CONTENTS

Editorial
Stewart Riddle ....................................................................................................................... 2

Tributes to Nea Stewart-Dore .......................................................................................... 2

Resources: Literacy Through Reading
The ERICA Model
Nea Stewart-Dore ................................................................................................................. 5

Writing English Units using the I-PLAN (formerly ERICA) Model
Patsy Norton ........................................................................................................................20

ETAQ Patron’s message
Professor Catherine Beavis ...............................................................................................43

President’s report 2014
Fiona Laing ..........................................................................................................................44

Secretary’s Report
Bronwyn Darben ................................................................................................................47

About suffering: Some suggestions for teaching W.H. Auden’s poem
Musee des Beaux Arts – Part 2
Garry Collins .......................................................................................................................54

Year 9 Unit Australian Identity –
Home and Away: A broadening world
Benjamin Parr ......................................................................................................................60
This special issue of *Words’Worth* is in tribute to the late Nea Stewart-Dore, who passed away in June last year. Nea’s work in literacy education had an enormous impact on teachers and teaching in Australia and internationally. She was much-loved and respected. As well as her lasting impression on English and literacy in Australia, Nea worked tirelessly for the International Reading Association and Rotary International. While I never had the pleasure of personally meeting Nea, I am very familiar with using Three Level Guides and the ERICA model in my own classroom teaching.

It was a real pleasure putting this issue together. As well as the following tributes, we have the great honour of being able to reprint Nea’s 1983 article from *English in Australia* on the ERICA model. It is a fantastic resource and a great privilege to share it here. This is followed by Patsy Norton’s piece on using the updated model of I-PLAN in English classrooms. We also have a great range of unit plans, teaching resources and other papers that connect to the theme of *Writing and Reading to Learn*. Also in this issue are copies of the President’s Address and Secretary’s Report, which were presented at ETAQ’s AGM which was followed by our very successful first seminar for 2015, *Getting Reading Right*.

Please note that the June issue of ALEA’s *Literacy Learning: the Middle Years* will also be in tribute to Nea Stewart-Dore. Thanks so much for taking some time to read through this issue, as I’m sure you’ll agree with me that it’s chock-a-block full of great contributions once again!

Stewart Riddle
University of Southern Queensland

TRIBUTES TO NEA STEWART-DORE

Ever used a Three Level Guide? Advance Organizers? Structured Overviews? The literacy education landscape in Queensland owes much to the work of Nea Stewart-Dore. Her book (co-written with Bert Morris) *Learning to learn from text: effective reading in the content areas*, still sits on my bookshelf, underlined and highlighted throughout. She was one of the earliest champions of the motto, every teacher is a teacher of reading. I learnt so much from her writing, and her work on reading pedagogy, and from her warm and generous collegial spirit.

Dr Eileen Honan,
University of Queensland

*Nea Stewart-Dore. Photograph source: www.alea.edu.au*
Nea Stewart-Dore was extremely generous in her support of literacy educators nationally and internationally. I was one of those who benefitted from her support, from our first meeting in the late 1980s when I was a postgraduate student, through the ensuing 25 years as our lives continued to criss-cross. When I recently edited a special issue of *Literacy Learning: the Middle Years* in Nea’s honour (to be published in June 2015), it became obvious that Nea had been friend, colleague, teacher and mentor to many journal readers and many members of the Australian Literacy Educators’ Association. She also played a significant role in the thinking and practice of other readers, including those who had not had the opportunity to meet her in person. I imagine that this is probably also true for many readers of *Words’Worth*. Nea’s passion for content area reading – or curriculum literacies, as we tend to say today – is still relevant, especially now that literacy is clearly identified as a general capability in the Australian Curriculum. Nea’s legacy provides us with the inspiration to make a difference for students’ literacy learning across all areas of the curriculum.

Associate Professor Robyn Henderson,
University of Southern Queensland
Editor of *Literacy Learning: the Middle Years*

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The late Dr Nea Stewart-Dore was, and is, one of my literacy gurus. I first met her in Mackay in the early 1990s at a CQU Winter Lecture series and then I later met her in Rockhampton at CQU. However, I was first trained (as so many of us were then in EQ schools) over two days to use her and Bert Morris’ *Learning to Learn through Reading* (LTLTR) program, which was based on the *Effective Reading in the Content Areas* (ERICA) model. I loved this practical two day professional learning workshop in 1987 at Kalkadoon SHS in Mount Isa and I used her graphic outlines, vocabulary, cloze and Three Level Guide exercises in every Junior English, History and Geography and Senior Modern History, Geography and English unit that I taught over 20 years at Whitsunday Anglican School (Mackay), Rockhampton Grammar School and The Southport School. Furthermore, I taught all of my QUT secondary English (and History) curriculum studies students how to use Three Level Guides when I was teaching for five years with the equally brilliant Dr Anita Jetnikoff.

In my current role as an independent literacy consultant working with 40 schools all over the state from Mount Isa, Thursday Island to the Gold Coast, it is gratifying to see so many teachers still using several LTLTR/ERICA strategies, especially Three Level Guides. In fact, Three Level Guides are making somewhat of a resurgence. It is also excellent to see so many of Nea Stewart-Dore’s strategies embedded in the EQ Curriculum to Classroom (C2C) English units.

I highly recommend Bert Morris and Nea Stewart-Dore’s 1984 book: *Learning to Learn from Text: Effective Reading in the Content Areas*. I am sure there will be copies in the teacher reference section of your library. This stuff works.

It was great to see so many Queensland primary and secondary English teachers, especially from Mackay, who represented AATE and ALEA, produce in 2002 the Department of Education, Science and Training website www.myread.org. It uses Nea’s Three Level Guide reading comprehension strategy. Please do have a look at the My Read website.

In light of the fact that so much of the NAPLAN and Year 12 QCS Test Short Response and Multiple Choice sub-test questions test inferring and deducing, I strongly recommend that you use one full lesson Three Level Guide in every unit you teach. When combined with another 30 year old strategy, Professor Taffy Raphael’s Question-Answer Relationships (QAR), Three Level Guides are excellent for teaching at least 13 of the 49 Common Curriculum Elements (CCEs). They set our students up for reading success.

Nea made an outstanding contribution to the professional learning of so many Queensland primary and secondary English and literacy teachers.

Matthew Rigby, Literacy consultant, Go Grammar Consulting Brisbane
TRIBUTES TO NEA STEWART-DORE

I have fond memories of sitting with my mother and Nea having cups of tea from the silver teapot, consuming homemade biscuits and reminiscing about their childhoods in Gippsland, Victoria. The reason they were sitting in the same room was through my English teaching connections with Nea.

I remember working at James Nash SHS in Gympie in the mid-eighties and I was told that I would attend workshops on Learning to Learn Through Reading. I dutifully attended only to find out that Bert Morris and Nea were presenting workshops around the State. I was so impressed with the content that I wrote and published many units in history and English using the methodology: units that are as effective now as the day they were written. The lesson, good practice doesn’t age, it just needs to be recontextualised for the audience.

Later on, I presented at an ETAQ State Conference with Sam Power only to find that Nea was in the audience. She came up after we presented making comment and being so positive: “I am going to find your mother at Emu Park and tell her what a good job you have done.” Mum ran the local pharmacy at Emu Park so she wasn’t hard to find. This visit led to a lasting bond after they discovered that they had a lot in common; cups of tea were very much on the agenda. I would visit Nea each time I went home to see the folks. Up there on her hill in Emu Park overlooking the sea we would philosophise about all things English.

Last time I spoke with Nea she was extremely positive about the future of English and her work at Capricornia University. We had just concluded my Dad’s funeral and she commented on the fleeting sound of the bagpipes across the valley in Emu Park as we led him off in the hearse to the sound of Auld Lang Syne.

Nea had a lifetime of influence on young teachers. Those graphic organisers have helped many a young teacher and many students. I speak on behalf of the late Sam Power when I say Sam was overwhelmed with Nea’s generosity of spirit and her willingness to help young teachers. This is what ETAQ has always been about. Nea embodied the spirit of sharing is caring and I still have the notes she would write after we presented as young fillies at ETAQ.

Nea would always track us down and ensure we completed our masters, completed our write-ups for Words’Worth and took time to smell the roses. Yes Nea, Sam has gone, my parents have gone but Emu Park still looks the same and I still call it home. Vale Nea Stewart-Dore.

Heather Fraser,
President ETAQ Townsville Branch
RESOURCES

LITERACY THROUGH READING

THE ERICA MODEL

Article originally appeared in English in Australia, volume 63, pp. i – xvi, March 1983. Republished with permission.

In this issue of Resources Nea Stewart-Dore presents a detailed teaching model which has been designed to develop Effective Reading in Content Areas (ERICA) across the secondary curriculum. She demonstrates how ERICA strategies may be applied to the class novel, using I Am David by Ann Holm, and Run For Your Life by David Line as examples. In each case the model has been adapted to suit a particular teacher and class.

This article was originally prepared to accompany the Practical Workshop on the ERICA Model which was presented in Brisbane. The ERICA Model was developed at Brisbane College of Advanced Education (Kelvin Grove Campus) by Bert Morris and Nea Stewart-Dore.

The Resources section of English in Australia focuses directly on the English classroom. It provides ideas which teachers might find useful within their teaching program.

The ideas do not represent model lessons. They are resources to be experimented with or reinterpreted according to each teacher's own theory of learning and their understanding of their students.

Introduction

At the conclusion of a recent English faculty seminar on process strategies to develop effective reading in the context of teaching the class novel, one teacher reacted strongly:

If you focus on process strategies in reading, you're likely to destroy response to literature.

The remark prompted lively debate about the nature of both reading process and reading response. Are the two aspects of reading mutually exclusive? I believe that to argue a distinction suggests that response is a post hoc reaction to what has been said. While response to literature may include such an outcome, it is far more than that. It involves, at least, the active engagement of the reader in the context of situation that the author has created. It involves further, the meshing of numerous variables, some of which are shown in Figure 1.
LITERACY THROUGH READING — THE ERICA MODEL

Resources
This presentation is concerned with introducing a teaching model for effective reading which helps to unravel the complexities of the web in Figure 1. It seeks to provide English teachers with a number of strategies which can be used systematically to enhance students’ capacities to apprehend aspects of literary text and to foster responsive reading.

It seeks to help students to engage in and commit themselves to text. It presents reading as a continuing linguistic, cognitive and affective interaction with and response to text, in this instance, specifically the class novel. The focus on process strategies offers one perspective on how we might achieve literacy through reading and thus heighten students’ response to it.

Design of the ERICA Model
The ERICA model is simple, comprising four stages (See figure 2)

![Diagram of the ERICA Model]

Figure 2 (Morris and Stewart-Dore, 1981)

Within each stage, numerous teaching/learning strategies are employed to promote effective reading for various purposes. Thus, each stage of the model can be elaborated to display the principles which inform particular strategies themselves. For example:
Stage 1: Preparing for Reading

In the case of preparing to read narrative text, other components may be added, as shown in Figure 4.

While the ERICA model focuses on reading, it is more comprehensively an integrated language-using framework for learning. In all stages of its use, students are prompted to read, to talk about and think through ideas, to clarify, review, refine, record and justify them, orally and in writing and in various forms for different purposes.
Stage 2: Thinking Through Information
This stage requires students to read, think about and respond to statements and to justify their responses in small group discussion by re-searching the text for evidence of relationships between ideas and by drawing on their understanding and knowledge of real world situations to make meaning. Stage 2 is diagrammed accordingly.

![THINKING THROUGH INFORMATION](image)

Cloze exercises are designed to promote students’ use of efficient semantic and syntactic cueing systems to construct meaning for themselves. Cloze exercises provide experience in using anaphoric (backward) and cataphoric (forward) referencing techniques and they are constructed using passages which warrant close scrutiny and negotiation of meaning through discussion. Three level guides focus on a variety of comprehending processes.

Stage 3: Extracting and Organising Information
Here attention is directed towards helping students to sort out related ideas and to organise them in meaningful ways. Several strategies are offered depending on the nature of the text and the purpose for which information is intended to be used. Translated into the context of teaching the class novel, a diagram of this stage might look like this.

![EXTRACTING AND ORGANISING INFORMATION](image)

Skeleton outlines in preparation for extended writing, cartooning to exemplify figurative language, and sequenced drawing or diagramming of events may be useful at this stage.
Stage 4: Translating Information

Stage 4 in the ERICA model is known as Translating Information. It aims to encourage students to assume a role in relation to the text read, to explore the possibilities of a context, to choose a form of writing appropriate to a specific purpose and target audience, and to practise the craft of authoring and publishing their writing. Translating information is predicated on the belief that cohesive, sustained text is produced as a consequence of extensive experience in writing for real purposes and through negotiation of meaning by drafting, reviewing, redrafting etc., and in the process, by exploring the possibilities of language options to satisfy a communicative need.

While individual strategies in the ERICA model may not be new to many teachers, structured as they are into a set of procedures from which teacher may choose according to their curriculum objectives, they embrace a wide range of techniques to foster language development and proficiency. If the reading component of English courses aims to promote literacy attainment, the inclusion of at least some of the strategies mentioned prove useful in teaching the class novel. Certainly teachers and students who have used the strategies attest to their value in achieving such objectives.
Selected ERICA Strategies Applied to the Class Novel
I Am David: Ann Holm (Year 8)

Stage 1. PREPARING FOR READING

A. Contextualising the Novel

Contextual elements include the following:

(i) Geographical Context

Using a map of Europe, have students discuss and locate Eastern Bloc countries and Salonika. Discuss physical features and political boundaries. Since geographical location of the concentration camp has to be inferred from the text, prepare students to search for clues in relation to the map and the text as to its possible location. Students might prepare a map of Europe on which to track David’s flight to freedom as an ongoing activity while reading.

(ii) Politico-historical Context

a. Class lesson(s), perhaps in conjunction with History or Social Studies topics, on post World War II political upheavals in Europe are suggested. These should aim to introduce students to concepts such as political imprisonment and refugeeism. Current events which exemplify these as humanitarian concerns are worthwhile starting points for discussion e.g. Poland, Middle East, Vietnam. A brief outline of post-war European events might be displayed as a time line.

b. Brainstorm to produce a list of words associated with the reasons for people fleeing from their birthplace to other countries, Categorise listed words to construct a concept map. (See over page
(iii) Personal Context of Situation

Role Play
Provide students with a context of situation (refer below) in which they work in small groups to discuss and solve in role, problems such as the following:
Who are you? How do you feel? Who are you with? Where are you? Why must you ‘get away tonight’? Who told you how to escape? Where are you likely to be escaping to?

Context of Situation (adapted from text)
You are lying still in the darkness, listening to the low muttering. But the distant noises are meaningless and you pay no attention to what is being said. You concentrate on remembering what the man had said. “You must get away tonight. Stay awake so you’re ready just before the guard’s changed. I’ll strike a match. That’s to tell you the power’s off. You’ll have half a minute to climb over”

B. Previewing the Novel

(i) Blurb survey. Have students read the blurb and make predictions about the nature of the story and its possible development. Explore notions of “them”, concentration camps, fear and mistrust, etc.

(ii) Discuss students’ experience of other escape stories, noting similarities and differences between them as possible frameworks for the structure of I Am David.

(iii) Begin a class catalogue of newspaper items, articles and stories about political freedom, refugeeism etc for comparative reference.

C. Reading the Novel
A complete read is recommended before further work is attempted.
Stage 2. THINKING THROUGH INFORMATION

Three Level Guide

Reference: pp 25 –26 “For a long time......free as long as he could remain so.”

Content Objective: to understand David’s concept of being free.

Process Objectives: to make inferences and draw conclusions from the text.

Affective Objective: to appreciate David’s notion of a free spirit and master of his own fate.

Procedure
a. Students re-read the selected passage
b. Individually, students read the statements at each of three levels and respond according to the instructions for each.
c. Students compare responses in pairs, then in groups of 4-6 to reach a consensus of opinion
d. Review responses with the whole class.

LEVEL 1. Place a tick beside those statements that the author makes in the passage. The wording may be different, but the meaning should be the same.

1. David was overawed by the beautiful scenery.
2. David knew there was water nearby because the grass was lush.
3. David was caked in dirt, had matted hair and smelt.
4. David didn’t recognise himself once he was clean.

LEVEL 2. Tick those statements which you think the author might have meant by what she wrote.

1. Time and safety were uppermost in David’s mind.
2. David wasn’t confident about trying new experiences.
3. To get rid of bad memories, David had to take positive action.
4. David’s wash symbolised freedom.
5. It was up to David as to whether or not he stayed free.

LEVEL 3. Tick those statements with which you think the author would agree.

1. Cleanliness is next to godliness.
2. Freedom is being your own master.
3. Where there’s a will there’s a way.
4. You are what you believe yourself to be.
Stage 3. EXTRACTING AND ORGANISING INFORMATION

(i) David felt that he didn't know enough to be able to stay free, but when he added up all his attributes and skills, he was quite surprised at how much he had in his favour.

List his attributes/skills by completing the chart below. (pp 30-31).

<table>
<thead>
<tr>
<th>PHYSICAL FEATURES</th>
<th>KNOWLEDGE OF THEM</th>
<th>LANGUAGE SKILL</th>
</tr>
</thead>
</table>

(ii) Despite the things David knew, there were a lot of things he didn't know about.

a. Make a list of things David didn't know about.

b. Beside each point, explain in your own words why a knowledge of these things would have been helpful to him (refer pp 31-32).

<table>
<thead>
<tr>
<th>UNKNOWNS</th>
<th>WHY KNOWLEDGE WOULD HAVE BEEN HELPFUL</th>
</tr>
</thead>
</table>

(iii) David ‘hit’ on the idea of the circus story after having seen a poster on a wall. What might the poster have looked like?

We’re not told the details of David’s circus story, so why not help him put a convincing story together in case he needs to try it out again?

a. Pool what you know about life in a circus on the road.

b. List your ideas.

c. Organise your ideas into categories under headings, e.g.

   CIRCUS COMPANY | HOW YOU CAME TO BE IN A CIRCUS | LIFE UNDER THE BIG TOP
   TRAVEL ITINERARY | CIRCUS ACTS/PROGRAM | YOUR JOB

d. Use your lists to help you write a group story in the form of a letter to David, just in case he needs your advice about life in a circus.
Stage 4: TRANSFORMING INFORMATION

(i) The story of David’s flight to freedom is told from his point of view. Put yourself in his shoes, and imagine that during your trek, you kept a diary.

Your diary is a means of recording what you saw, what you did and how you felt about what was happening to you. Because you were “on the run” you wouldn’t have had time probably, to make an entry every day.

Reflect on what you might have written in such a diary. Make some entries about those events and feelings you felt strongly about.

(ii) “The man” who helped David escape had his reasons for wanting David to be re-united with his mother. He took a grave risk in helping David.

In pairs, talk about why he might have wanted David to escape. Make a list of your reasons.

Now assume roles: one as “the man”, the other as a newspaper reporter. Decide where and where you have met, and under what circumstances. Together plan and write the introduction to a SCOOP newspaper report which gives a short background to your meeting and to the events that led up to David’s escape.

When you are satisfied with you introduction, talk about the kinds of questions a reporter might ask “the man”, and his likely responses. Tape record your discussion.

Play back your tape. Are you satisfied with your questions and answers? If so, use the tape to work out what parts you’ll put into a newspaper lead story.

Draft your newspaper story, and review it carefully. Add, delete or reorganise any information as necessary. Edit your writing for mechanical slips.

Decide on an eye catching, newspaper-selling headline to announce your SCOOP. Write up your story in the manner of a newspaper front-page spread. Add a drawing or a photograph to accompany it.

Conduct a class discussion about your story.

(iii) David’s mother must have despaired of ever seeing her son again. Often, when relatives are re-united after a long separation, they make newspaper headlines, and sometimes, they tell their story to magazines. Recount what she might have told a popular magazine reporter.

Remember to include how she felt about her separation from David, her association with “the man” and the long years of anguish not knowing whether or not she’d see David again.

Compare your magazine story with those of others in your class. In what ways are they similar or different?
Run For Your Life: David Line (Year 8)

Stage 1. PREPARING FOR READING

A. Predicting the Story

Process Objective: To reinforce the concept that reading for meaning involves predicting and confirming/disconfirming hypotheses on the basis of prior knowledge, and semantic and syntactic information in print.

Skill and Content Objectives: Through group writing, to develop expressive and imaginative functions of language involved in completing a story scenario.

1. In small discussion groups, talk about the instruction: RUN FOR YOUR LIFE!

Here are some ideas to get you started:
Who gave you the instruction?
Is it to you alone, or to you and another person? Who?
Why was the instruction given? Fill out the details of what happened before you received the instruction.
How did you get the message? By ‘phone, “along the grapevine” in a coded note.
Where will you go? the coast, bush, city?
How will you run? Literally on your feet, by bicycle, bus, train? Cars and motorcycles are outlawed!
What’s going to happen if you DON’T run for your life?
When you have finished TALKING about the possibilities, DECIDE ON A STORY OUTLINE which answers the questions listed above.
WRITE down your story outline as a series of HEADINGS to show the main ideas and story events. (A group scribe could do this.)
SHARE your story outline with the rest of the class. How different are the stories. Does a pattern of story features emerge? Why might this be so?

2. Here’s a story about you! Read it carefully to find out what happened to you.

Background: Your nickname is Soldier and your friend is known as Woolcott. Earlier today, you visited the local police station together. Outside the station, you angrily said to Woolcott: “You told me to tell the police and I told them. That’s the end of it.”
Now it’s evening, and The Telegraph headline reads:

**POLICE PLEA: SOLDIER, WHERE ARE YOU?**

Late today police issued a plea for a young lad, known only to them as “Soldier” to contact them urgently.

Chief Inspector Di Ligant said it was of the utmost importance to police enquiries into a suspected murder that Soldier make contact.

Speaking at an emergency press conference, Di Lagant said: Soldier has nothing to fear. We will give him protection and a guarantee that no charges will be laid against him.

Police were reluctant to give details about why they wanted to interview Soldier.

Reliable sources claim that he had earlier reported a murder. He refused to give the victim’s name or the location of the crime.

To our questions, Di Ligant repeatedly said: No comment.

Soldier, who are you? Where are you? Is this just an elaborate hoax? This newspaper will unearth the story of your claim.

You gaze in horror at the story and the events of the day come flashing back.

You’d gone into the police station:

“I want to report a murder,” you’d said

“You want to do what?” asked the desk sergeant.

“Report a murder.”

“Where?”

“I don’t know where,” you’d replied

“Who’s been murdered?”

“Nobody yet,” you’d said.

And as you’d walked out to meet Woolcott, you’d felt, well foolish. They obviously didn’t believe that you’d........

In discussion groups, explore the possibilities of what made you report a murder that hasn’t happened. How does the newspaper report differ from what you KNOW to have happened?

Role play the day’s events, including your discovery that you’d made headline news.

What will you do now?

**B. Exploring the Novel**

Flip through the novel to answer these questions.

1. What’s the author’s name? .......................................................... 
2. Which company published this edition of the novel? .................
3. How did you discover the answer to question 2? ....................... 
4. A television film based on this story has been made. What is the title of this film? 
5. Read what the “blurb” says about this story. Where did you find the ‘blurb’? 
6. How many chapters are in this novel? ....................................... 
7. Describe exactly what you did to find out the answer to question 6.... 
8. In what year was this novel first published?
9. List the authors and titles of three other novels published by the same publisher as *Run For Your Life*.

10. How can you tell that this novel has been very popular and widely read?

11. If you wanted to join the Puffin Club to what address would you write?

C. Vocabulary

Here is a list of words which you may not know.

<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cosh</td>
<td>hosepipe</td>
</tr>
<tr>
<td>Civics</td>
<td></td>
</tr>
<tr>
<td>Execute</td>
<td>interrogation</td>
</tr>
<tr>
<td>Evidence</td>
<td>fens</td>
</tr>
<tr>
<td>Mortuary</td>
<td>Borstal</td>
</tr>
</tbody>
</table>

Read the sentences below in full. The words in the list have been used in them. Try to work out what the underlined words mean.

**Find Clues** to their meaning by reading around the words. That’s being a ‘meaning detective.' You’ll need to develop some detective skills to read the story we’re about to read.

**Write** in your own words a meaning for each of the underlined words.

1. The members of the gang were younger and smaller than I was, but one had some kind of **cosh** in his hand, a piece of hosepipe or something.
   YOUR MEANING: ..........................................................

2. One subject I study is **Civics** which includes topics like the laws or rules of the land and how we are governed.
   YOUR MEANING: ..........................................................

3. People die from different causes. Some people die from illnesses, others are accidentally killed. Some are sentenced by law to be **executed**
   YOUR MEANING: ..........................................................

4. If you expect me to believe your story, you’ll have to give me some **evidence** to back it up.
   YOUR MEANING: ..........................................................

5. Following the accident in which his best friend was killed, David went to the **mortuary** to identify the body.
   YOUR MEANING: ..........................................................

6. During the long **interrogation**, the suspect refused to give any information to the police.
   YOUR MEANING: ..........................................................

7. In England, young boys who break the law are sometimes sent to **Borstal** to learn how to behave better.
   YOUR MEANING: ..........................................................

8. Norfolk has many **fens** because it is a marshy, low lying area and has dykes or dirt embankments to keep flood waters in check
   YOUR MEANING: ..........................................................

**Talk** in small groups to compare your definitions. If you can’t agree on any definition, consult a dictionary.

**Now...** If you know what a ‘steely-nerved’ reader is, and you think you can brace yourself for what’s to come, you’re ready to read *RUN FOR YOUR LIFE*.
Stage 3. EXTRACTING AND ORGANISING INFORMATION

Content Objective: To better understand the geography (location) of the boys’ journey.

Process Objective: To distinguish between relevant and irrelevant information.

Skill Objective: To reorganise information into a pictorial map.

WHAT TO DO:

a. Search through the story for references to the following place names in Norfolk.
   Kings Lynn; Mare Fen; Burnt Fen; Donnybanks; Prickwillow; Toodleham; Parsons Charity, Wittle, Little Gippings.
   Here are some page numbers to help you: pp 76,80,88,108,109 and 150.

b. Write out and number those sentences containing place names which help you track
   1. where the boys are planning to go, and
   2. Where they are at a particular time.

c. Now mark in on the map (see over page) the route you think Soldier and Woolcott took
   1. while they were on the run
   2. when they returned to Norfolk with Dr Nixon.
   CLUE: Ely to Kings Lynn is about 40 miles. Average walking time is about 5 miles per hour

d. On the map, draw a picture of each building at the place where you think each might have been located.

e. Compare your map with that of a partner. Explain to each other why you marked in the route and the buildings where you did. Use the text to help you with reasons.

Reference
Morris, B and Stewart-Dore, N (1981), Assigning Reading as a Teaching Strategy, Brisbane C.A.E., Kelvin Grove
Over the last five to ten years at least, Nea Stewart-Dore was thinking about, and planning, the kind of revisions she would make to the long-established ERICA model. I talked with her frequently during those years about units I was writing using the modified model, and most often forwarded examples to her for feedback. Two English units have been presented here, to show how the I-PLAN model can be implemented within two different school contexts, both in the Education Queensland Metropolitan region. The first is Craigslea State High School, a large city state high school, offering both national and state-based curricula for Years 7-12, where I am currently the Master Teacher, appointed in early 2015. This school has adopted the pedagogical framework CiTw, or Classroom Instruction that Works (Pitler and Stone, 2013). The second context is the Queensland Academy for Creative Industries, a small, inner city IB school where a selective intake of students exit with the IB Diploma after being at the school for only Years 10, 11 and 12. Teaching and learning at the academy take place within the pedagogical framework of ASOT – The Art and Science of Teaching, which will be familiar to many readers. I was a teacher of English and the academic writing coordinator at the academy for four years. The Year 7 unit given here was written early in 2015 and the Year 10 unit late in 2014, preparation for later implementation in the classroom in 2015.

The units are presented in tabular format, with the specific language-learning strategies to be implemented at appropriate stages of the units attached. These strategies are tried and proven strategies recommended for purposeful use within the ERICA Model and now the I-PLAN Model. An explanatory overview of the I-PLAN Model is given to provide understanding of the design of the two units and accompanying strategies. It is important that readers acknowledge the impact of two frameworks on the Year 7 unit, where the school’s pedagogical framework has prompted the development of a school-based template for unit planning in all subjects.
CONCEPTUAL FRAMEWORK: I-PLAN Learning Model

The learning model used to frame this unit is titled *I-PLAN: a conceptual framework for teaching and learning literacies*. It is a revised version of the 1984 ERICA (Effective Reading in the Content Areas) model drafted by Nea Stewart-Dore prior to her death in 2014, and originally developed by Bert Morris and Nea Stewart Dore in their 1994 textbook that was the bible for the state-wide Learning to Learn through Reading in-service program started in the late 1990s. The model has four stages or dimensions of learning within which purposeful learning strategies support learning and cater for a variety of learners’ needs. There is a strong and deliberate focus on strategies such as graphic organizers to support learning and conceptual thinking. The approach taken to differentiation of learning and assessment reflects the philosophic approach of “one-room schoolhouse” suggested by Tomlinson (2001). The four stages of the framework follow:

**Stage 1: I-LINK (formerly Preparation)**

Time spent in this initial preparation stage is well spent. It has the following purposes:

- Retrieve prior knowledge where possible.

- Inquire into the contextual aspects of the unit and make connections between contemporary issues or themes and those addressed in the text.

- Construct meanings for core vocabulary and concepts to be encountered in different contexts.

- Collaborate with others in the social construction of knowledge.

**Stage 2: I-THINK (formerly Thinking Through)**

In this stage, strategies are designed to support the construction of meaning from close reading of texts. The focus is on implementing strategies that scaffold the processes of analysis, interpretation and comparison.

**Stage 3: I-KNOW (formerly Extracting and Organizing)**

This stage is where the learner can sort, collate, compare, and organize what is known, as well as begin to develop concepts. The focus is on using strategies that can scaffold the representation of knowledge for later assessment tasks, particularly writing and multimodal presentations.

**Stage 4: I-SHOW (formerly Synthesizing and Presenting)**

This is where students construct representations of their knowledge. The focus, in practical terms, is often on assessment of learning. The scaffolding for the assessment may have been pre-empted by the implementation of strategies in earlier stages. Many learners should be independent in operating strategies to support thinking by this stage.

**References**


Stage 1: Desired Results

<table>
<thead>
<tr>
<th>Unit Overview</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>At the beginning of the unit students will learn about...</td>
<td></td>
</tr>
<tr>
<td>• The author of the novel</td>
<td></td>
</tr>
<tr>
<td>• Adventure and crime fiction genre</td>
<td></td>
</tr>
<tr>
<td>• Point of view in narrative</td>
<td></td>
</tr>
<tr>
<td>• The use of literature to address adolescent issues (with focus on allegory)</td>
<td></td>
</tr>
<tr>
<td>• Stylistic features of narrative studied, especially suspense and action,</td>
<td></td>
</tr>
<tr>
<td>first person narrative</td>
<td></td>
</tr>
<tr>
<td>• Ethical and moral dilemmas familiar to young Australian adolescents</td>
<td></td>
</tr>
<tr>
<td>By the end of the unit students will be able to....</td>
<td></td>
</tr>
<tr>
<td>• Articulate understanding of personal dilemmas and ethical issues.</td>
<td></td>
</tr>
<tr>
<td>• Evaluate features of genre studied, with focus on characterisation and</td>
<td></td>
</tr>
<tr>
<td>point of view</td>
<td></td>
</tr>
<tr>
<td>• Use meta language in discussing quality of narrative.</td>
<td></td>
</tr>
<tr>
<td>• Recognize the purpose of intertextuality in a narrative.</td>
<td></td>
</tr>
<tr>
<td>• Write short narrative from a specific point of view (reflection or recount)</td>
<td></td>
</tr>
<tr>
<td>• Participate in group interaction/debate and discussion to contribute</td>
<td></td>
</tr>
<tr>
<td>viewpoint</td>
<td></td>
</tr>
<tr>
<td>• Create persuasive oral text based on proverb, saying or myth.</td>
<td></td>
</tr>
</tbody>
</table>
### Learning Objectives

**Constructing Knowledge Objectives:**
*What students will learn about (know)*

- Narrative style, Viewpoints and stylistic features of genre
- Metalanguage for literary devices
- Philosophic concepts of truth, genetics, dilemmas and self-perception
- Syntax variety to create persuasive text.

**Transforming Knowledge Objectives:**
*What students need to be able to do (skills/processes)*

- Identify, track and interpret clues in extended narrative.
- Interact in group discussion, inquiry and problem-solving.
- Interpret and analyse narrative.
- Operate strategies to support interpretation and analysis.
- Identify stylistic techniques and evaluate quality of literature.
- Compare and justify opinion of characters and actions using text evidence.

### Stage 2: Evidence of Learning

**Evaluating Student Performance (Assessment)**

<table>
<thead>
<tr>
<th>Assessment Type</th>
<th>Assessment Description</th>
<th>Assessment Criteria (Matched to the objectives and taken directly from the syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Formative:</td>
<td>Paired presentation persuading partner to make critical decision using proverb or similar trigger device (3-4 minutes max). Consider “in role” scenario. Possible Youtube approach.</td>
<td>- To be attached to assessment task sheet</td>
</tr>
<tr>
<td>Summative:</td>
<td>Construct a reflection or recount from a character’s point of view using given scenarios. 300 word text.</td>
<td>- As Above</td>
</tr>
<tr>
<td>Stage 3 – Learning plan (Differentiation in italics)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---------------------------------</td>
<td>------------------</td>
<td>-------------------</td>
</tr>
<tr>
<td>Learning Experience 1</td>
<td>Length:</td>
<td>Topic and alignment to objectives: I-LINK (prior knowledge, context and vocab preparation)</td>
</tr>
<tr>
<td>Learning Activity (s): What will the students learn about or learn to do?</td>
<td>Overall strategy</td>
<td>CITW Learning Environment strategies</td>
</tr>
<tr>
<td>(Number of Lessons: 2):</td>
<td>Preparation for learning and linking with prior knowledge. Strategies include Vocabulary Chart, group problem-solving and inquiry into broad themes. Set group protocols.</td>
<td>Set objectives to reading narrative. Teacher’s own narrative to use as model (trust factor). Mixed ability grouping to encourage cooperative research Protocols for group research Feedback summary of each group displayed on chart. Homework feedback.</td>
</tr>
<tr>
<td>(Number of Lessons: 3): Students will:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Use teacher narrative (and personal contributions) as means of identifying elements of narrative.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Complete graphic outline re chapter headings and significance.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Read chapter with teacher to identify intertextuality.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Preview Clues to the Mystery Graphic Outline.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Write expectations/predictions from reading and interpretation of clues in Graphic Outline.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Structured overview re narrative elements...summary strategy...joint construction on whiteboard. Copy for short term memory loss students.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Supported reading. Graphic outline of Clues to the Mystery to support reading.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Recognize and praise students who contribute own reflections or recounts.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Work with lower ability students to articulate predictions based on chapter headings.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Recognition for better students re media homework task.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Monitoring and feedback re ongoing reading of novel using Clues outline as learning strategy.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ditto, 13, 20</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Identify purpose for headings, or signage in contemporary narratives, including fonts, etc to signify inner thoughts/intertextuality.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Better students to engage in critical literacy activity re Media exaggeration of adventure - homework and class work.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reading of novel for homework.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Electronic version of graphic outline...add comments and distribute</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Use of Random House Study Guide re plot. (Support for slow readers.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Media research re mystery, crime, adventure, survival possible.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Graphic outline re chapter headings prepared by teacher.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Random House Study Guide details re author and context.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Graphic outline of clues.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Learning Experience 2</td>
<td>Length:</td>
<td>Topic and alignment to objectives: I-LINK (prior knowledge, context and vocab preparation)</td>
</tr>
<tr>
<td>-----------------------</td>
<td>---------</td>
<td>----------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Learning Activity (s): What will the students learn about or learn to do?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Overall strategy</td>
<td>CITW Learning Environment strategies</td>
<td>CCEs</td>
</tr>
<tr>
<td>(Number of Lessons: 4): Students will: Engage in personal reading in class and for homework. Engage in close reading of selected pages to complete Three Level Guide. Interpret and justify points of view in group. Transfer understanding of dilemma to personal/home contexts...cater for slower students.</td>
<td>Interpretation and analysis of selected text. Justification of opinion. Oral role play of viewpoints in one scenario not necessarily from novel (e.g. home context). Identify orally competent students and contributors to give recognition to variety of skills.</td>
<td>Cooperative group work on Three Level Guide No.1. Mixed ability or aide support for slow learners. No right or wrong answers in 3LG.</td>
</tr>
<tr>
<td>Analyse and evaluate first person narrative style Recognize and evaluate intertextuality used to enhance story-telling. Complete Cloze exercise to improve close reading ability of information text. No single correct answer necessary.</td>
<td>Analysis of stylistic devices used to construct narrator as credible voice (presentism, language, syntax, omission, imagery, active vocab) E.g. story within story played out in head of character. Cloze exercise – individual then feedback to class.</td>
<td>Cooperation with partner. Feedback re individual answers. Effort and participation focus.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Learning Experience 3</td>
<td>Length:</td>
<td>Topic and alignment to objectives: I-LINK (prior knowledge, context and vocab preparation)</td>
</tr>
<tr>
<td>-----------------------</td>
<td>---------</td>
<td>------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td><strong>Learning Activity (s):</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>What will the students learn about or learn to do?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Number of Lessons: 1)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Students will:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Compare characters using Retrieval Chart (given categories of comparison)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Evaluate collaboratively the dilemmas or problems faced by characters at particular points in narrative. Link with themes emerging.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Connect with personal experience.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Write short reflection on personal experience.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Overall strategy</th>
<th>CITW Learning Environment strategies</th>
<th>CCEs</th>
<th>Literacy</th>
<th>ICTs</th>
<th>Other General Capabilities or Cross-Curriculum Priorities</th>
<th>Resources</th>
</tr>
</thead>
<tbody>
<tr>
<td>Utilising given categories for comparison and Retrieval Chart to identify similarities and differences. Chart also functions as summary of characters. (NB: difficulty for younger students of constructing own categories.)</td>
<td>Cooperative learning in pairs. <em>Group according to ability and support slower students.</em></td>
<td>29, 33</td>
<td></td>
<td>Retrieval Chart joint construction as feedback</td>
<td>Cooperative learning.</td>
<td>Teacher prepared Retrieval Chart</td>
</tr>
<tr>
<td>Application of understanding of dilemmas and choices to own experiences.</td>
<td><em>Allocate identification of dilemmas faced by characters to top group which will finish Retrieval Chart early.</em> (Use Clues chart)</td>
<td>31, 44, 7, 10, 28, 46</td>
<td>Critical literacy...author persuasiveness re characters and reader response.</td>
<td>Possible feedback as multimodal presentation of personal experience.</td>
<td>Modelling by teacher</td>
<td></td>
</tr>
</tbody>
</table>

**TEACHING STRATEGIES aligned to activities:** What will the teachers do to facilitate the Learning Activity?
(Number of Lessons: 2):
Students will:
Revise techniques used to construct character. NB: "Presentism" in text.

Deconstruct selected page/s to categorise changes in syntax in a recount or reflection. Read and understand assessment task.

<table>
<thead>
<tr>
<th>Learning Experience 4</th>
<th>Length:</th>
<th>Topic and alignment to objectives: I-LINK (prior knowledge, context and vocab preparation)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Learning Activity (s): What will the students learn about or learn to do?</td>
<td>Overall strategy</td>
<td>TEACHING STRATEGIES aligned to activities: What will the teachers do to facilitate the Learning Activity?</td>
</tr>
<tr>
<td></td>
<td></td>
<td>CITW Learning Environment strategies</td>
</tr>
<tr>
<td>(Number of Lessons 2): Students will:</td>
<td>Scaffolding of written assessment – 1. Word map modelling by teacher as above. 2. Focus on &quot;Presentism&quot; 3. Difference between reflection and recount.</td>
<td>Support for slower students working on recount. Need for confidence and positive results.</td>
</tr>
</tbody>
</table>

Analysis of Stylistic devices and summary in Word map (character says, thinks, sees, hears, someone else says).

Deconstruction with brighter students in group.

Link with criteria for assessment task so objectives are clear.

Syntax exploration. Reading instructions and rubrics.

Use colour highlighters on Word doc to flag patterns in stylistic devices. E.g. one word sentences. Italics for story within story.
(Number of Lessons: 1):
Students will:
Write 300 word reflection or recount

| Differentiate assessment so brighter students construct reflection and slower students construct recount. This will give opportunity for more positive feedback re performance. | 9, 10, 33, 21, 46 | Construction of narrative text (reflection or recount) | Word processor to complete task for publication. | Reflection as technique for learning. |

**RESOURCES**

Random House resources

The author and his background
http://www.tristanbancks.com/p/about.html
https://www.youtube.com/results?search_query=Tristan+Bancks%2C+two+wolves
https://www.youtube.com/watch?v=E8CHjX8HauA Native American Words of Wisdom (Cherokee grandfather talks to his grandson)

Review
http://childrensbooksdaily.com/review-two-wolves/

**THEMES identified in this review:**
Themes: family, fathers, ethics, morals, nature, bush, survival, fear, sense of self, self-esteem, resilience, strength of character, nature v nurture, coming of age, crime, mystery.
- Are we destined to become like our parents/grandparents?
- Is it okay to lie to protect your family?
- Does adversity really breed strength?
- Does money buy happiness? (but not asked in the usual preach at the reader way – because we all know that in fact money can make things easier!)
- Its sense of place, the action, the moral issues, the connections with other literature, its filmic potential –

**Extra Reading:** Novel by Mark Svendson: *To die for* (in Craigslea SHS library)
STRATEGY: GRAPHIC OUTLINE — Clues to the Mystery

(A Graphic Outline identifies headings or other forms of “flags” that can be followed to help understanding of what is to come. That means it can set up expectations. In this case, however, the list of clues to the mystery in the story raises “flags” in the form of key clues that are necessary to develop understanding of the plot in the novel.)

Instructions:
As you are reading, check that you picked up on the clues offered by the reader on the following pages. It would be useful to write what you think the clue suggests quickly as you are reading, or at least when you finish. The strategy can be used in a number of ways. A few details about the techniques used with the clues have been added for you.

<table>
<thead>
<tr>
<th>Page no.</th>
<th>Clue</th>
<th>Your understanding (and hints re style)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Police at door – no parents</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Surprise holiday</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Phone off (always on phone)</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>Pop's message</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>Police – pull over</td>
<td></td>
</tr>
<tr>
<td>36–37–40–43</td>
<td>Silence all around. Headlights trained on tree trunks. Eucalypts. Olive out cold. Ben waiting, nervous … Questions about ‘me’ were left on the tarred road … Cabin. Dark, sad villainous … wanted to be back in his bedroom with the comforting smell of his own dirty clothes and discarded cereal bowls.</td>
<td>Tension</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cohesion – links holding story together.</td>
</tr>
<tr>
<td>47–48–49</td>
<td>Dad and black plastic in ceiling</td>
<td></td>
</tr>
<tr>
<td>52</td>
<td>Bought new phones</td>
<td></td>
</tr>
<tr>
<td>56</td>
<td>Man on the $100 note</td>
<td></td>
</tr>
<tr>
<td>63–71</td>
<td>Sale of the wrecking business. (Note font change)</td>
<td></td>
</tr>
<tr>
<td>72</td>
<td>Lists (different font)</td>
<td></td>
</tr>
<tr>
<td>81</td>
<td>Olive's fantasy stories</td>
<td>Intertextuality</td>
</tr>
<tr>
<td>90</td>
<td>A million dollars could buy a lot of happy…</td>
<td></td>
</tr>
<tr>
<td>91</td>
<td>“knife in the belly feeling”</td>
<td></td>
</tr>
<tr>
<td>92</td>
<td>Parents …silhouettes lined with moon glow Parents – would or would not be together forever.</td>
<td>Adds to eerie sense that something is wrong.</td>
</tr>
<tr>
<td></td>
<td>…like the fire, happiness had flickered and died</td>
<td></td>
</tr>
<tr>
<td>Page</td>
<td>Evidence</td>
<td>Analysis</td>
</tr>
<tr>
<td>------</td>
<td>---------------------------------------------------------------------------</td>
<td>-----------------------------------------------</td>
</tr>
<tr>
<td>96</td>
<td></td>
<td></td>
</tr>
<tr>
<td>101–103</td>
<td>Building raft – the gun – the hunt</td>
<td></td>
</tr>
<tr>
<td>106</td>
<td>“Olive’s a pest and we don’t eat her... did not want to anger a man with crowsfeet, nose hair and a gun.”</td>
<td>Humour and logic</td>
</tr>
<tr>
<td>109</td>
<td>”secret cinema screen behind his eyelids”</td>
<td>Story within story and writing of scripts for scenes</td>
</tr>
<tr>
<td>114</td>
<td>...the one person...Pop...never had enough time for was his son.</td>
<td></td>
</tr>
<tr>
<td>118–119</td>
<td>Notebook and violence</td>
<td></td>
</tr>
<tr>
<td>127</td>
<td>Wee is held in your bladder.</td>
<td>Humour and realism</td>
</tr>
<tr>
<td>131</td>
<td>HOLE (reading of “My Side of the Mountain”)</td>
<td>Intertextuality</td>
</tr>
<tr>
<td>137</td>
<td>They’re not coming back.</td>
<td></td>
</tr>
<tr>
<td>149</td>
<td>Phone in car... no clue for reader</td>
<td>Tension created</td>
</tr>
<tr>
<td>154</td>
<td>...should be able to trust you (father to son)</td>
<td>Irony</td>
</tr>
<tr>
<td>155</td>
<td>$7.2 million</td>
<td></td>
</tr>
<tr>
<td>160</td>
<td>Olive ... couldn’t take care of her</td>
<td></td>
</tr>
<tr>
<td>162</td>
<td>Description of crickets and frogs... trees</td>
<td>Tension</td>
</tr>
<tr>
<td>167–173</td>
<td>Decisions. Flesh and blood. Run or?</td>
<td></td>
</tr>
<tr>
<td>178–179</td>
<td>Raft</td>
<td>Pace of story-telling</td>
</tr>
<tr>
<td>182–183</td>
<td>...didn’t know who the good guys were...helicopter</td>
<td></td>
</tr>
<tr>
<td>186</td>
<td>Helicopter “Chk- chk – chk- chk”</td>
<td>Onomatopoeia</td>
</tr>
<tr>
<td>190 –194</td>
<td>Decisions ... the money. $ = happiness?????</td>
<td></td>
</tr>
<tr>
<td>199</td>
<td>Someone had pressed ’reset’ on his life.</td>
<td>Intertextuality – link with reader language and modern context.</td>
</tr>
<tr>
<td>202</td>
<td>Fear – who?</td>
<td></td>
</tr>
<tr>
<td>207–210</td>
<td>Bone-hungry.....DECISIONS. Leave Olive or not</td>
<td></td>
</tr>
<tr>
<td>224–225 – 226</td>
<td>No more bad choices. List of possibles. DECISIONS. Did ‘right’ matter anymore?</td>
<td></td>
</tr>
<tr>
<td>242</td>
<td>Motif of the creek. Lost the $. Family History</td>
<td></td>
</tr>
</tbody>
</table>

**Note:** The table provides a summary of evidence from a narrative text, including page numbers and analysis related to writing strategies, humor, logic, story structure, and conflict.
**THREE LEVEL GUIDE: “Two Wolves”**

This strategy will help you to read the text closely and carefully at different levels. There is no right or wrong answer, but there is a need to justify your choices. Use only what is written on the pages selected in your discussion with your group.

First, read page 91 from the beginning of the chapter to page 95, the end of the chapter.

<table>
<thead>
<tr>
<th>Page</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>248</td>
<td>Hiding in the chook pen…”wolves behind the henhouse”.</td>
</tr>
<tr>
<td>251</td>
<td>DECISIONS by mother “You can't control me anymore”.</td>
</tr>
<tr>
<td>253</td>
<td>You keep runnin', you'll only go to jail tired.</td>
</tr>
<tr>
<td>254</td>
<td>THEME. Is it possible to outrun the blood you have inherited, to become someone else.</td>
</tr>
<tr>
<td>259-263</td>
<td>Creek ….The creek flowed on… money at the creek.</td>
</tr>
<tr>
<td>267</td>
<td>Decisions. You’re not my father.</td>
</tr>
<tr>
<td>271</td>
<td>Which wolf would he feed? ..... would win?</td>
</tr>
</tbody>
</table>

**Level One: Literal Level**

Tick those statements that can be found in the text in almost the same words. Be prepared to justify your choices to the group.

- Ben tried hard to listen to other sounds.
- He felt a knife in his belly.
- Ben waited up for his father.
- He fought against the creek.

**Level Two: Interpretive Level**

Tick those statements that you think were meant by the author, that he implied. Justify your choices to your group.

- The familiar sounds were soothing Ben.
- Ben made himself unhappy.
- He hated his father.
- The mystery had to be solved.

**Level Three: Applied Level**

Tick those statements that are general concepts or ideas that came from these pages. Be prepared to debate your choices with your group.

- Nature could be a means of escape.
- Knowing is worth pain.
- The parents would be better off apart.
- Determination is not enough by itself.
Stylistic Devices (Teacher resource)

**Presentism** creation of sense of immediacy in the novel

**Genre qualities** mystery/crime fiction/action/adventure mix

**Linear chronology**

**First person narrative and viewpoints**

**Filmic imagery** (script writing, Ben Silver cop language, film in his head, story within story)

“On the cinema screen at the back of his eyelids, he watched the last 10 minutes of his life in 32x rewind, like he was scanning back over one of his movies.”

**Fractured sentences** (one word sentences, etc.) Variety of syntax.

**Use of metaphors, similes, imagery** – link with original Cherokee story. See images re cabin and crying p. 222. See p.211 “The sky snarled and the wind picked up and the rainforest all around hissed and warned him not to enter. But he would Had to... reminded Ben of the rabit on the chopping stump.”

**Description and explicit detail**. p. 12 List of signs “AA lighting....Golden Wok Chinese”.

**Active vocabulary** – works hard.

**Motif** of creek. The creek flowed on.

**Intertextuality**. Thinking in italics. (“This is as hard as it gets.”), Memory stories (e.g. 216)

**Pace.** Chapter 9. p. 62 tensions re shoe laces.
CLOZE EXERCISE: “TWO WOLVES”

Read the following extract carefully. Fill in the spaces with words that are appropriate for the meaning of the text. Look for context clues, by reading backwards and ahead. Think about what grammatical form the word has. Is it a noun, or verb, or describer/adjective?

Justify your choices with a partner. Remember that there is no one correct word for the space.

DO NOT GO TO THE NOVEL TO FIND AN ANSWER. The task is intended to allow you to show your understanding of the plot and theme, as well as character.

Nine hundred and thirty-two thousand three hundred dollars.

He looked up the hill to see if Mum was there. She had promised to stay in the car in the clearing, to wait for him. He picked up a …………. of cash, bruising the notes with the black ……………….. from his fingers. Was it so bad for a ………………….. in his situation to have put aside an ………………………….. policy for him and his sister? He had told a …………………... A big lie. He had ………………… lost the money at the bus stop. But didn’t he and Olive …………………………. the money, after everything that had happened to them?

Even now, after telling Mum and agreeing that they would give the money…………………, he wondered if they could hold on to ..........………………... a little of it.

He held the money, felt the ………………………………… flowing by and the cabin up the hill looming over him.

Creek, cabin, money

Like grandfather, like……………………………, like son.

Was it really possible to escape what was …………………………. in his genes? He could still just take the money and disappear.
### RETRIEVAL CHART FOR “TWO WOLVES”

Use this chart or table to make notes about each character using the categories or terms on the left hand column. Then read across each row to find similarities and differences. Some examples have been given for you.

<table>
<thead>
<tr>
<th>CATEGORY/TERM</th>
<th>Ben</th>
<th>Olive</th>
<th>Mum</th>
<th>Dad</th>
<th>Nan</th>
<th>Pop</th>
<th>Uncle Chris</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strong and determined</td>
<td>p. 14 “tough little kid”</td>
<td></td>
<td>p. 145. “wished that Mum was as strong as Olive”.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Honest</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>p. 208 “Dodgy”</td>
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<tr>
<td>Violent</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>p. 71 Dad... “scars from Uncle Chris’s babysitting techniques”</td>
</tr>
<tr>
<td>Growth or change</td>
<td>p.12 “Nature wasn’t Ben’s thing”</td>
<td></td>
<td>82–83 “two of his dad, the nice one and the angry one”.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Idiosyncratic, quirky habits or names</td>
<td>p. 46. “feet bare, as always”: “poopsnaggled”</td>
<td></td>
<td></td>
<td></td>
<td>p. 13. only laughed...with his mates”: Maugrin evil wolf</td>
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</tbody>
</table>
YEAR 10 UNIT: Queensland Academy for Creative Industries

This unit was prepared for Year 10 English in the Queensland Academy for Creative Industries, where students are meeting the demand of the ACARA curriculum, at the same time as being prepared for the IB curriculum, which begins in Term 4 of the Year 10 year. Hence the assessment here is intended as a form of bridge to the IB syllabus, where literary analysis in an essay or commentary is favoured. The pedagogical framework for the academy is ASOT (Art of Science and Teaching). It is not a dominant feature in the unit structure, however. Rather, it is embedded in the processes and in the delivery of the unit.

Queensland Academy for Creative Industries


LEARNING OBJECTIVES:

- To engage with the historical and cultural context of the historical fiction novel by Kate Grenville, titled The Secret River, to develop an understanding of how the past and racial relationships can be represented in literature.
- To inquire into, and evaluate, the reliability of internet sites that offer information about this author and the historical context of the novel.
- To use inquiry and collaboration to evaluate both the representation of races and cultures and the literary techniques of historical fiction.
- To integrate technology in stages of learning using the SAMR approach.
- To develop personal awareness and appreciation of narrative and narrative techniques.
- To demonstrate knowledge and understanding of the narrative and the genre of historical fiction in written and oral assessment tasks (formative and summative).
<table>
<thead>
<tr>
<th>Week</th>
<th>Learning Experiences and strategies</th>
<th>Activities</th>
<th>SAMR Model</th>
<th>Differentiation</th>
<th>Assessment – diagnostic, formative and/or summative</th>
</tr>
</thead>
<tbody>
<tr>
<td>Term 4</td>
<td>I-PLAN Model</td>
<td>Vocabulary Chart with discussion</td>
<td>SUBSTITUTION Revision of web safety, Revision of search skills. Internet research, with multimedia feedback.</td>
<td>Paired completion</td>
<td>Observation of pairs in operation. Identification of gaps in skills.</td>
</tr>
</tbody>
</table>

**WRITING ENGLISH UNITS USING THE I-PLAN (FORMERLY ERICA) MODEL**
<table>
<thead>
<tr>
<th>Week 2</th>
<th>I-THINK</th>
<th>Ongoing reading of novel, incl. follow-up novel “Sara Thornhill” for some students.</th>
<th>AUGMENTATION</th>
<th>Introduce audio text of novel for slower readers.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Historical Fiction – the genre and techniques. Add “Social fiction”.</td>
<td>Teacher overview of genre and Grenville’s style, described as “free indirect style” in terms of:</td>
<td>Presentation of profile of Australian ancestor, preferably convict or coloniser by those finished reading.</td>
<td>Sequel “Sara Thornhill” and non-fiction account by Kate Grenville available in library for extension reading.</td>
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<tr>
<td>NB: I-BOOK as alternative to suggested multimedia approach here. REDEFINITION</td>
<td>• Characterisation</td>
<td>(IF multimedia desired, this could be an Augmentation task, as YouTube clip published for the family as well as school)</td>
<td>After reading, engage class in viewing of film or series (if available) or screen play, with discussion of the claim that the narrative is ultimately about loss – lost control, peoples, chances, etc. (Pinto, 2010). Group discussion.</td>
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<tr>
<td></td>
<td>• Plot</td>
<td></td>
<td>Extend better readers in family research and interpretation.</td>
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<tr>
<td></td>
<td>• Context – place, time, politics, etc</td>
<td></td>
<td>Observation of discussion and players in that.</td>
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<tr>
<td></td>
<td>• Narrator (omniscent)</td>
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<tr>
<td></td>
<td>• Description and exposition</td>
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<tr>
<td></td>
<td>• Dialogue</td>
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<tr>
<td></td>
<td>• Theme</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>• Causation</td>
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<td></td>
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<tr>
<td>Film viewing – class time (excerpts) or lunch full viewing</td>
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<tr>
<td>Group Discussion based on analysis of chosen early excerpt e.g. Strangers p. 1, re selection of following statements from Pinto (2010). NB: modelling for later commentary.</td>
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<tr>
<td>• Historians distrust imaginative constructions of the past such as this novel.</td>
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<tr>
<td>• Grenville manipulates historical evidence for her own ends.</td>
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<tr>
<td>• The stories of events in the past reveal themes of humanity, love, fear, death that represent the author’s interpretation.</td>
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<tr>
<td>Week 3</td>
<td>Close reading of novel – completion of Three Level Guide and Cloze exercise</td>
<td>Group reading and discussion following Three Level Guide strategy to promote close reading. Analysis and discussion of pp 104-107.</td>
<td>MODIFICATION</td>
<td>Mixed ability grouping</td>
</tr>
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</tr>
<tr>
<td></td>
<td>Analysis of representations of events and characters</td>
<td>See Resources booklet. Reading of appropriate poetry and prose to show “other” representations</td>
<td>Construction of Concept Map in groups around one of the Applied statements in the 3LG using Inspiration.</td>
<td>Paired work – ability balance</td>
</tr>
<tr>
<td></td>
<td>Modelling of commentary</td>
<td>Complete Cloze Exercise (in Resources booklet), involving justification of choices in context of the text by Grenville, taken from her web site.</td>
<td>MODIFICATION</td>
<td>Identification of SCASI elements and individual support for some students with marking of text critical to identify elements.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Analysis of style in given pages 1-4-107. Note representation of historical events and focus on description of wind and water.</td>
<td>Backward mapping exercise using Inspiration.</td>
<td>Backward mapping creation of Concept Map from model to identify 3 propositions.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Modelling of Commentary and discussion of requirements of IB genre. Deconstruction of modelled commentary.</td>
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</tbody>
</table>
THREE LEVEL GUIDE: THE SECRET RIVER

Read page 104 from the line “In the first glimpse Thornhill thought it was a scarecrow put there for the birds…” to page 107 and the line “Otherwise you’re dead as a flea.” There are three levels in this exercise. Work through each one before engaging in discussion with your group. Note that there are no right or wrong answers.

LEVEL ONE: Literal Level
Tick those statements that can be found in the text in either the same words, or very close to the same words. Be prepared to argue your decisions with your group.

...... The burden was not an animal.
...... The scarecrow held a yellow ear of corn in its lips.
...... A fair price must be paid for the taking.
...... Blackwood savoured the name “Blackwood’s Lagoon”.
...... Thornhill hungered for clean space.

LEVEL TWO: Interpretive Level
Tick those statements that are implied in the text. Be prepared to justify your choices to the group.

...... There was no differentiation between man and animal.
...... Smasher (the perpetrator) knew no limits to the degradation he inflicted.
...... Blackwood’s philosophy was no different from that of Sullivan.
...... Ownership of a piece of ground was a dream of Thornhill’s.
...... The unspoiled land was Thornhill’s for the taking.

LEVEL THREE: Applied Level
Tick those statements that are general or more conceptual statements that can be derived from the text. Justify your choices.

...... Black was less than white.
...... Ownership must be marked by a sign.
...... Land is not as significant as people.

I–KNOW STAGE: CLOZE EXERCISE (Spelt with “z”)

The following text is taken from an online text re Kate Grenville, termed “readers’ notes”. http://kategrenville.com/The_Secret_River_Readers_Notes

Complete the text by putting your choice of words in the spaces. Justify your choices to your partner. There is no one correct answer. The important thing is to use the context to support your choice.

As a novelist, my challenge was to put flesh on the bones of history and make all that research come to ........ I had to feel what it was like to be at the ............. of the class system, with no hope of ever rising. I had to imagine what it was like to be .............. . I had to know what the texture of daily life was like – what did those first settlers eat, for example? Did they have footwear or were they ......................... . In the ................. ? What was a bark hut actually like to ......................... ? What exactly is a “slush lamp”, and what kind of light does it .....................? What happens, exactly, when a spear or a musket ....................... enters a human body?
Above all, I wanted to know the individuals, to get into their heads and their hearts. In all their variety of personalities, they must have been like ………………………... I knew and liked myself – not heroes and not ……………., but just human beings, stumbling from one small decision to the next and in so doing, without really planning it, creating the shapes of their …………….. . As I wrote, I kept coming back to the central question: what would I have done in their place? I wasn’t interested in ……………..... these people, only getting into their lives. I hoped to create an experience for a reader in which he/she could understand what that moment of our …………………was really like. The great power of fiction is that it’s not an argument: it’s a world. Inhabit it for a while – say 300 pages worth – and you’re likely to come out a little changed.

RESOURCES

<table>
<thead>
<tr>
<th>General</th>
<th>Narrative techniques</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stage adaptation of Grenville’s Secret River [link]</td>
<td>What the Critics Say</td>
</tr>
<tr>
<td>[link]</td>
<td>kategrenville.com/node/69</td>
</tr>
<tr>
<td>The Secret River Themes</td>
<td>Guardian book club: The Secret River by Kate Grenville [link]</td>
</tr>
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<td>[link]</td>
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<tr>
<td>[link]</td>
<td>[link]</td>
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<tr>
<td>Kate Grenville – Interview</td>
<td>Kate Grenville Watch #1 – Matilda – Middlemiss, Perry [link]</td>
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<td>[link]</td>
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<tr>
<td></td>
<td>Omniscient and Restricted Narration – publishing</td>
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<td>[link]</td>
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<td></td>
<td>ISSUU – Narrative and Early Film Form by Stuart Grenville [link]</td>
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<tr>
<td></td>
<td>Creative Writing and the New Humanities books.google.com.au/books/isbn=0415332206</td>
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<tr>
<td></td>
<td>Masaryk University Faculty of Arts Department of English [link]</td>
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<td>is.muni.cz/th/79927/ff_m_b1/thesis_final_draft.txt</td>
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<td></td>
<td>‘Say It Again Sam’: A Literary and Filmic Study of Narrative</td>
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<td></td>
<td>research.avondale.edu.au</td>
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<td></td>
<td>The Trouble with History and Fiction – M/C Journal [link]</td>
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<td>journal.media-culture.org.au</td>
</tr>
</tbody>
</table>
Dear ETAQ Members,

The first ETAQ seminar for the year, held on March 14, was a great event. We were reminded of the central importance of reading – reading of all kinds – by speakers such as Jacqui Manuel, Julie Bliss, and James Maloney, and provided with a wealth of other energizing offerings, experiences and ideas, ranging from ‘transformed classics,’ ‘Pride and Prejudice, (Mr Darcy and ‘that wet T-shirt’ – the sequel)’ through ‘born digital,’ and ‘making connections between real and fictional worlds.’ It’s great that so many of you make this contribution to colleagues, students and the profession by offering workshops such as these, and that as a community we are privileged to work in this way. If you haven’t given a workshop at an ETAQ seminar before now, I would urge you to take the opportunity.

The seminar also provided a highly important opportunity to explore the implications of current proposals to change the OP system, and the complex set of questions surrounding this; questions concerned with such matters as equity, curriculum, assessment, autonomy, school structures and much more. The importance of experienced (and new) practitioners having input into this debate is fundamental. Seminars such as the March 14 one provide one important avenue, as does the survey conducted through the ETAQ website, for offering strong and powerful advocacy. I hope as many of you as possible were able to have input into the debate surrounding this key issue, and were able to provide informed and grounded perspectives from your own experiences of year 12 – as teachers, colleagues, perhaps as parents also, or even remembering your own years. As English teachers, you are uniquely placed to understand and evaluate the current system, its pluses and minuses, and the changes proposed, and what they might mean.

By the time you read this, the QCAA’s response to the ACER Senior Assessment and Tertiary Entrance proposals may already be known. I am sure there will be further opportunities to debate and have input into the shape taken by senior secondary as a consequence, and I hope as many of you as possible, through ETAQ take an active role in providing advocacy, perspectives and advice.

The debate and advocacy provided by ETAQ in this instance, and its preparedness to ‘take a seat at the table’ in working in partnership with the QCAA and others to explore the best possible options, provides a very present and immediate reminder of why associations such as ETAQ are so important, and what its existence achieves, for us as individuals, for the subject, and for students, curriculum and schools.

For student teachers, and beginning teachers, and for more experienced teachers as the years pass by, subject associations such as ETAQ provide a place to belong, and to learn and grow. At a personal level, it provides a forum outside the immediacy of your own school to tease out ideas, hear about what is happening elsewhere, think through the implications of things, find new friends and colleagues, great PD, great resources, and the chance to be heard. At the public level, it provides agency, and the opportunity to have input into major decisions determining the ways English will be taught, and what will be taught (what constitutes English, how it will be assessed, and who determines that), and correspondingly, what students can learn and do and what the subject might be. I encourage all of you to make the most of your membership, to contribute to your own, and your colleagues’ well-being, and that of your students, in every way.

Happy teaching,

Catherine
Walking in other people’s shoes can be difficult – shoes may not fit properly, their style may not be quite right. I have spent the last 12 months doing a bit of walking in Garry’s shoes. They are stable, stylish, his brown leather Rockports, having kept ETAQ a force to be reckoned with over the past 9 years. Time moves on and Garry has moved to his important new job, the president of AATE, our national body.

We are pretty lucky that he hasn’t taken his Rockports straight off into the sunset. He has certainly earned the right to do that. Fortunately for us, he has stayed around to support the committee in our leadership transition. Those reliable leather soles of Garry’s Rockports ensure we have stayed on a stable path. But life is not all solid brown shoes. We have launched into a few new things this year, worn the odd stiletto and maybe even some Havaianas when we wanted to be a mite informal. However, I continue to appreciate the model of leadership Garry provided, his continuing role of wise owl.

English teaching is something that many people care about deeply – not just the erudite people in this room. Parents, the community, the tertiary sector – all have strong thoughts about what makes the best English teaching. In this contested territory, we faced yet more challenges in 2014.

Our secretary, Bronwyn Darben, has provided a thorough run-down on ETAQ’s activities over the past 12 months in her Secretary’s Report, available on the website. There are a few copies available here for those not ‘plugged in’ today. Let’s look through a few highlights of the year that was 2014.

**Communication**

2014 has been a year of change in communication. This started with the launch of our new ‘refreshed’ logo at the start of the year. With a cleaner line and some stronger use of colour, mainly blue and maroon, it has been perfect for use on our new website which was launched at the start of 2014. Moving to this website has changed significantly what ETAQ can achieve: on-line registration, on-line membership and resources available in the members only area.

Our Epistles have a new look with the capacity for more than just members to listen in to our events and our news. We are now up to 695 recipients.

Further we have shifted to a new way of packaging *English Matters* with a few pictures and a tighter format. Garry continues to put pen to paper on issues English with his famous missives found on our website in the blog section.

**Advocacy**

2014 included two key opportunities for ETAQ to advocate for English teachers. The first was in providing input to the Wiltshire Donnelly review of the Australian Curriculum. Whilst ACARA, as part of its normal processes, carried out its own internal review of the Australian curriculum, the federal government found the person who has a history of finding what we do in classrooms most heinous, Kevin Donnelly, to review the curriculum along with Ken Wiltshire. Our national arm, AATE, led by Garry, developed a thorough response to this review. Some of the review’s findings defied
belief including a recommendation that what was needed was to privilege the Judeo-Christian heritage. However, the recent response to that review seems to have ignored these elements, barely touching secondary English.

The second major issue for our profession has been the Senior Assessment and Tertiary Entrance report by Matters and Masters released in October 2014. This is the greatest potential change to our practice in many years. The question is whether it is a threat or an opportunity. The system that Queensland has refined over a long period of time seems very likely to be changed radically if the proposals are taken up.

One positive is that ETAQ has been invited to be part of the QCAA’s English Working Group, tasked with seeking feedback on the proposals for change. Here again Garry’s shoe leather has stood ETAQ in good stead as he has been constantly campaigning for our subject association to be given the right to representation since the Learning Area Reference Committee, the LARC, dispensed with our services a few years ago. So it is satisfying to have our place back at the table. Thanks Garry.

Since the report was released, John-Paul Langbroek, the minister, released a response in December but, since the government went into election mode a few weeks later, that response seems to have become irrelevant now.

So what are the changes?
• 4 only assessment tasks for the year
• 1 of these to be externally set and externally marked assessment (exam?) – suggested to be 50%
• Moderation to change to a 3-tiered system – endorsement, confirmation and ratification

ETAQ, at our recent meeting, has taken the early position of arguing that, if there is to be an external assessment (exam) for English, we believe it should be no more than 25% value and should be no larger in scope than any of the current assessment items schools complete. What we don’t want from this process is to move to very large exams used in NSW and Victoria with a wide range of components – 3 hours and several essays as well as a range of short answer.

There is a key question here. Why isn’t ETAQ arguing only for a cessation of the idea of any external exams, with sticking with what we have now? This is because the report offers strong arguments that change is necessary to ensure fairness and reliability for students in the future. Currently, there is only one detailed proposal for change on the table. We have a new minister. It will take years to bring any new system into fruition. And time is marching on. We are being realistic in our current situation.

Today, in the workshops, a group of teachers will work through reviewing ETAQ’s position, based on all the new information to hand. We urgently need your input in this process. When you are asked, please do share your ideas.

Membership

Your membership makes our voice very loud and clear. Our numbers, meaning all of you attending our events and signing up for membership, are our strength. 2014 was an exciting year for membership with numbers rising to the highest for a number of years. By the end of 2014, we reached 456 members with a reach of 3231.

Even more exciting is the level of activity in our branches. Cairns, Townsville and Darling Downs have offered a wealth of events many of them provided by the teachers in their own region. This month, we are shipping Garry up to Darling Downs and then on to Townsville to deliver his Grammar day, an event very well received in Brisbane. Townsville has 75 teachers registered to work on their grammar with 20 on the waiting list. Continuing to record keynotes and some workshops, at each of our events in Brisbane over the past years, has also meant members around the state can access a wealth of PD to meet their needs.
We encourage all here today to consider personal membership if you haven’t already. It ensures you will be in the know on what is happening in English, it shows you are serious about your profession and it connects you with a wonderful group of people around the state and the nation. More importantly, though, it ensures that ETAQ remains a stable and influential force for English teachers. Having a strong membership of schools, teachers and pre-service teachers makes us heard by the government and the QCAA. It gives us our place at the table.

Conclusion
2015 offers some substantial challenges but I feel confident that our merry band of committee members is up to the task of continuing to provide good service to members. The entire committee from 2014 is to be thanked for their contribution. Thanks to Leah Cremen, whose circumstances meant she needed to step down during last year. Thanks also to Rebecca Hewitt who is having time off as she takes on a new position this year. Thanks always to our continuing committee members who collectively recognise excellence in English teacher education, organise competitions, publish Words’Worth, organise a wealth of PD, stand up for English teachers, and generally care about our important profession. We look forward to sharing this work with our two new recruits.

Each and every member brings their own exotic footwear to the collaborative effort that is our committee. Some in their Rockports, some in their stilettos and many in their comfortable courts. But all ensuring the job is done as creatively and effectively as possible.

HAVE YOU VISITED THE MEMBERS’ RESOURCES ON WWW.ETAQ.ORG.AU?

What’s there....

Julie Bliss: Reading Workshop — PowerPoint and print materials
Jacqueline Manuel: Keynote Address film and Panel Discussion
Pat Hipwell: Top Level Structure — PowerPoint
Anita Jetnikoff: Keynote Address — video
Cheryl Moore and Fiona Rousch: Re-imaging the Classics — video
Melanie Wild: ‘Brave New World’ of Senior English
Kami Hazlewood: Persuasion Texts for Global Citizenship
Di Laycock: Panel Power: Graphic novels in the English Classroom
Kelli McGraw: Digital Stories: From production to assessment

See bottom of page 64 for detailed instructions of how to access these....
This report aims to cover the activities and interests of ETAQ during 2014.

Patron
Professor Catherine Beavis (Griffith University) was elected for a fourth term as Patron at the 2014 AGM. During the year Professor Beavis has continued contributing a regular Patron’s Column for the association’s journal, Words’Worth.

Management Committee
The Management Committee met 9 times during 2014. Meetings were held monthly except for January, August and December. The February and March meetings comprised members of the 2013–14 committee.
Those elected at the AGM held in March 2014 were:

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
<th>Meetings attended</th>
</tr>
</thead>
<tbody>
<tr>
<td>President</td>
<td>Fiona Laing, Forest Lake SHS</td>
<td>8</td>
</tr>
<tr>
<td>Vice President</td>
<td>Dr Kelli McGraw, QUT</td>
<td>6</td>
</tr>
<tr>
<td>Secretary</td>
<td>Bronwyn Darben, Runcorn SHS</td>
<td>7</td>
</tr>
<tr>
<td>Treasurer</td>
<td>Trish Purcell</td>
<td>9</td>
</tr>
<tr>
<td>Membership Secretary</td>
<td>Diana Briscoe, The Gap SHS</td>
<td>2</td>
</tr>
<tr>
<td>Member</td>
<td>Julie Arnold, Corinda SHS</td>
<td>7</td>
</tr>
<tr>
<td>Member</td>
<td>Garry Collins, UQ School of Education (sessional)</td>
<td>9</td>
</tr>
<tr>
<td>Member</td>
<td>Rebecca Hewitt, St Patrick’s College, Shorncliffe</td>
<td>6</td>
</tr>
<tr>
<td>Member</td>
<td>Sophie Johnson, Stuartholme</td>
<td>4</td>
</tr>
<tr>
<td>Member</td>
<td>Helen Johnston, Brisbane Grammar</td>
<td>5</td>
</tr>
<tr>
<td>Member</td>
<td>Laura McLeod/Cooke, Faith Lutheran College – Redlands</td>
<td>8</td>
</tr>
<tr>
<td>Member</td>
<td>Debbie Peden, various schools</td>
<td>8</td>
</tr>
<tr>
<td>Member</td>
<td>Michelle Ragen, Brisbane Grammar</td>
<td>7</td>
</tr>
<tr>
<td>Member</td>
<td>Dr Stew Riddle, USQ</td>
<td>5</td>
</tr>
<tr>
<td>Member</td>
<td>Matthew Rigby, Go Grammar Consulting</td>
<td>5</td>
</tr>
<tr>
<td>Member</td>
<td>Leah Wells, Brisbane SHS</td>
<td>0</td>
</tr>
<tr>
<td>Member</td>
<td>Melanie Wild, Corinda SHS</td>
<td>7</td>
</tr>
</tbody>
</table>

Shauna O’Connor attended the February meeting as a member of the 2013–14 committee.
The following new members elected at last year’s AGM in March attended the February and March meetings as observers as shown: Laura McLeod (February), Rebecca Hewitt (March). Leah Wells resigned her membership in July with her position left unfilled for the rest of the year.

Venue for Management Committee meetings
Meetings of the Management Committee were again held in a board room at the offices of the IEUA-QNT (Independent Education Union Australia – Queensland and Northern Territory Branch, formerly the QIEU, Queensland Independent Education Union) in Turbot Spring Hill. This space is provided free of charge and the union arranges for one of its staff to work late to allow us access to the building. This
SECRETARY'S REPORT

generous support has been in place for many years and is much appreciated by ETAQ.

Administration Officer
Trish Purcell continued in her role as the association's part-time Administration Officer and Treasurer.

Membership
The numbers of financial members of the Association for the last three years were as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Life</th>
<th>Full (i.e. individual)</th>
<th>Student</th>
<th>Retiree</th>
<th>Corporate</th>
<th>Total</th>
<th>Estimated total # reached</th>
</tr>
</thead>
<tbody>
<tr>
<td>2011</td>
<td>10</td>
<td>184</td>
<td>34</td>
<td>6</td>
<td>155</td>
<td>389</td>
<td></td>
</tr>
<tr>
<td>2012</td>
<td>10</td>
<td>191</td>
<td>38</td>
<td>8</td>
<td>177</td>
<td>424</td>
<td>3208</td>
</tr>
<tr>
<td>2013</td>
<td>9</td>
<td>175</td>
<td>23</td>
<td>6</td>
<td>166</td>
<td>379</td>
<td>2778</td>
</tr>
<tr>
<td>2014</td>
<td>10</td>
<td>210</td>
<td>64</td>
<td>8</td>
<td>164</td>
<td>456</td>
<td>3231</td>
</tr>
</tbody>
</table>

Membership has significantly increased in 2014, with an increase in most categories, especially personal and full members.

Life Membership
Paul Sherman, one of ETAQ's foundation members, was elected to Life Membership at the AGM in March and the honour was formally conferred at the State Conference in August.

PD Activities
In Brisbane face-to-face PD activities were conducted during 2014 as detailed below. In addition, PD events were also conducted by the Toowoomba, Townsville and Cairns branches.

Seminar 1
- Date: Saturday 15 March 2014
- Type: half-day seminar
- CPD hours: 3 hours 50 minutes
- Theme: The Art and Science of English
- Format: 2 x keynote addresses plus suite of supporting workshops
- Keynote speaker 1: Dr Judy Smeed, QUT – topic: English teachers – abused species or data wise?
- Keynote speaker 2: Professor Brenton Doecke, Deakin University – topic: Creativity in English
- Attendance: 194 (including 15 complimentary registrations)

- Venue: Corinda State High School
- Convenor: Julie Arnold

Beginning Teachers' Day
- Date: Saturday 10 May 2014
- Type: Beginning Teachers Day – This was the 4th year that ETAQ has run this activity.
- CPD hours: 5 hours 25 minutes
- Keynote speaker: Erin Geddes, Forest Lake SHS – topic: It’s a Marathon, not a Sprint
- Attendance: 56 registrations plus 16 complimentary (presenters, committee etc)
- Venue: Brigidine College
- Convenor: Melanie Wild

Seminar 2
- Date: Saturday 31 May 2014
- Type: half-day seminar
- CPD hours: 3 hours 15 minutes
- Theme: The Power of the Visual
- Format: keynote address plus suite of supporting workshops;
- Joint Keynote speakers: Professor Catherine Beavis (Griffith Uni & ETAQ Patron) and Dr Michael Dezuanni (QUT) – topic: 'Increasingly complex and sophisticated texts': Computer games, literacy and design
- Attendance: 110 (of 113 registered)
- Venue: Brisbane Grammar School
- Convenors: Helen Johnston and Michelle Ragen
SECRETARY’S REPORT

Grammar Refresher Course
- Date: Saturday 26 July 2014
- Type: full-day (9-3) class activity
- CPD hours: 4 hours 30 minutes
- Title: Grammar for the Australian Curriculum: English – a one-day crash course
- Format: presentations, exercises & discussions
- Presenter: Garry Collins
- Attendance: 26
- Venue: School of Education, The University of Queensland

State Conference
- Date: Saturday 16 August 2014
- Type: full-day conference
- CPD hours: 5 hours 45 minutes
- Theme: Great Expectations: stability and change in English teaching
- Format: 2 x keynote addresses plus suite of supporting workshops
- Keynote speaker 1: Dr Anita Jetnikoff (QUT) – topic: The Teacher as Chameleon
- Keynote speaker 2: Dr Alison Scott (UQ) – topic: late cancellation
- Attendance: 212
- Venue: Lourdes Hill College
- Convenors: Dr Stew Riddle and Matthew Rigby

Repeat of Grammar Refresher Course
- Date: Saturday 10 October 2014
- Type: full-day (9-3) class activity
- CPD hours: 4 hours 30 minutes
- Title: Grammar for the Australian Curriculum: English – a one-day crash course
- Format: presentations, exercises & discussions
- Presenter: Garry Collins
- Attendance: 29
- Venue: School of Education, The University of Queensland

After-school forum #1
- Date: Thursday 16 October
- Type: after-school forum
- Topic: English Communication, Queensland’s Year 11 & 12 English subject alternative for non-OP students
- Format: general discussion plus 2 short teacher presentations
- Attendance: 52
- Venue: MacGregor State High School
- Convenor: Laura Cooke

Literary Breakfast
- Date: Sunday 19 October 2014
- Type: morning literary breakfast
- CPD hours: 1 hour 30 mins
- Format: address with breakfast
- Guest speaker: Adjunct Professor Roley Sussex
- Attendance: 50
- Venue: Fountain View Room at The Summit, Mt Coot-tha
- Convenor: Rebecca Hewitt

2014 AATE/ALEA joint national conference
The 2014 AATE/ALEA joint national conference was held at the Darwin Convention Centre over the period 9-12 July. The theme was “aNTicipating new territories: building strong minds, places and futures”.

Utilizing digital technologies
ETAQ’s new website was launched in January 2014. ETAQ elected to pursue an independent website rather than becoming an offshoot of AATE’s new website, as did several other states. Using the company, Bloomtools, the website offers a range of new functionality, including online registrations for PD events, online membership payments, emails using ETAQ logo as well as a space ‘behind the wall’ for resources such as videos of PD presentations. Previous years’ issues of Words’Worth are being added to this area. Teachers in schools covered by corporate membership and non-members are able to sign up to receive e-pistles and
other news items which are regularly emailed out. Currently 199 people are registered for this news service. The new website has made registrations for events smoother and allowed ETAQ to venture further with a refreshed and more professional look as well as vastly improved functionality. Communications are also more efficient as they have links to registration forms and other key links from the website.

ETAQ currently maintains both a Facebook page as a wider public presence and a closed group for members which shares resources and links. Currently the Facebook page has over 500 like and the closed group hosts 195 members - both are primarily maintained by Kelli McGraw. Also, AATE’s Facebook account went from a ‘closed group’ by invitation only with a focus on new and emerging leaders to a new ‘open group’ with a more broad AATE focus that anyone can ask to join and admin accepts. ETAQ has also continued to utilize twitter as a social media communication tool - thanks to Michelle Regan for her contribution in maintaining the content in our stream.

**Assisted attendance at conferences**

Assisted attendance was offered to the following for the state conference in August. This covered registration and $200 towards costs for travel and accommodation:

Camilla Meyers (Riverside Christian College, Maryborough), Danielle Grove (Tec College, Townsville), Grace Loyden (Spinifex State College, Mt Isa), John Thomas (Cairns) and UQ student Rhiannon French.

The following were sponsored for the National Conference in Darwin:

Fiona Laing (AATE representative), Natalie Fong (Citipointe College)

**Competitions**

**2014 ETAQ/IEUA-QNT/James Cook University Literary Competition**

Another brilliant year unfolded with ETAQ’s 55th annual literary competition: nearly 900 entries were submitted (a significant increase over 2013 with 741 entries) from both students and teachers alike. The quality of the entries was again exceptional suggesting that Queensland and the Northern Territory are the source of much literary talent. The winning entries were published in the November 2014 issue of the IEUA-QNT’s journal, The Independent Voice as well as on ETAQ’s website.

The Presentation Evening was conducted on Wednesday 15th October at the Queensland Multicultural Centre at Kangaroo Point in Brisbane. It was attended by around 200 people (prize winners, family members & friends as well dignitaries from IEUA-QNT and ETAQ). Many of the students had travelled long distances to be in attendance to collect their prizes. They came from as far afield as the Sunshine Coast, Toowoomba, Rockhampton, Cairns and Melbourne. And it was also heartwarming to hear the story of Year 7 student Dana Pavalovic whose father had arrived in Brisbane from Serbia some twenty years previously with no English and as a refugee, to the very place we conducted the Presentation to award his daughter a literary prize! It is stories such as these – and many others – that the Literary Competition is built upon. Mr Terry Burke, Secretary of the IEUA-QNT, delivered the welcoming address at the presentation evening, and provided an overview of the history of the competition. The audience was entertained and inspired by author and guest speaker, Tristan Bancks, who has published widely for both children and teens.

We acknowledge the support and sponsorship of the Independent Educators Union of Australia, Queensland and Northern Territory branch. I would especially like to convey our appreciation to Kay Holloway and her team for their invaluable help and sponsorship. We also acknowledge the ongoing support and sponsorship of the senior non-fiction section by James Cook University. Sincere thanks also to Random House in Sydney for their contribution of age- and category-specific book prizes for each place-getter.

Acknowledgement goes to all students and teachers for their valued submissions.
Congratulations to the winners, place-getters and highly commended awardees. The 1st place-getters for 2014 are:

Section A Non-Fiction Prose – Hannah Nugent, Fairholme College, Toowoomba
Section A Short Story – Stella Lisle, The Rockhampton Grammar School, Rockhampton
Section A Poem – Rosie McCrossin, Sandgate District State High School, Sandgate
Section B Short Story – Jakob Ivanhoe, Anglican Church Grammar School, South Brisbane
Section B Poem – Sequoia Taylor, Redlynch State College, Cairns
Section C Short Story – Khushi Shelat, Brisbane State High School, South Brisbane
Section C Poem – Angus Cronin Harrison, Brisbane State High School, South Brisbane
Section D Short Story - Dana Pavlovic, Beachmere State School, Caboolture
Section D Poem – Olivia Trempus, St. Pius’ Primary School, Banyo
Section E Short Story – Damian Nelson, Marist College, Ashgrove

Sincere appreciation and gratitude is extended to the judges for their time, commitment and wisdom. These wonderful individuals are Dr Karen Moni, Pam Schindler, Esme Robinson, Paul Sherman, Dr Stephen Torre, Dr Richard Lansdown, Rachael Briggs, Garry Collins, Zenobia Frost, Cindy Keong, Beryl Exley and Debbie Peden.

Commendations to Deb Peden who continues in the role as co-ordinator, now into her fifth year. She says “Five years hence I’m still as entranced by the talent of our writers. May they continue to be creative and celebrate their work through our literary competition.”

Digital Story Competition

With continuing generous sponsorship from Jacaranda (John Wiley), a digital story competition was conducted in 2014, its second year of existence. The number of entries was again quite modest but it is hoped that student interest in this activity will grow in the future. It should be noted that unfortunately some students’ entries could not be considered for selection because they had breached the copyright regulations specified in the Competition’s published rules: 3. All images, music, and sound used must be either original material, or materials that are suitable for use under copyright regulations (e.g. copyright-free materials or material appropriately licensed under the Creative Commons).

Curriculum Matters

Australian Curriculum: English

The federal government instituted a review of the Australian Curriculum in 2014. This review, conducted by Dr Kevin Donnelly and Professor Kenneth Wiltshire, was completed by October. There were serious questions raised by ETAQ and AATE as to the authority of these individuals to complete a review of the curriculum from P-12. This was added to, in the latter half of the year, with the identification of the experts drawn upon for the English curriculum, Professor Barry Spurr and Dr Fiona Mueller, with the former since stood down from his position at the University of Sydney over a separate controversy. AATE responded to the review with a submission. ETAQ submitted in a similar fashion after consultation with members. During 2014, ACARA also conducted its regular review with this report released in time for the Minister’s Meeting in December 2014.

Interaction with the QSA/QCAA

2014 was a year of great change for the Queensland Studies Authority with a change of name in July to become the Queensland Curriculum and Assessment Authority. The state government also instituted a major review of Senior Assessment and Tertiary Entrance, conducted by Gabrielle Matters and Geoff Masters. Their report was released in October 2014.

The essence of the report is the proposal to move from the current QCS test to a system of 50% external exam combined with 50% internal assessment, comprised of 3 assessment items,
using a different system of moderation. Several elements have been proposed to increase the efficacy of the moderation system, including Endorsement of assessment prior to its implementation, confirmation (through blind re-assessments) and ratification (responding to anomalies between school-based and external assessment). The process of endorsement is currently being trialled by the QCAA in several subjects.

ETAQ developed a response to this report, in consultation with members. The minister responded to the report, largely suggesting supporting it, in December 2014. However, with the change of government since that time, it is difficult to know how likely the changes are to be instituted, especially given the expense of any new system.

ETAQ has been arguing for inclusion in the Learning Area Reference Committee (LARC) for English for some time. ETAQ has been invited to join the new Senior Assessment Working Group for English with the president taking on this role. Meetings are currently planned for semester 1 2015 with the aim of gathering stakeholder feedback on these proposals for such major change.

Members are strongly encouraged to engage by feeding back to ETAQ and making personal submissions on the proposals.

AATE

AATE, the Australian Association for the Teaching of English, is the umbrella national body with which ETAQ and the other state and territory English teacher associations are affiliated. During 2014, Garry Collins, the immediate Past President of ETAQ, was in the first year of his 2-year term as the national President, having succeeded Associate Professor Karen Moni in that role. As is ETAQ’s usual practice, the President, Fiona Laing, served as our delegate to the AATE national council.

The 2014 AATE/ALEA joint national conference was conducted in Darwin in early July. The 2015 event will be held in Canberra over the period 3-6 July.

Council business was conducted via email, teleconferences and two face-to-face meetings. One of these was held in Darwin following the national conference and the AGM was conducted in Sydney on the weekend 25-26 October. The AGM is usually held at English House, AATE’s headquarters in Adelaide, but was run in Sydney on this occasion to enable a briefing from the CEO of ACARA and some of his senior staff to be part of the agenda.

Besides this routine business, some key AATE advocacy activities during the year were:

- Made submissions to reviews of the Australian Curriculum and teacher education
- Presidents of AATE, ALEA and PETAA met with a member of Minister Pyne’s staff in Sydney on 20 January
- President and SAETA council delegate participated in a meeting with Australian Curriculum Review panel in Adelaide on 11 April
- members of national council members participated in a teleconference re NAPLAN results with ACARA staff on 14 August
- Wrote to federal and state/territory education ministers and shadow ministers about the recommendations of the review of the Australian Curriculum

Three reports on ETAQ activities were provided for publication in the AATE journal English in Australia.

Book Sales

The bookstall which sells a selection of AATE and Phoenix publications was well patronised at the March and May seminars and the state conference. The financial results appear in the Treasurer’s Report.

Branches

During 2014 branches operated in Toowoomba under the leadership of Paul Irwin, Townsville under the leadership of Heather Fraser and Cairns under the leadership of Stephanie Wheeler-Sokolitch and John Thomas, who has recently moved to Cairns.
SECRETARY’S REPORT

Each branch conducted a series of seminars for members including:

Cairns:
- May – Seminar on appraisal in May by Lindsay Williams
- November – Seminar on Text in context Model by John Thomas

Toowoomba:
- May – breakfast with local journalists
- September – Seminar Crossing Bridges – into other places, other times, other cultures by Kathleen Hannant
- October – Seminar on Popular or Pulp – Reading for pleasure or reading for challenge by Rohan Davis
- Booking made for Garry to present on Grammar on March 21

Townsville:
- July – Seminar on Engineering a culture of creativity by Tamara Dawson
- September – Seminar on Middle Years of Schooling by Annabel Evans
- Booking made for Garry to present on Grammar on March 28 – booked out (75) with a substantial waiting list

With Google Hangouts offered at Seminars 1 & 2 and state conference, regional and remote members are being offered a means of accessing quality PD from the south-east corner. Members are also able to access these presentations in the members own section of the website under Member Resources.

Publications

Words’Worth: Three issues of Words’Worth were distributed to members in 2014 under the editorship of Dr Stewart Riddle. Articles and teaching resources included: lesson and unit plans, research papers, feature articles and opinion pieces, poetry, book and resource reviews, literary competition winning entries, and much more.

English Matters went through a redesign for the second edition of 2014, using the renewed logo and a magazine format including a range of graphics. Seven editions were distributed in 2014 with all editions now available on the website. Garry’s famous letters are no longer included but are still available on blog section of the website.

Email Bulletins – ETAQ E-pistles:
Communication with members was also effected via more than 30 email bulletins entitled ETAQ E-pistles.

Peter Botsman Memorial Awards
The Peter Botsman Memorial Award (school category) for 2014 was awarded to Katie Lipka from St Laurence’s College for her extensive contribution to English teaching. Details of Katie’s achievements can be found on the website.

JCQTA
ETAQ continued its membership of the Joint Council of Queensland Teacher Associations (JCQTA) with the Immediate Past President, Garry Collins, attending meetings held at the Queensland College of Teachers offices at Toowong.

Conclusion
Although not always seen, I would like to acknowledge the enormous effort and commitment contributed by members of the Management Committee and various sub committees. It is through the tireless effort of these people that the opportunities for teachers and students of English in Queensland happen so efficiently.

Finally, thank you, our members for your continued support. I trust your membership of the ETAQ has brought you opportunities to develop, improve and inspire.

Bronwyn Darben
Secretary
14 March 2015
This is the second part of an article based on a conference/seminar presentation dealing with Auden’s poem. The first part was published in *Words’ Worth* Vol 47, No 3, October 2014. The text of the poem is again provided.

Before proceeding to the rest of the suggestions for working with this poem I would like to plead guilty to a couple of typos that escaped detection in the previously published first part.

**Some corrections to the first part**

In the left hand column on Page 43 the following text appeared:

“Sentence and grammatical mood types could be briefly reviewed by considering the phrase in sentences like the following:

1. The priest often preached about suffering.
2. What do you know about suffering?
3. Write a poem about suffering.

A relevant teaching point would be that each example is a simple sentence containing only a single independent (or main) clause. The first is a statement, technically imperative declarative mood; the second is a question, technically interrogative mood; and the third is a command or instruction, technically imperative mood. The Australian Curriculum: English uses the term “main clause” but it strikes me as not entirely appropriate to describe a clause as the main one when there is only one present.”

Of course, clauses which present statements are technically said to be in declarative mood, not imperative. Whatever was I thinking?

Also on Page 43, but in the right hand column, in the paragraph under the heading “Spelling, word class and word structure” the following sentence appeared:

Students are asked to attempt to spell the selected words in a short quiz, the handout is then issued, and students are tasked to locate the subject words and do their own corrections.

The word “sked” should of course be “asked”.

**The poem**

The text of the poem is shown below with line numbers inserted for ease of reference.

*Musee des Beaux Arts*

1. About suffering they were never wrong,
2. The Old Masters; how well, they understood
3. Its human position; how it takes place
4. While someone else is eating or opening a window or just walking dully along;
5. How, when the aged are reverently, passionately waiting
6. For the miraculous birth, there always must be
7. Children who did not specially want it to happen, skating
8. On a pond at the edge of the wood:
9. They never forgot
10. That even the dreadful martyrdom must run its course
11. Anyhow in a corner, some untidy spot
12. Where the dogs go on with their doggy life and the torturer’s horse
13. Scratches its innocent behind on a tree.
14. In Breughel’s Icarus, for instance: how everything turns away
15. Quite leisurely from the disaster; the ploughman may
16. Have heard the splash, the forsaken cry,
17. But for him it was not an important failure; the sun shone
18. As it had to on the white legs disappearing into the green
19. Water; and the expensive delicate ship that must have seen
20. Something amazing, a boy falling out of the sky,
21. Had somewhere to get to and sailed calmly on.

1938
And now, on with the show.

The painting

Above is a black and white reproduction of the painting that Auden refers to in Line 14, at the start of the second section of the poem, as "Breughel’s Icarus". The full title of the painting is “Landscape with the Fall of Icarus”. It is an oil-on-canvas work produced by the Flemish painter Pieter Breughel circa 1558. Currently it is part of the collection of the Musees royaux des Beaux-Arts de Belgique in Brussels and it is here that Auden saw this painting and others by the same artist during a visit in 1938.

With a colour version of the image projected on a screen, and before the title and artist are identified, students could be asked or directed as follows:
1. List the different elements or features in the image.
2. Which features or elements in the image are the most prominent? What makes them prominent?
3. What historical era is depicted? On what evidence do you base your answer?
4. Note the direction of the gaze of the human figures: the ploughman, the shepherd immediately to his right, and the fisherman in the bottom right of the image.
5. Is the painting telling a story? If so, what?
6. What are some possible titles for the image?

The following elements or features could be discussed with students:
- Landscape features: ploughed field, trees, mountain crag, horizon, sun, island, bay
- Animals: horse, sheep
- Man-made features: plough, castle, city, ships

The horse-drawn plough, the sailing ships and the clothing of the ploughman all put the era depicted as several centuries in the past.

Students should be assisted to note that the gaze of the ploughman is directed down at the ground, the shepherd is staring up into the sky towards the left of the image, and the fisherman appears to be focused on the water immediately in front of him.

The direction to suggest possible titles would probably elicit something like the following:
- Ploughman, shepherd and sailing ship
- Rural life by the seashore
- Arrival of the galleon
- Looking west from the farm

A bit of grammar in passing here would be to note that the first three are noun groups while the fourth is a non-finite clause or what traditional grammar would have called a participial phrase.

Alternatively, students could be presented with these possible titles and asked to assess their suitability.

After a consideration outlined above of the prominent features in the image, student attention could be directed to the small feature between the larger of the sailing ships and the figure of the fisherman in the bottom right (the
About suffering: some suggestions for teaching W. H. Auden’s poem 
Musee des Beaux Arts – Part 2

feature circled in the enlarged section above) and asked what they thought it was meant to 
represent. In addition to the legs, presumably 
those of Icarus, that are circled, there is also 
what appears to be a human figure in the water 
beneath the legs and slightly to the left.

Considering the first clause

The first clause of the poem – About suffering 
they were never wrong, the Old Masters – could 
then be considered. This could be done before 
presenting the entire text or as part of detailed 
reading after an introductory read through the 
poem. Two initial questions could be:

• Is this how we would normally structure this 
statement in English?
• What would be a more usual arrangement of 
the message?

The following possible alternatives could then be 
compared with the original and with each other:

1. They were never wrong about suffering, the 
Old Masters.
2. The Old Masters were never wrong about 
suffering.
3. Wrong about suffering the Old Masters 
never were.
4. Never were the Old Masters wrong about 
suffering.

Useful questions here would be:

• Which of the five arrangements of the clause 
is the most effective/poetic? Why?
• Is perhaps difference from the normal or 
expected structure one of the features that 
renders language use poetic?

My practice would then be to consider the 
grammatical structure of the most usual 
rendering of this statement which I submit is #2 
in the list above – The Old Masters were never 
wrong about suffering.

In functional grammar, there are considered 
to be three possible structural elements in 
clauses when they are considered from the 
perspective of how they represent some 
aspect of the world. These are: a Process, 
the essential element, plus potentially 
also Participants and Circumstances. This 
understanding is rendered in the Australian 
Curriculum: English (AC:E) in the following 
Content Description specified in the Language 
Strand for Year 1 (Expressing & developing 
ideas sub-strand):

• Identify the parts of a simple sentence 
that represent ‘What’s happening?’; ‘Who 
or what is involved?’ and the surrounding 
circumstances.

A “simple sentence” is of course a single 
independent or main clause but the three 
potential elements are also present in 
dependent or subordinate clauses. The AC:E 
Content Description already contains the 
word “circumstances” but the relationship to 
labels from functional grammar is as follows:

• ‘What’s happening?’ – a Process expressed by 
a verb group
• ‘Who or what is involved?’ – a Participant 
(or Participants, plural), the people or things 
involved in the Process. Participants are most 
commonly expressed by noun groups but the 
gramar presents other possibilities as well.

• the surrounding circumstances – In simple 
terms, Circumstances provide answers to 
the questions when? where? how? and why? 
in relation to the Process. These are usually 
expressed by prepositional phrases or by 
adverbial groups (remembering that a group 
can be a single word).
There are 8 words in this clause but they do not really function as 8 individual, separate items in constructing the meaning that the clause carries. Students could be asked to identify the “chunks” of meaning which, I suggest, are shown in the table below. The second row contains probe questions to get at what sort of contribution to the overall meaning is being made by each “chunk”.

<table>
<thead>
<tr>
<th>“chunk”</th>
<th>The Old Masters</th>
<th>were</th>
<th>almost never</th>
<th>completely wrong</th>
<th>about suffering</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grammatical structure</td>
<td>noun group</td>
<td>verb group</td>
<td>adverb</td>
<td>adjective</td>
<td>prepositional phrase</td>
</tr>
<tr>
<td>Functional element</td>
<td>Participant</td>
<td>Process</td>
<td>Circumstance: Time</td>
<td>Participant</td>
<td>Circumstance: Manner</td>
</tr>
</tbody>
</table>

Some might ask, not unreasonably, what is the point of applying both “grammatical structure” and “functional element” labels. The answer is that in English, apart from Processes always being expressed (“realised” is a word used in linguistics) by verb groups, there is not a neat one-to-one relationship between particular grammatical structures and the function that they perform. There are two noun groups in the clause we are considering – “The Old Masters” and “suffering”. The first expresses/realises a Participant while the other is part of a prepositional phrase expressing/realising a Circumstance.

Normally noun groups represent Participants and some people find it difficult to see how an adjective like “wrong”, a describing word, can represent an element identified by the probe question “who/what is involved?”. This is, however, a very common structure that we use to describe things in English. Consider these examples:

- The day is fine. (The day is what? – fine)
- The dogs were extremely savage. (The dogs were what? – extremely savage)
- Her smile was beautiful. (Her smile was what? – beautiful)

In each case, a form of the verb “to be” (is, were, was) relates or connects the thing being described, expressed by a noun group, and the description, expressed by an adjective/adjectival group.

I have labeled “never” and “wrong” as adverb and adjective respectively. Since functional grammar considers that groups can consist of single words, I could also have written “adverbial group” and “adjectival group”. The potential for expansion can be grasped if we consider that another version of this clause could read:

- The Old Masters were almost never completely wrong about suffering.

In this version, the single word class labels of adverb and adjective would clearly not suffice and “adverbial group” and “adjectival group” would seem more appropriate.

The significance of what’s placed first

Now that we have considered the elements in this variant of the first clause it is time to compare this more usually structured version with what is to be found at the start of the poem.
ABOUT SUFFERING: SOME SUGGESTIONS FOR TEACHING W.H. AUDEN’S POEM
MUSEE DES BEAUX ARTS — PART 2

<table>
<thead>
<tr>
<th>About suffering</th>
<th>the Old Masters</th>
</tr>
</thead>
<tbody>
<tr>
<td>How?</td>
<td>Who/what is involved?</td>
</tr>
<tr>
<td>prepositional phrase</td>
<td>pronoun</td>
</tr>
<tr>
<td>Manner:</td>
<td>Participant</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>were</th>
<th>wrong</th>
</tr>
</thead>
<tbody>
<tr>
<td>What’s happening?</td>
<td>Who/what?</td>
</tr>
<tr>
<td>verb group</td>
<td>adjective</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>never</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>When?</td>
<td>Participant</td>
</tr>
</tbody>
</table>

There are a couple of things that are unusual about the structure of the clause as Auden wrote it. As illustrated in some of the discussion above, in statements in English it is usual to begin with a Participant, the subject of the clause. The opening clause of the poem is notable in that it begins instead with a Circumstance. In addition, what we normally do is to use a noun group and then subsequently use a pronoun which refers back to it. Here that normal order is reversed and we are presented with the pronoun “they” first and then it is only at the end of the clause that we get the referent noun group, “the Old Masters”.

In functional grammar, the element which is placed first, and which therefore gets relatively more emphasis than would otherwise be the case, is referred to as grammatical Theme. A relevant Year 8 Content Description from the AC:E (Language Strand, Text structure and organisation sub strand) is:

- Understand how coherence is created in complex texts through devices like lexical cohesion, ellipsis, grammatical theme and text connectives

Part of the entry under the heading “theme” in the AC:E glossary reads:

- grammatical theme indicates importance both within a clause and across a text. In a clause the theme comes in first position and indicates what the sentence is about. Theme is important at different levels of text organisation. The topic sentence serves as the theme for the points raised in a paragraph. A pattern of themes contributes to the method of development for the text as a whole

Stages in the poem

After some of the preliminary activities outlined above, it would be time to turn to the poem as a whole and consider whether some stages can be observed in the 21 lines. The poem is usually printed with a break between Lines 13 and 14 and the phrase “for instance” indicates that Lines 14–21 are providing an example of something discussed in the first part of the poem.

1. About suffering they were never wrong,
2. The Old Masters; how well, they understood
3. Its human position; how it takes place
4. While someone else is eating or opening a window or just walking dully along;
5. How, when the aged are reverently, passionately waiting
6. For the miraculous birth, there always must be
7. Children who did not specially want it to happen, skating
8. On a pond at the edge of the wood:
9. They never forgot
10. That even the dreadful martyrdom must run its course
11. Anyhow in a corner, some untidy spot
12. Where the dogs go on with their doggy life and the torturer’s horse
13. Scratches its innocent behind on a tree.
14. In Breughel’s Icarus, for instance: how everything turns away
ABOUT SUFFERING: SOME SUGGESTIONS FOR TEACHING W.H. AUDEN’S POEM
MUSEE DES BEAUX ARTS — PART 2

15. Quite leisurely from the disaster; the ploughman may
16. Have heard the splash, the forsaken cry,
17. But for him it was not an important failure; the sun shone
18. As it had to on the white legs disappearing into the green
19. Water; and the expensive delicate ship that must have seen
20. Something amazing, a boy falling out of the sky,
21. Had somewhere to get to and sailed calmly on.

The punctuation further suggests that the first section (Lines 1–13) can be divided into three parts. There is a semicolon at the end of Line 4, a colon at the end of Line 8, and then a full stop at the end of Line 8.

Lines 1–4 can be seen as presenting a general proposition about the place of suffering in the world. The final section of the poem is clearly a reference to the painting by Breughel that has been discussed above, “Landscape and the Fall of Icarus”. What then of the remaining two sections: Lines 5–8 and Lines 9–13? In Line 6 we have the noun group “the miraculous birth” and in Line 10 “the dreadful martyrdom”. It has been suggested that these are references to two other paintings that Auden also viewed on his visit to the Musee des Beaux Arts.

Other related paintings
Before looking at reproductions of these paintings, the noun groups could be explored with students. Some useful questions might be:

- What sort of birth could be considered a “miraculous” one?
- What is meant by the word “miracle”?
- What is the significance of the use of the definite article “the” as opposed to the indefinite article “a”?
- What are the meanings of “martyr” and “martyrdom”?

The image above is a black and white version of Breughel’s 1566 painting entitled “The Census at Bethlehem”. Some students will need to be reminded of where Bethlehem is and how Mary and Joseph came to be there at the time of the birth of Christ. Students could be guided to identify the following features of the painting:

- The building on the left with the crowd outside is the inn at which no accommodation was available necessitating the “miraculous birth” take place in a barn.
- Behind the tall tree just to the right of the inn is a frozen pond with figures skating on it as mentioned in Lines 7 and 8 of the poem.
- The mounted figure in the foreground just to the right of centre could be interpreted as the pregnant Virgin Mary.

The image below is a black and white version of Breughel’s painting “The Massacre of the Innocents” which is dated to 1566-7. The title here derives from the Bible, Matthew, chapter 2, Verse 16:
Then Herod, when he saw that he was mocked of the wise men, was exceeding wroth, and sent forth, and slew all the children that were in Bethlehem, and in all the coats thereof, from two years old and under, according to the time which he had diligently enquired of the wise men.

There are several dogs in evidence going on with “their doggy life” (Line 12) and a couple of the details on the right hand side of the picture could be “the torturer’s horse” also mentioned in Line 12.

Some related poems

In the course of preparing the workshop on which this article is based, some internet browsing unearthed the following contemporary Australian poem which references Auden’s work. It is by Mike Hopkins from Myrtle Bank in South Australia and, when contacted by email, he generously granted permission for it to be cited. His blog can be found at mistakenforarealpoet.wordpress.com. Instead of Auden’s “the Old Masters” we now have “those Old Blues Greats”. I imagine that some teachers might not feel entirely comfortable about using this text in the classroom but the reference to Auden’s poem is interesting nevertheless.

Wystan Hugh walks past the Musée de Beaux Arts and drops into a nearby blues club

(after W H Auden)

About wooing, they were never wrong those Old Blues Greats; how well they understood that if you are going to invite a woman to go with you up the country then you make damn sure you have a fallback plan: her younger, desperate sibling, Lucille who is only too willing to accept your proposition in the event of big sister’s refusal

About marriage, they were never wrong those Old Blues Greats; how well they understood that the years take their toll; before you know it the thrill is gone away. You’re free from her spell and she from yours, but your only friend is the bartender, scratching his innocent behind as you drown your sorrows with rounds of one bourbon, one scotch and one beer

About infidelity, they were never wrong those Old Blues Greats; how well they understood what it is to come home after a long day’s work to find the insurance man rollin’ and tumblin’ with your woman to realise that yesterday it was the milkman and before that the postman, knocking more than once whilst you went blithely about your working day

About the crossroads, they were never wrong those Old Blues Greats; how well they understood that sulphur scented crucial point where at midnight you make your infernal trade with the devil your soul; to become that demon fingerpicker or to have all the women and whiskey one man can stand to be that something amazing which separates you at last from the humdrum human position

those Old Blues Greats; how well they understood

Mike Hopkins

Another poem that could be used in conjunction with Auden’s is Landscape with the Fall of Icarus by William Carlos Williams.

According to Brueghel when Icarus fell it was spring a farmer was ploughing his field the whole pageantry of the year was
awake tingling
with itself
sweating in the sun
that melted
the wings’ wax
unsignificantly
off the coast
there was
a splash quite unnoticed
this was
Icarus drowning

Some possible writing tasks/topics
A brief list of some writing topics and tasks that could be generated from Auden’s poem is as follows:

- About suffering  About happiness
- About (virtues): courage, honesty, patience, kindness, humility, courtesy, dependability, loyalty, diligence, generosity, integrity
- About (vices): anger, greed, jealousy, sloth (laziness), arrogance, envy, gluttony
- A short story with the theme of suffering & response to it

Conclusion
On this occasion I am again happy to repeat my standard offer which is that if anyone thinks that the Powerpoint file used in the workshop and/or the Word file of the poem text might be of use to them, they could be obtained by emailing me at gazco48@bigpond.net.au.

References

Author
Garry Collins taught secondary English for 35 years, mainly at Gladstone and Ferny Grove State High Schools, but also on exchange in the US and Canada. President of ETAQ from July 2005 to March 2014, he began a 2-year term as AATE President in January 2014. He is currently a part-time teacher educator in the School of Education at the University of Queensland.
The following unit was developed for an English Curriculum Studies unit at the Queensland University of Technology as part the Bachelor of Education (Secondary), and was completed under the tutelage of Unit Coordinator and Senior Lecturer Dr Anita Jetnikoff. The unit is designed for the fictional Hartfield State High School and, as such, attempts to meet the needs of a diverse Year 9 cohort from a variety of backgrounds including students from non-English speaking backgrounds, as well as Aboriginal and Torres Strait Islander students.

The unit has been designed to work within the Australian Curriculum: English framework. The unit aims to engage students with receptive (listening, reading and viewing) and productive (speaking, writing and creating) modes across the strands of language, literature and literacy. Therefore, the unit utilises a multiliteracies approach to English education, based on Green’s Three-Dimension (2012, p. 25) model. This model links language, meaning and context, and has been designed to develop students’ understandings of contextual influences operating on a variety of texts, language uses and literary practices.

The unit concludes with a small group, 2-3 minute, scripted dramatic performance based on a gap or silence from the primary text for the unit – Vuot Bien – The Search for Freedom: Hong Thi Nguyen’s Story by Andre Dao (2005).

Rationale

Aims and Outcomes

The unit aims to develop in students:

• an understanding of how symbols and icons in images augment meaning;
• interpretation skills to compare how representations of people and cultures in literary texts are drawn from different historical, social and cultural contexts;
• an understanding that authors innovate with text structures for specific purposes and effects;
• an understanding that evaluation can be expressed with the use of linguistic devices;
• argumentative skills about a literary text based on initial impressions and subsequent analysis;
• analysis skills regarding how the language features of spoken texts position readers to respond in particular ways;
• interaction skills that engage an audience through variations in tone, pitch and pace;
• an understanding of how vocabulary choices contribute to specificity, abstraction and stylistic effectiveness;
• analysis, discussion and evaluation skills of texts from familiar and unfamiliar contexts concerning literary style;
• an understanding of how the construction and interpretation of texts can be influenced by cultural perspectives and other texts;
• performance skills in order to plan, rehearse and deliver presentations by selecting and sequencing appropriate content and multimodal elements.
# Unit Outline

## Orientating Phase
- Activation of prior knowledge: teacher-guided brainstorm on refugees.
  - What is a refugee?
  - What is the difference between refugees/illegal immigrants/asylum seekers?
  - Why might these people want to come to Australia?
- Unit ‘hook’: Students view video *Cuc Lam’s suitcase* (2004), teacher questioning of students:
  - Why did Cuc Lam want to come to Australia?
  - What were conditions like for refugees?
  - What did Cuc Lam have to leave behind?
  - What does Cuc Lam’s suitcase represent? Why?
- Students are to write down their responses to this activity for upcoming performance task.
- Introduction to performance: ‘walking the room’ and ‘space-jump’ activities (adapted from Jetnikoff, 2007).
  - ‘Walking the room’ – after clearing the room of desks and chairs, students to walk around room, emphasising parts of the body as dominant.
  - Followed by silent conversations between students using body parts.
  - Then conversations using sounds, but not fully formed words.
  - As activity is useful for character development, the teacher is to draw links to characters from *Cuc Lam’s suitcase* (2004).
  - Students then perform ‘space-jump’ activity – first with random characters, then with reference to characters from *Cuc Lam’s suitcase* (2004).
- Introduction to/reading the primary text: ‘guided reading activity’ (adapted from Blackall, 2002).
  - Students to briefly peruse text, prior to teacher-lead discussion on predictions of genre and content, with reference to prior knowledge.
  - Students then to read text individually, with teacher assistance where necessary.
  - Class discussion regarding text, focusing on language, features, mood, style and content.

## Enhancing Phase
- Reading the secondary text: ‘guided/co-operative reading activity’ (adapted from Blackall, 2002 and Raison, 2002).
  - Teacher modelling of guided reading activity – teacher makes predictions about genre, content and context of secondary text 1 (*Our next meal* – Nguyen, 2010), models reading practices for students, and reflects on text.
  - In groups, students complete a guided reading activity on secondary text 2 (*I named my child Lyma* – Thuy Ai Lin, 2010), including predictions, individual reading and reporting back to whole class and reflection on initial predictions.
- Exploration of character identity in primary and secondary texts.
### Enhancing Phase cont.

- In small groups or individually, students then deconstruct one or more characters in Vuot Bien – The Search for Freedom: Huong Nguyen’s Story (Dao, 2005), using vocabulary appraisal activities, based on Luke & Freebody’s Four Resource Model of Literacy (1990, as cited in Bull & Anstey, 2010)\(^1\)
  - This activity develops student empathy and understanding of the characters, useful for subsequent activities and the summative assessment task.
  - Exploration of links between Australian identity and cultural diversity, with a teacher-guided class brainstorm on Australian identity:
    - What is important to Australians?
    - As an Australian, what is important to you?
  - Think-pair-share activity:
    - Although the characters in the primary and secondary texts are from different places, cultures and times to our own, how are the characters relevant and relatable to you as Australians?
    - How do the culture and traditions of the people in the texts form them as people?
    - How does Australian culture and traditions form you?
  - Script writing towards summative assessment task.
    - Explicit teacher instruction concerning language features and contextual/cultural purpose of a script.
    - Teacher models script-writing process, with student input regarding characters, language and context – this will produce the script for later performance work in the unit.
    - Students divide into groups, and write scripts for characters in secondary text 2 (*I named my child Lyma*), which will be performed in subsequent lessons addressing performance development.
    - This provides an opportunity for the teacher to check for understanding regarding the language features and purposes of script writing, as well as understandings of character choices and cultures.
  - Performance towards summative assessment task.
    - Teacher modelling of performance, using script based on *Our next meal* (developed previously).
    - Student reflection on performance.
    - Students complete ‘walking the room’ activity (Jetnikoff, 2007 – see above) to prepare for performance.
    - Students to perform sections from script based on *I named my child Lyma* as a class and individually.

### Synthesising Phase

- Deconstruction of summative assessment task and criteria.
- Group work on summative assessment tasks.
  - Teacher available for group-conferencing with students.
  - Students perform summative assessment tasks.
- Unit conclusion and reflection:
  - Class discussions on what students have learnt.
  - Option to screen student performances, if they have been recorded.

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\(^1\) See Appendix
ACTIVITY #1: JUDGEMENT — Nominate a new scribe and reporter.

When creating a text, authors will frequently use evaluative vocabulary to give their writing a positive or negative feel. This can influence how we (the audience) think about the issues in the text. The table below contains some excerpts from the text, with particular words or phrases emphasized — your task (as a group) is to establish the meaning of these words or phrases, and decide what impact they have on the text.

<table>
<thead>
<tr>
<th>Statement</th>
<th>Meaning</th>
<th>Positive or Negative?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Our house had been <strong>raided</strong> many times by the authorities whenever it was convenient for them to do so. It had been <strong>unpredictable</strong> — and <strong>terrifying</strong> (para. 1).</td>
<td><strong>Raided</strong> — suggests the house had been attacked or robbed; <strong>Unpredictable</strong> — suggests that this happened randomly and frequently; <strong>Terrifying</strong> — suggests that the event was very frightening.</td>
<td>Negative</td>
</tr>
<tr>
<td>The thought of <strong>losing</strong> a child was <strong>almost unbearable</strong>, and most of the time I just wanted to <strong>curl up and die</strong> (para. 2).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>It was a <strong>blessing</strong> that my husband and I were <strong>reunited</strong> to witness our child take her <strong>first breath</strong> in this <strong>troubled world</strong> (para. 5).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Living in Vietnam became <strong>unbearable</strong>. We’d forgotten what it was like to have <strong>freedom, hope and happiness</strong> (para. 14).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>At long last we would be <strong>blessed</strong> with the <strong>stability</strong> that had <strong>eluded</strong> us for so long (para. 23).</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
ACTIVITY #2: EMOTIONS (AFFECT) — Nominate a new scribe and reporter.

When writing, authors can also include specific words to portray emotions. These words also affect the positive or negative feel of the text, and how we (the audience) think about the issues in the text. The table below contains some excerpts that highlight emotions in the text – your task is to identify the feeling being expressed, and whether the emotion is positive or negative.

<table>
<thead>
<tr>
<th>Excerpts that highlight emotions</th>
<th>Emotions</th>
<th>Positive or Negative?</th>
</tr>
</thead>
<tbody>
<tr>
<td>I grasped Uyen in my shaking arms as <strong>terror</strong> and <strong>panic</strong> swept through our vessel (para. 10).</td>
<td>Fear, horror, fright, anxiety.</td>
<td>Negative</td>
</tr>
<tr>
<td>To this day I have never felt as <strong>demeaned</strong> as I did then (para. 12).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Our <strong>determination</strong> to leave the country strengthened (para. 14).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I had mixed emotions: <strong>relieved</strong> in the knowledge that my new baby and I were safe, but <strong>heartbroken</strong> that my husband had not arrived at Kuka in time to be with me (para. 21).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Even now I am sometimes <strong>overcome</strong> by a sense of <strong>disbelief</strong> that I am still alive (para. 24).</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Now you understand how vocabulary influences the purpose and effect of the text and how evocative vocabulary can be used to express evaluation, your writing towards the summative assessment task (in script format) can utilize language appropriate for the context.

**TRYING TO FIND MEMBERS’ ONLY RESOURCES?**

As listed on page 44?

1. Login as a member using the email address associated with your membership. If you have a personal membership or a student membership, this is easy. If you are covered by corporate membership, it probably will be your HOD’s email address, you will need to talk to them.

2. Enter your password. If you never had one or have forgotten it, there is an automatic retrieval process. If this does not work for you, email me at trish.purcell@bigpond.com.au Once again, talk to your HOD for a corporate membership

3. Select members’ resources, then choose Videos and print materials. Note some back copies of Words’Worth are available from the members’ Resources page too. These are being added progressively for the last few years.

4. Scroll down the videos and print materials page to find the item you want.

Please note that the presenters of the videos have requested that they are only available to ETAQ members. Please respect their wishes by not sharing on social media.