout the T/L cycle of the module. **(Resource 3 Hexagon Template)**  Completing the hexagon task as they read is an effective way to map significant references to the characters, or ideas that bring meaning to the novel as the module progresses.  Each hexagon should have a quote or discussion point that comes from reading or talking about the novel. Students can cut out and rearrange the hexagons placing them in proximity to the key idea based on most relevant or meaningful. Blank Hexagon templates may be used to analyse any ideas within the novel. | Students demonstrate an understanding of how context shapes meaning by writing a 200 word reflection on the discussion to be included in the portfolio task, for Standard and Advanced ONLY.  Students must write a 200 word reflection on the EARSHOT podcast discussion. This must be used as part of their assessment task Option 2.  Students demonstrate an understanding of the how the concepts of the novel rely on context to shape meaning by completing a written response.  This completion can occur as par to guided, modelled and independent writing activities that can lead to a final Portfolio piece as Formative assessment. OR it can be used a homework piece to extended students at this point.  As part of formative assessment the Hexagon task students create can become part of their portfolio items.  Students will in groups/individuals or pairs, create a Hexagon task activity to support their learning in the Module. |
| EA12-5 thinks imaginatively, creatively, interpretively, analytically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments   * Analyse and evaluate the effectiveness of argument in imaginative, informative and persuasive text * compose creative and critical texts that affirm or challenge ideas, [values](javascript:void(0);) and perspectives that are represented in texts   EN12-5 thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments   * understand, assess and appreciate how different language features, text structures and stylistic choices can be used to represent different perspectives and attitudes * assess the effects of rhetorical devices, for example emphasis, emotive language and imagery in the construction of argument (ACEEN025)   ES12-7 represents own ideas in critical, interpretive and imaginative texts   * critique a variety of texts and consider how language forms and features are selected and used to convey meaning * explore ideas and perspectives in a range of increasingly complex texts in a variety of forms and media, including written, oral and multimodal texts, in order to develop their own ideas and interpretations | Session 3 - The Creation of Character  Students will explore the role of characterisation as a function of story-telling.  (See Teacher notes for further background information to inform this session – **Resource 3b**)  Characters are constructs. Their experiences are shaped by:   * Setting * Narration * Context * Word choice   The next few student activities (may be considered for the portfolio task for standard and advanced only)  Student activity:  With a focus on the aspects of characterisation above, students fill in the following tables in **Resource 4**, developing a bank of descriptive words with supporting quotes for Marie-Laure. Using this as a model, students complete a table for the characters of Werner, Jutta, Frederick, von Rumpel, Etienne & Volkheimer.  A studies class should do this activity with teacher support, creating the table for future access by the class in a format such as Google Classroom.  Student Activity:  Students engage in a class forum which debates the credibility and authenticity of the two main characters, Marie-Laure and Werner, as well as one minor character from the student-constructed table of characters. **(refer back to Resource 3b)**  Discussion points for the class forum could include the following:   * Is Werner given more depth in terms of his human qualities and emotions compared to Marie-Laure? * Is the reader positioned to view Marie-Laure as a helpless vulnerable character when in fact she demonstrates great strength and tenacity? * What function does the character of Frederick perform in revealing some of the character flaws of Werner, and in doing so, represents relationships between individual and collective human experiences?   After the forum, from their collective understanding of the issues around characterisation, students construct an individual extended response (1-2 pages) addressing the following:  Advanced:  What do we learn from the way Marie-Laure experiences her world? You should consider:   * Her blindness, both literally and metaphorically * Her character as a literary trope   Standard:  In our personal lives, our experiences impact on our relationships with others, on the way we live and the choices we make. How are minor characters in the novel, such as Frederick, used to develop the human qualities of a major character such as Werner?  Studies:  Everyone we meet has an impact on us in one way or another. Choose one minor character in the novel and consider how they have made an impact on one of the main characters. One example might be how Frederick helps us see certain aspects of Werner as a character. Discuss and, with teacher support, choose a different example and compose a class written response. | Students work independently and collaboratively to demonstrate an ability to articulate an understanding of how characters are constructed through setting, narrative, context and word choice.  Students demonstrate an ability to interpret and analyse the language of the novel to make judgements about how characters are constructed by successfully completing the character tables.  Students are able to express increasingly complex ideas about character and how they relate to the novel’s themes and the core ideas of the rubric of this module.  Students use speaking and listening skills to explore the construction and development of characters. They make increasingly informed judgements about how this aspect of the text makes meaning for the reader.  Students demonstrate their developing understanding of the construction of texts in an extended piece of writing. |
| EA 12-1independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   * critically evaluate the aesthetic qualities of texts and the power of language to express personal ideas and experiences * 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   EN 12-1independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   * analyse and assess the ways language features, text structures and stylistic choices shape points of view and influence audiences (ACEEN024) * develop creative, informed and sustained interpretations of texts supported by close textual analysis (ACELR062)   ES12-2 identifies, uses and assesses strategies to comprehend increasingly complex and sustained written, spoken, visual, multimodal and digital texts that have been composed for different purposes and contexts   * monitor own comprehension and use a combination of strategies when meaning is lost, for example re-read to identify the main idea * recognise how language features can be used to alert a reader to a shift in focus or meaning, for example a change in tense * select an appropriate reading approach according to text structure and purpose, for example read closely to identify explicit and implicit information, use headings to find relevant sections, skim and scan to find areas of interest   EA 12-5 thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments   * 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 (ACELR009)   EN 12-5 thinks imaginatively, creatively, interpretively, analytically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments   * understand, assess and appreciate how different language features, text structures and stylistic choices can be used to represent different perspectives and attitudes   ES12-7 represents own ideas in critical, interpretive and imaginative texts   * explore literary and multimodal texts that represent ideas through imaginative and expressive forms * critique a variety of texts and consider how language forms and features are selected and used to convey meaning | Session 4 - The Style, Structure and Language of the Novel  (**Resource 4a,** **Resource 4b and Resource 4c**)  Students explore how the representation of experiences is shaped by the structure of the novel considering the following:   * Why does Doerr challenge the reader with the a-chronological structure of the novel? * What is the effect of the interweaving of the parallel narratives of the main characters? * What is the significance of Doerr’s counterpointing of the parallel narratives of the two main characters?   A table is attached **(Resource 4a)** which outlines the a-chronological structure of the novel to enable students to view the chapters within a more linear understanding of events.  Student activity:  Students use the table (**Resource 4a**) to construct a time-line on which they plot salient events and experiences of the characters, as they read.  Student activity:  From the list of structural features outlined in **(Resource 4b)**, students complete **(Resource 4c)** in order to identify how Doerr has used or subverted conventional structural form.   * At the completion of the table students write a 200 word reflection on how these features shape human experience in the novel.   The Language of the Novel:  When using **Resource 4d** and **4e,** teachers can identify, describe, analyse and evaluate the language and style in the text, in relation to the Human Experience focus.  The language and style of the novel aligns with its ideas, themes and structure. The salient feature of Doerr’s use of language is linked to the idea of story-telling **(Resource 4d)** The accomplished story-teller is richly imaginative, employing language in an evocative and engaging manner through both the omniscient and focalised narration. Students should consider that although the story is told through an omniscient narrator, specific characters are occasionally used as focalised narrators, for example, Major von Rumpel.  Students should also analyse and evaluate Doerr’s use of, and effect of, a range of language and rhetorical devices such as figurative language, cumulative adjectives, hyperbole, the juxtaposition of long and truncated sentences; and symbolism and motif (**Resource 6**,teacher notes gives more detailed information about symbolism in the text).   * Teachers may need to explicitly teach some of the language devices employed in the novel based on the outcome of the assessment for learning diagnostic quiz delivered at the beginning of the teaching of the module for this purpose, as well as anecdotal evidence of students’ understanding.   Student activity:  Students read the chapter “The Fort of La Cite” (page 201 – 203)   * With a partner, students use the sample language analysis table resource **(Resource 4d)** to annotate, and discuss the use of the particular language devices in that chapter.   Students/teacher choose a chapter/s to identify and analyse language and rhetorical devices using **(Resource 4e)**. **Resource 4d** can be used as a model. | Students demonstrate their understanding of the conventional structure of a novel and how and why All The Light We Cannot See subverts the conventions.  Using the provided scaffold and model students are able to analyse a chapter or chapters demonstrating their knowledge and understanding of the range of language devices used in the novel.  Students work collaboratively to identify and analyse the effect of the language features and devices in the novel.  Teachers are able to observe that students can articulate, through discussion and in writing, how particular uses of language build important ideas and themes in the novel. |
| EA12-5 thinks imaginatively, creatively, interpretively, analytically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments   * 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 * critically evaluate own and others' arguments, justifications, evidence and points of view (ACELR064)   EN12-5 thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments   * appreciate the value of thinking about texts in different way * use the information and ideas gathered from a range of texts to present perspectives in analytical, expressive and imaginative ways   ES12-7 represents own ideas in critical, interpretive and imaginative texts   * explore ideas and perspectives in a range of increasingly complex texts in a variety of forms and media, including written, oral and multimodal texts, in order to develop their own ideas and interpretations * explore ideas and perspectives in a range of increasingly complex texts in a variety of forms and media, including written, oral and multimodal texts, in order to develop their own ideas and interpretations   EA12-6 investigates and evaluates the relationships between texts   * 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 (ACELR057) * 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   EN 12-6 investigates and explains the relationships between texts   * understand and explain the purposes of [intertextuality](javascript:void(0);) * analyse and evaluate [text structures](javascript:void(0);) and [language features](javascript:void(0);) of [literary texts](javascript:void(0);) and make relevant thematic and intertextual connections with other texts   ES12-8 understands and explains the relationships between texts   * use a range of strategies to synthesise ideas and information from several texts * analyse text structures and language features of literary texts and make relevant connections with other texts   EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   * 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 (ACEEN040) * develop a creative, informed and sustained interpretation of texts supported by close textual analysis (ACELR062)   EN12-1 independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   * explain how and why texts influence and position readers and viewers(ACEEN040) * develop creative, informed and sustained interpretations of texts supported by close textual analysis(ACELR062)   ES12-2 identifies, uses and assesses strategies to comprehend increasingly complex and sustained written, spoken, visual, multimodal and digital texts that have been composed for different purposes and contexts   * write for a range of purposes, for example personal communication or social action, to demonstrate knowledge and understanding, using language appropriate to [audience](javascript:void(0);), [purpose](javascript:void(0);) and [context](javascript:void(0);) * Recognise and use evaluative language, for example [emotive language](javascript:void(0);) and [modality](javascript:void(0);) for particular purposes | Session 5 - The Significance of Intertextuality  Intertextuality is an important structural and language device in the novel and students need to understand what it is and how it is used to make meaning.  Teachers may use **(Resource 5a)** as a starting point to inform their thinking about the function of intertextuality. (**Resource 5b)** offers student activities around suggested related texts which will assist them in developing an understanding of intertextuality.  Standard and Studies students may approach this aspect of the novel from the general understanding that intertextuality means the simple referencing of one text within another. They explore how the narrative and/or ideas of one text informs, reflects or challenges the narrative and/or ideas of the other. Students reflect that through intertextuality “representation of human experience” is a complex of many fictional and non-fictional references.  “Intertextuality is a literary device that creates an ‘interrelationship between texts” and generates related understanding in separate works. .. These references are made to influence the reader and add layers of depth to a text, based on the readers’ prior knowledge and understanding [BASIC KNOWLEDGE 101](http://www.basicknowledge101.com/) It denotes the way in which texts create meaning through the use of other texts.” **(Resources 5a, 5b)**  They may consider Intertextuality as making connections between stories  Below is an example of intertextuality  On page 52 in the chapter “Sea of Flames”, Dr Geffard.offers Laurette a metaphoric representation of intertextuality, “You know how diamonds – how all crystals – grow, Laurette? By adding microscopic layers, a few thousand atoms every month, each atop the next. Millennia after millennia. That’s how stories accumulate too. All the old stones accumulate stories. That little rock you’re so curious about may have seen Alaric sack Rome: it may have glittered in the eyes of Pharaohs. Scythian queens might have danced all night wearing it. Wars might have been fought over it.”  Advanced students will find the critical theory in **Resource 5a** and **Resource 5b** useful as a starting point in developing ideas about Doerr’s use of other novels and texts in a more sophisticated way.  “Julia Kristeva’s work on intertextuality refers to “texts in terms of two axes: a horizontal axis connecting the author and reader of the text, and a vertical axis, which connects the text to other texts (Chandler pg 1) Uniting these two axes are shared codes: every text and every reading depends on prior codes. Kristeva declared that ‘every text is from the outset under the jurisdiction of other discourses which impose a universe on it.’” **(Resource 5a)**  They may consider the idea of intertextuality as “aggregates of historical precedents”. That All The Light We Cannot See uses texts to echo past stories and the voices of their authors as ”aggregates”. They are “worlds colliding” (page 392). They are the voices of human experience, “museums within museums”.  Students are to complete the research and activity in **Resource 5b**  Related Text:  Students read and listen to American Pie by Don Mclean **(Resource 5c**) and complete the attached activities.  Epigraphs as a contextual, intertextual and structural device  Students read the article and speech from which the epigraphs are extracted as examples of short texts which provide [“rich opportunities to further explore representations of human experiences illuminated in (the text).”](https://syllabus.nesa.nsw.edu.au/assets/global/files/english-stage-6-prescriptions-2019-2023.pdf)  Students and teachers explore the language and themes within the original article and speech and how connections can be made with the ideas in the novel.   * Philip Beck extract from [“The Burning of Saint Malo,](http://www.ihr.org/jhr/v02/v02p301_Beck.html) (Institute for Historical Review www.ihr.org). * Joseph Goebbels ([extract from speech 18th August 1933](http://research.calvin.edu/german-propaganda-archive/goeb56.htm))   Student Activity:  Students compose an extended response to one of the following questions :   * The epigraphs are an important element of the novel’s intertextuality. Making close reference to the novel, and to the epigraphs, explain the purpose of the epigraphs (and the complete article and speech) in making meaning in the novel. * Making close reference to the novel and to the epigraphs, explain how the epigraphs (and the complete article & speech) inform the reading of the novel and deepen our understanding of how texts represent individual and collective human experiences?   English Studies teachers should scaffold this task, to suit their students.  Student activity on Intertextual devices:  As a whole class read and discuss page 392 in the chapter “Voice”.  This is the moment when Werner realises he must escape the hotel basement and save Marie-Laure. He has already saved her by not revealing where the radio is.  In a 1-2 page written response answer the following questions:  Standard and Studies:  What impact do the Jules Verne references in this chapter have on Werner and the reader? Why does Doerr repeat the same quote from Twenty Thousand Leagues Under the Sea?  Advanced:  How well does Julia Kristeva’s idea of the “two axis” of intertextuality inform our understanding of the use of intertextuality in this chapter? | Students explore the use of epigraphs as a contextual, intertextual and literary device.  Students demonstrate their understanding of the function of an epigraph in an extended written response.  Students demonstrate their developing understanding of the function of intertextuality within the novel through class discussion and written response.  Students explore the use of epigraphs as a contextual, intertextual and literary device.  Students demonstrate their understanding of the function of an epigraph in an extended written response.  Students demonstrate their developing understanding of the function of intertextuality within the novel through class discussion and written response.  Students show an understanding of what intertextuality means and are able to express how it is an important aspect of the narrative. |
| EA12-7 evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued   * appreciate, analyse and speculate about the power of language to represent personal and public worlds for critical reflection and pleasure (ACELR038) * evaluate and select language forms, features and structures of texts to represent diverse human experience, universal themes and social, cultural and historical contexts   EN12-7 explains and evaluates the diverse ways texts can represent personal and public worlds   * analyse and assess the diverse ways in which creative and critical texts can represent human experience, universal themes and social contexts * analyse and assess the impact of language and structural choices on shaping own and others’ perspectives (ACEEN028)   ES12-9 identifies and explores ideas, values, points of view and attitudes expressed in texts, and explains ways in which texts may influence, engage and persuade different audiences   * appreciate the power of language used in a variety of texts to convey ideas, values and attitudes and how it can be used to influence and engage an audience * discuss the use of narrative and other techniques in literary texts to represent ideas, values attitudes or points of view, for example characterisation and dialogue in novels and films, avatars in multiplayer video games and first person narrator (ACEEE035)   EA12-5 thinks imaginatively, creatively, interpretively, analytically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments   * 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 (ACELR009)   EN12-5 thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments   * understand, assess and appreciate how different language features, text structures and stylistic choices can be used to represent different perspectives and attitudes * assess the effects of rhetorical devices, for example emphasis, emotive language and imagery in the construction of argument (ACEEN025)   ES12-7 represents own ideas in critical, interpretive and imaginative texts   * understand the purpose, and use, of a range of common cohesive links at sentence, paragraph and whole-text level, for example referencing, lexical chains and conjunctions * select text structures, language and visual features to communicate and effectively represent ideas (ACEEE26) * use a widening range of persuasive, visual and literary techniques to effectively engage audiences in a range of modes, media and contexts (ACEEE025) * EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure * 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 * develop a creative, informed and sustained interpretation of texts supported by close textual analysis (ACELR062)   EN12-1 independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   * compose considered and well-crafted personal responses to texts and critically consider the responses of others * apply and articulate criteria used to evaluate a text or its ideas * develop creative, informed and sustained interpretations of texts supported by close textual analysis (ACELR062)   ES12-2 identifies, uses and assesses strategies to comprehend increasingly complex and sustained written, spoken, visual, multimodal and digital texts that have been composed for different purposes and contexts   * write for a range of purposes, for example personal communication or social action, to demonstrate knowledge and understanding, using language appropriate to [audience](javascript:void(0);), [purpose](javascript:void(0);) and [context](javascript:void(0);) * use writing as a tool to identify issues and generate new ideas | Session 6 - The use of Symbolism & Motif  A sequence of lessons on Symbolism and Motif in the novel.  Symbolism and motif are important language devices employed by Doerr throughout the novel to create patterns of shared meaning and give significance to our experience. For example, the Sea of Flames is a complex symbol representing human greed. Through the symbolism of the Sea of Flames the reader comes to recognise the “inconsistencies and paradoxes” in human experience.  Sometimes, examples of motif are mistakenly identified as examples of symbols.   * Symbols are images, ideas, sounds or words that represent something else and help to understand an idea or a thing. * Motifs are images, ideas, sounds or words that help to explain the central idea of a literary work i.e. theme. * A symbol may appear once or twice in a literary work, whereas a motif is a recurring element.   In their exploration of the literary devices within the text students should be encouraged to discern and evaluate the difference between the function of symbols and motifs and to be able to recognize, identify and analyse them in terms of their general function and their specific function within this novel.  Identification and analysis of several examples of symbolism and motif has been provided below. Students should use **Resources 6a, 6b, 6c and 6d** to expand on this thinking and to undertake their own exploration of symbolism and motif.  Detailed analysis of the symbols and motifs in the novel can be found in **Resource 6**. Teachers should use this information to inform their teaching of this salient language feature and to assist students to complete the following activity.  FINALISING THE UNIT  Students will revisit the individual and collective identity through the elements of conflict and the power of storytelling. A Venn Diagram and Jigsaw can be used to support their learning. Teachers can separate students into 4 groups: Group A- Conflict and the individual identity. Group B- Conflict and the collective identity. Group C- The power of storytelling and the individual identity. Group D: The power of storytelling and the collective identity. Students will revise their learning in their groups and create a diagram with quotes and examples from the text that signifies their ideas and topics. Students will be paced in new groups where they can share their knowledge in the new groups as the ‘experts’. Finally each member will come back to their original group and share all their knowledge gained from their other group. This should give the teacher a clear indication of any gaps in their learning as they would be facilitating their discussions and guiding them as they move around the room. This then can give the teachers an opportunity to develop revision for their examinations.  Use of The Hexagon Task:  (See section on symbolism & motif and related **Resources 6a, 6b, 6c, and 6d**. These resources may be used throughout the teaching and learning cycle of the module.)  Students complete the hexagon taskas they read. This is an effective way to note down significant references to specific symbols/motifs that bring meaning to the novel. Each hexagon should have a quote or thought/discussion point that comes from reading or talking about the novel. Students can cut out and rearrange the hexagons placing them in proximity to the key idea based on most relevant or meaningful. Blank hexagon templates may be used to analyse any ideas within the novel.  Student activity:  Teachers deliver a summary and reflective activity on the key ideas like Conflict and the Experience of reading.  Through a Jigsaw students can share their expertise developed through the module on the key ideas taught.  Summative Student activity –A mandatory portfolio item for standard and advance only.  At the conclusion of the study of the module students compose the following essay:  Stories often focus on the experience of individuals; however the experiences that individuals collectively share can be just as significant.  To what extent is this statement true of the novel All The Light You Cannot See and at least one piece of related material?  A Studies class might unpack this question, identify four main points they could use to respond to this question, then develop paragraphs using the Peel/Steel/Petel structure of choice in their school’s context. | Using the provided scaffold and model, students are able to analyse a chapter or chapters demonstrating their knowledge and understanding of the range of language devices used in the novel  Students work collaboratively to identify and analyse the effect of the language features and devices in the novel.  Using the Hexagon Templates, students demonstrate a more complex understanding of how symbols and motifs create patterns within the text and add significance and depth to our reading.  Students create a Jigsaw in one section of one idea guided by the teacher. This is to establish and share student expertise in the class from the module on the key ideas.  Students demonstrate their understanding of the core ideas of the module in an extended written response which also reflects their understanding of how these core ideas are represented in the novel and in other related texts.  Students create mind maps and a Venn diagram from their Jigsaw activity that show their knowledge of the collective and individual identities in the texts. |

Reflection and evaluation