

Teaching Notes for

English: Western Australia ATAR Year 12

Rod Quin, Wendy Cody, Hugh Rayner

Overview

The book consists of fifteen chapters. Each chapter is one of two types:

- skills-focussed
- text-focussed.

The skills-focussed chapters explain key concepts in the Year 12 English ATAR syllabus:

- Chapter 1 Reading practices
- Chapter 2 Writing skills
- Chapter 3 Style
- Chapter 4 Genre
- Chapter 6 Persuasion
- Chapter 7 Contexts
- Chapter 9 Comparisons
- Chapter 11 Narrative point of view
- Chapter 12 Voice
- Chapter 13 Values

The following chapters are text-focussed.

- Chapter 5 Short story study: 'The Young Man Who Flew past'
- Chapter 8 Film study: *Gran Torino*
- Chapter 10 Novel study: *Jasper Jones*
- Chapter 14 Drama study: *No Sugar*
- Chapter 15 Film study: *The Water Diviner*

The texts in each chapter were selected, primarily for their usefulness in illuminating key course concepts related to the relationship between texts and contexts, and values.

The order of chapters largely follows the syllabus, with chapters 1–9 focussing on concepts from Unit 3 of the Year 12 English ATAR syllabus and chapters 10–15 focussing on concepts from Unit 4. However, we have not treated the Unit structure as absolute, overlap between concepts from the two units being unavoidable. Thus some concepts from Unit 4 are dealt with in early chapters and some from Unit 3 in later chapters.

Chapter features

Each chapter consists of the following features.

Chapter introduction

This is in the form of a question and answers and, provides a rationale for studying the topic of the chapter.

Table of aims

The general aims are drawn for the Year 12 ATAR syllabus. The specific aims explain what aspects of the general aims are covered in the chapter.

Explanatory text

This provides explanations of key concepts and skills.

Passages and images

These are used to provide examples of the concepts being explained. Some passages are annotated to illustrate important points.

Information boxes

These provide additional detail about concepts, skills and texts.

Discussion, points and activities

These appear next to light yellow speech boxes and provide the opportunity for student discussions and brief activities.

Sample analyses

These are work samples, which demonstrate how the skills and concepts being taught might be put into practice with a particular passage. Many of these are accompanied by annotations, explaining key points.

End of chapter activities

These provide the opportunity to put into practice the skills and concepts taught in the chapter. They are grouped according to the sections used in the Year 12 WACE examination: Comprehending, Responding, Composing. Thus, they also provide students with a bank of sample examination questions.

Using English: Western Australia ATAR Year 12

The following pages provide suggestions for using the book in the classroom. Teachers are of course free to adopt alternative approaches.

Chapter 1 Reading practices

Before the lesson

Arrange for students to maintain a learning log book in which they record notes and activities in response to their use of the textbook. They could also use the learning log for other notes and activities from their English lessons.

Chapter opening and Responses and interpretation, pp 1–2

Ask students to read pages 1 to 3 individually and copy the diagram on page 2 into their learning logs.

Interpretation and evaluation of meaning, p 3

Read the text aloud with students. Then ask students to make notes deconstructing the image to show how it constructs Hitler as a kind fatherly figure who likes children and has a vision for the future. Students can use the following as headings:

- Gaze
- Posture
- Gesture
- Proximity
- Setting
- Clothing
- Facial expression.

They should describe each of these elements and explain the connotations associated with each that work to produce the desired meaning. Students can use the commentary in the accompanying text as guidelines.

Exploring response and interpretations activity, p 3

Students should write a sentence or two explaining what they believe to be the preferred meaning of image ‘I Came by Boat’. For example, ‘Not all boat people are a threat to Australia’ or ‘Boat people are just like other members of society’ or ‘Boat people can make a valuable contribution to Australian society.’

Students should then discuss the extent to which:

- they agree with these ideas
- other audiences would agree with the meanings.

Perceived relevance, p 4

A useful text that can be used to supplement and illustrate this section is Robert Frost’s poem *The Road Not Taken*. Teachers could read the poem with students and ask them to discuss how the poem might be read as relating to choices they have made in their own lives.

Evaluation of construction, p 4

The purpose of this section is to warn students against making hasty, superficial judgements of texts based on ill-informed responses. Teachers could read this section aloud with students and then ask students to list some examples of texts they have not enjoyed. Student should then try to articulate the reasons for their lack of enjoyment, going beyond comments such as ‘It was boring’. The aim is to draw out the nature of the text and how it failed to meet their usual expectations.

Differing interpretations, p 5

This section introduces the concept of reading practices, the key idea being that the meanings we make of a text depend partly on how we approach a text – the ideas about particular topics we look for in the text. We begin with the example of *Frankenstein* because it is a well-known and readily available text.

Textual ambiguity: Closed texts and open texts, pp 6–7

Ask students to read the text and then discuss in groups the double meanings of the ambiguous sentences listed in bullet, points.

The images on page 7 can form the basis of discussion. Ask students to read page 7 and then discuss the aspects of the *Mona Lisa* that contribute to the impression of sexual ambiguity. This discussion could go on to consider issues of gender stereotyping.

The Metamorphosis, pp 8–9

Read the passage aloud with students and then divide students into groups, allocating one of the bullet pointed readings to each group. Ask each group to answer the questions in the activity ‘Exploring readings of *The Metamorphosis*’ in note form.

Reading conventions, p 10

Ask students to read the text on pages 10–11 and then discuss as a class whether *The Metamorphosis* is best read as a horror story or a comedy.

Contextual information and privileging, p 10

Ask students to read the text and make notes in their learning logs about the main ideas.

Types of reading practice, pp 11–13

Ask students to read the text and make notes in their learning logs about each type of reading practice. Discuss any questions or issues students might raise.

Reader context, p 13

Ask students to read the text and make notes in their learning logs about the main ideas.

Differing responses and Changing Responses to texts over time, pp 13–14

Asks students to read the text and to complete the activity ‘Exploring changing responses to texts’ in groups. Students can then share their group’s responses with other groups.

Chapter 2 Writing skills

Before the lesson

Arrange for students to maintain a writer's journal as explained on page 20 and allocate about an hour a week for the writer's journal.

The writer's journal, pp 20–1

Read explanatory text on page 20. Note that we have suggested increasing the required time allocation and word length in comparison with the suggestions in The first book of this series. Kick start the journal by allocating fifty minutes for students to write about Topic 1.

After fifty minutes, or during the next lesson, allocate students into groups of three or four. Within their groups, students are to pass around their journals and write comments about each other's work, pointing out strengths.

As a class, discuss any difficulties in meeting the word limit or the time length. As a class, decide whether to vary the word length or time limit.

Producing a short narrative, p 21–7

Read 'The Pedestrian' aloud with students. Then ask students to read pages 25–27 and to reduce the text to a series of bullet point reminders in their learning logs.

End of chapter activities: Composing, p 28

Allocate one period a week over the next two weeks for each of the suggested activities, allowing time for students to share their work. Alternately, set the activities as homework and allow time for sharing after completion.

Chapter 3 Style

Chapter introduction, p 29, and 'What is style?' p 30

Ask students to undertake a pre-test in their learning logs by attempting to define the terms used in these sections:

- Stylistic detail
- Descriptive detail
- Expository detail
- Sentence functions
- Syntax
- Figurative language
- Voice
- Diction passage structure
- Text structure.

This could be done individually or in groups.

Stylistic detail, pp 30–2

Students read the pages. Then, from the annotations on the sample analysis, students make a bullet form list of points to keep in mind when producing an analysis of the style of a passage. Students share their notes in groups. In these groups, students then discuss the questions in the 'Exploring stylistic choices' activity.

Syntax, pp 33–4

Students list the four sentence functions in their learning logs. Ask students to add two more examples of each sentence function in addition to those provided in the text.

Ask students to read 'Syntax example 1' and the accompanying sample discussion. Ask students to make a list of bullet points to keep in mind when discussing the syntax of a passage. Students share their notes in groups.

Clauses and phrases, pp 35–6

Students read, making notes in their learning logs. Students then compare their notes with other students, making amendments or additions as necessary.

Simple sentences and compound sentences, p 36

Students read, making notes in their learning logs. Students then compare their notes with other students, making amendments or additions as necessary.

Syntax examples 2 and 3, p 37–9

Students read 'Syntax example 2' and the accompanying analysis. Then read 'Syntax example 3' and make notes on its syntax before turning the page. Students then read the sample analysis on page 38, comparing the points made with their own notes.

Allow students twenty minutes to complete the activity 'Exploring syntax' on page 39. Encourage students to use the earlier sample analyses as models. Students need only write one or two paragraphs.

Complex sentences, pp 39–41

Read the text aloud with students and then discuss the activity 'Exploring clause and, phrase order' as a class. Direct students to read 'Syntax example 4' and the accompanying sample analysis. Ask students to annotate the sample analysis in a manner similar to previous annotated analyses.

Incomplete sentences, pp 41–2

Read the text aloud with students and discuss the activity 'Exploring the use of incomplete sentences' as a class.

End of chapter activity: Comprehending, p 42

Allocate approximately twenty minutes per passage for students to write practice answers.

End of chapter activity: Responding, p 44

Students can use these topics to make notes about or write practice answers to texts they have studied. If writing practice answers, allocate approximately sixty minutes.

Chapter 4 Genre

Chapter opening and Understanding genre, pp 45–6

Ask students to read the text and make notes about the ways of talking about genre listed on page 46, adding two examples of the type of genre listed in each of the bullet, points.

Table, p 47

Divide the class into groups and allocate one of the following lists from the table to each group:

- Broad Written Genres, Film Genres (divide the list into two – a different group to take each column)
- Novel and Short Story Genres (divide the list into two – a different group to take each column).

Each group is to list one text which fits within each genre in their list.

Ask groups to read the text at the bottom of page 47 and brainstorm a list of texts that fit within more than one genre.

Generic conventions, pp 48–9

Direct students to read the text and then undertake the activity ‘Exploring generic conventions in *Frankenstein*’ with a partner. Pairs then share their ideas with another pair. The group thus formed then undertake the activity ‘Exploring other generic conventions’ and then share their ideas with the class.

Genre bending, p 50

Form students into groups to read the text and undertake the activities ‘Exploring genre bending’ and ‘Exploring the *Brokeback Mountain* poster’.

Exploring *Guitar Highway Rose*, p 51

This is best done as an individual or small group activity followed by whole class sharing. Point out that the transgressions students find don’t need to be unique but simply unusual. Transgressions which students find might include: the use of headings; the use of lists; the use of sentence fragments rather than whole sentences; addressing the reader directly; inviting the reader to participate in the construction of the story; rapid switching of points of view.

Points to elicit in regard to the second question: use of third person omniscient point of view; revelation of characters’ thoughts; descriptive detail to evoke characterisation, setting and atmosphere.

Genre blending, p 52

Students undertake the activity ‘Exploring genre blending’ in groups and then share their ideas with the class.

Genre blending example *The Water Buffalo*, pp 53–4

Read the text aloud with students and, before reading the sample analysis, lead a whiteboard brainstorm on the genres contained with the passage. Note that students might be able to identify genres not mentioned in the sample analysis. Lead a class discussion on the possible effect on readers’ response of the genres identified by students. Then ask students to read the sample analysis, noting the similarities and differences between the points identified in their discussion and those in the sample analysis.

Developments in genre, pp 56–7

Direct students to read the text up to the end of ‘The evolution of science fiction’. Ask students to form a pair and brainstorm examples of science fiction texts, other than those mentioned, which deal with:

- the consequences of nuclear warfare
- threats to individual freedom
- surveillance technologies
- developments in computing technology
- eco-disasters.

Read ‘The evolution of the Western’ aloud with students and then direct their attention back to the *Brokeback Mountain* poster on page 50. Discuss the poster as an example of a revisionist Western text, different to those mentioned in the text.

Genre and gender, p 57

The activity ‘Exploring changing representations of women’ can be undertaken in pairs, with pairs subsequently sharing their findings with the class. Then ask pairs to brainstorm texts they are familiar with that portray women:

- in a traditional manner – as victims
- in a more progressive manner – as self-sufficient.

How to write about generic conventions, p 57, and End of chapter activities, p 58

Students should read the advice on page 57 before undertaking the end of chapter activities. Allocate approximately twenty minutes for the ‘Comprehending’ activity. Then allow students to share their work with others, highlighting the variety of approaches that can be used when discussing genre in a passage.

With the ‘Responding’ topics, divide the class into groups and allocate one topic to each group (some groups might be given the same topic). Ask groups to choose a text they have studied and to devise a plan of attack on the topic using that text as a reference.

Chapter 5 Short story study: 'The Young Man Who Flew Past'

This chapter can be used to study the short story 'The Young Man Who Flew Past' in its own right or as a model for studying another short story in terms of generic conventions, tone, characterisation and theme. This story was selected for study because of its departure from the traditional conventions of the short story.

Pre-reading activities

Prior to reading, ask students to form pairs and brainstorm the expected conventions of a short story. Each pair then joins with another pair to pool their ideas.

Chapter opening and Generic conventions of the short story, pp 61–62

Groups read this part of the text and compare their list of conventions to those provided in the text, adding to their list if necessary.

The Story, pp 62–64

Students read the story individually with the aim of noting which of the conventions on their list are absent or present. Then, in pairs, students undertake the activity on page 62, 'Exploring generic conventions in 'The Young Man Who Flew past''.

So what is it all about, Tone, p 65

Read text aloud with students and then divide students into pairs to discuss the activity 'Exploring tone'. Pairs share ideas with the class.

Language, pp 65–66

Students read the text and undertake the activity 'Exploring language' individually, listing examples of exaggerated language. Students form a group with other students and compile their lists. Discuss, as a class, the effect of each example of exaggerated language identified by students.

Characterisation and theme, pp 66–67

Students read the text individually then form a group with other students to undertake the activity 'Exploring the theme'.

End of chapter activities: Comprehending, p 68

Allocate approximately twenty minutes writing time for each question. Allow students to share their responses upon completion.

End of chapter activities: Responding, p 68

Divide the class into groups and allocate one topic to each group (some groups might be given the same topic). Ask groups to devise a plan of attack on the topic using 'The Young Man Who Flew Past' and one other text as references.

End of chapter activity: Composing, p 68

Topic 1 could be completed in students' writing journals. Topic 2 could be discussed in groups to explore different ways of approaching the topic.

Chapter 6, persuasion

This chapter is essentially revision of the same topic as covered in the The first book of this series.

Revision tests 1 and 2, p 70

Ask students to complete these tests individually in writing. After completion, students can form pairs to compare, discuss and reach an agreement for their answers. Pairs then join to form groups of four to compare, discuss and reach an agreement for their answers. The teacher then provides the correct answers (refer to The first book of this series)

Revision test 3, p 71

This test can be completed in groups. Award one point for each persuasive device identified to determine scores.

Persuasion example and accompanying sample analysis, pp 72–3

Direct students to read the example and make notes about persuasive techniques without referring to the sample analysis. Once completed students can then compare their notes with the sample analysis. Then ask students to write a list of bullet point reminders of what to keep in mind when analysing a persuasive text.

End of chapter activities: Comprehending, pp 74–5

Allow approximately twenty to thirty minutes for students to complete each topic. Remind students that given the length of the passages and the time available, they will not be able to mention every persuasive technique evident. They should focus on those they think are most important and those that might be missed by other students, thus making their answer stand out from the crowd. Monitor students' work and choose examples to read to the class at the end of the activity.

End of chapter activities: Responding, p 76

Divide students into groups. Groups brainstorm possible texts for use with each topic and devise appropriate plans for answers.

End of chapter activities: Composing, p 76

These activities could be undertaken in students' writing journals.

Chapter 7 Contexts

Chapter opening, What is context? and Situational context, pp 78–9

Students read the text individually, making notes in their learning logs. Students complete the activity ‘Exploring Robert F. Kennedy’s statement’ individually in note form and then form a pair with another student, adding to and/or amending their notes. Follow up with whole-class discussion of the findings.

Situational context and audience response, pp 80–2

Students read the text individually, making notes in their learning logs. Students complete the activity ‘Exploring situational context and audience response’ on page 80 in groups. Follow up with a whole-class discussion.

Socio-historical context, pp 82–4

Direct students to read the text and make notes.

Read the short story ‘Neighbours’ as a class. Ask students to write a few sentences explaining their understanding of the themes of the story before reading the sample analysis.

Ask students to read the sample analysis, paying attention to the annotations in the first four paragraphs. Then ask students to create appropriate annotations for the last four paragraphs.

Undertake the activity ‘Other readings of ‘Neighbours’’ as a class discussion.

Biographical context, p 88

Students read the text in groups and then undertake ‘Exploring biographical context’ as a group discussion followed by a whole-class discussion.

Producing a contextual reading and End of chapter activities:

Comprehending, p 88–90

Students read the relevant section of the text individually. One way of approaching the ‘Comprehending’ activity is to divide the class into groups and allocate each group a different audience, such as supporters and opponents of multiculturalism.

Students might be interested in the following background information. The Snorestop campaign was inspired by a real-life U.S. army veteran Jamie Sutton and his Muslim wife Aleah. The models in the advertisement are U.S soldier, Paul Evans and his girlfriend, part Persian actress Lexy Panterra. The advertisement was praised by some American groups for its normalisation of representations of Muslim women and criticised by others for stereotyping them. The advertisements were also criticised by some non-Muslims for insulting U.S servicemen in Iraq.

End of chapter activities: Responding, p 88

Divide students into groups. Groups brainstorm possible texts for use with each topic and devise appropriate plans for answers.

Chapter 8 Film Study: *Gran Torino*

This chapter can be used to study the film *Gran Torino* in its own right or as a model for studying a film in terms of genre, cinematic conventions, symbolism and differing readings.

Chapter opening, Synopsis and Context, pp 92

Students read the text and take notes.

Students undertake the activity 'Exploring attitudes to migrants' individually and then share their answers with the class.

Genre, pp 96–7

Students read the text individually, making notes. Then divide students into group to undertake the activity 'Exploring the Seven Basic plots'.

Viewing the film

Ask students to watch the film trying to identify the use of any of the seven basic plots. Students make notes on this after viewing.

Genre continued, pp 97–100

Students read the explanatory text, adding to or amending their notes. Students undertake the activities 'Exploring Walt's rebirth', 'Exploring *Gran Torino* as comedy' and 'Exploring Other Characters' in pairs.

Symbolism, pp 100–1

Direct students to read the text and the sample analysis individually and then complete the activity 'Exploring other symbols' in writing. Students then share their written work with other students.

Cinematic conventions, p 102

Teachers will find it useful to replay the key scenes mentioned in the activity 'Exploring Walt's alienation', asking students to take notes before undertaking the activity.

Different readings, p 102–3

Direct students to read the text and undertake the activity 'Exploring different readings' in pairs. Follow up with a whole-class discussion.

End of chapter activities: Responding, p 104

Students could use one of these topics to write about *Gran Torino* and/or another text. Allocate sixty minutes writing time.

End of chapter activities: Composing, p 104

Students could write about one or more of these topics in their writing journals.

Chapter 9 Comparisons

This chapter provides a number of pairs of texts for students to practise producing comparisons. Teachers will find it useful to revise the strategies suggested in chapter 14 of *English: Western Australia ATAR Year 11*, The first book of this series, before introducing this chapter.

Then students could be asked to read page 106 making notes. Students can then produce comparisons of the pairs of texts provided at intervals determined by the teacher.

End of chapter activity, p 114

Allow students to choose from the listed topics or topics of their own choosing and set a definite time frame for students to compare their pairs of texts in class. Delivering a comparison of their pairs of texts could form the basis of an oral presentation.

Chapter 10 Novel study *Jasper Jones*

Chapter opening, Synopsis and Context, pp 113–5

This section is best read together as a class before students read the novel. The activity ‘Exploring the representation of Aboriginal people’ on page 115 could be set as a focus question for students to keep in mind while reading the novel.

Genre, pp 115–8

Students read these page and undertake the activities in pairs.

Setting, pp 118–9

Students read the text individually, making notes, and then form a pair with another student to undertake the activity ‘Exploring setting’, followed by whole-class sharing and discussion.

Characterisation of Charlie Bucktin, pp 120–1

Students read the text, making notes and then undertake the activity ‘Exploring characterisation’ individually in writing. Follow up with a whole-class discussion.

Themes, pp 121

Read the text aloud with students and undertake the activity ‘Exploring themes’ as a whole-class brainstorm.

End of chapter activity: Comprehending, p 122

Asking students to find a passage for analysis is a useful way of allowing students to put themselves in the position of examiners. After students have found a passage, ask them to justify their choice, explaining why the passage would make a suitable comprehensions exercise. Allocate twenty minutes writing time for the written part of the activity.

End of chapter activity: Responding, p 122

Students could use these topics to practise writing about *Jasper Jones* and/or another text.

Chapter 11 Narrative, point of view

Chapter opening, The narrator, Internal narrators and Unreliable narrators, pp 125–8

The content of the text is quite complex here and requires students to go beyond simplistic conceptions of narrative point of view, so teachers would find it advisable to read the text aloud with the class modelling note taking on the board.

The activity ‘Exploring the use of an unreliable narrator’ could then be undertaken in pairs.

Naïve narrators, pp 129–130

As the extract from *Huckleberry Finn* is in dialect, students will find it helpful if the teacher reads it aloud with the appropriate accent. The activity ‘Exploring the use of naïve narrator’ could be undertaken as a class discussion.

External narrators and Detached narration, pp 130–1

Students read the text individually, making notes and form a pair to undertake the activity ‘Exploring detached narration.’

Subjective narration, Omniscient narration and Intrusive narration, pp 132–3

Students read individually and then attempt the activity ‘Exploring intrusive narration’ in writing, followed by sharing with other students.

Narrative point of view example and Sample analysis, pp 134–5

Complete the activity as indicated in the text.

End of chapter activities: Comprehending, p 137–8

Refer students back to the sample analysis to use as a model. Allocate approximately twenty minutes writing time for each passage.

End of chapter activities: Responding, p 138

Form students into groups, allocate each group a topic and the title of a text that they have studied and ask groups to report back with possible plans of approach for their topic.

Chapter 12 Voice

Chapter opening, Narrative voice and mode of address, pp 139–142

Students read individually and make notes. Ask students to form pairs and provide annotations for the sample analyses.

Voice example 3, pp 143

Ask students to write an analysis of voice in this passage using the earlier sample analyses as models.

Voice example 4, pp 144–6

Ask students to write separate paragraphs on each voice in this passage.

End of chapter activity: Comprehending, pp 147–8

These passages have been chosen because of the strong contrast between them. The first being written in the first person and the second in the third person. Allow about twenty to thirty minutes writing time for each passage and ask students to share the completed responses at the end.

Chapter 13 Values

Chapter opening and What are values? pp 149–150

Students read individually, and then form a group to undertake the activity ‘Exploring values’.

Values in practice, pp 151–2

Students read individually making notes and then form groups to undertake the activity ‘Exploring values in practice.’

Texts and values, pp 153–5

Students read the passage then write a multiple paragraph answer to the question in the activity ‘Exploring values in *A Hanging*’. Allow about twenty minutes writing time. Then allow students to share their work.

Exploring values in *Fast Food Nation*, p 155

Ask students to read the passage from *Fast Food Nation* making bullet point notes in answer to the question. Students then form a pair and compile their notes before writing an answer to the question.

Values in fiction texts, p 156–7

Students read the example text and write a paragraph answer for each question.

Values and narrative structure, pp 157–8

Students read the text and then undertake the activity ‘Exploring values and narrative structure’. Students could answer question 1 individually in writing and then share answers. Question 2 is best undertaken as group brainstorm. Students should be encouraged to refer to all texts they have studied over the course of the past two years.

End of chapter activities: Comprehending, p 159

As the *Roddick* passage is quite long, students should be reminded that they will not be able to mention everything they might think of, but should concentrate on those aspects they see as most important. Sharing of answers after writing should help to illustrate the diversity of valid approaches to questions such as this one. Students’ responses to the *Levi’s* image could be, preceded by teacher-led discussion to enable students to answer the question effectively.

End of chapter activity: Responding, p 160

Discuss the topics with students exploring how texts they have studied could be used to address each topic.

Chapter 14 Drama Study *No Sugar*

The pages up to the beginning of post-colonial literature (pp 161–7) are best studied before the play is read to provide framework for reading.

Chapter opening, Synopsis and Socio–historical context, pp 161–165

Students read the text individually and then form a group to undertake the activity ‘Exploring context’. Groups share their findings with the class.

The map on page 162 in the initial print run of *English Western Australia ATAR Year12* incorrectly positioned the locations of a number of sites mentioned in *No Sugar*. These errors have been corrected on the map supplied here.



Biographical context, pp 165–166

Students should read this individually.

Historical fiction, p 166

Students read individually and then form groups to undertake the activity ‘Exploring historical fiction’.

Students should then read the play, either individually or as a class.

Post–colonial literature, pp 167–

Students read the text individually and then undertake ‘Exploring, post-colonial literature’ as a whole-class discussion.

Rebirth, p 167–169

Read the text as a class and undertake the activity ‘Exploring rebirth’ in groups followed by whole-class sharing of views.

Themes, p 170–1

Students read the section on ‘Power’ individually and then undertake the activity ‘Exploring power’ individually, making notes from the play. Students then form a group and compile their notes.

Follow the same pattern for ‘Resistance and subversion.’

The section on ‘Division and solidarity’ is best read as a class and the activity ‘Exploring division and solidarity’ undertaken as a whole-class discussion.

Characterisation, p 171–4

The focus on voice here is intended to supplement the earlier chapter on voice. However, where that chapter focussed on the voices of narrators, this section teaches students how to write about the voices of characters. Students should read ‘Voice example 1’ and the accompanying analysis and use the analysis as a model in undertaking the activity ‘Exploring voice’.

Sympathetic and unsympathetic characters, pp 174–5

Read the text aloud with students and ask students to undertake the activity ‘Exploring sympathetic and unsympathetic characters’ as per the suggestions in the text.

End of chapter activity: Responding, p 175

Students could use one of these topics to write about *No Sugar* and/or another text. Allocate sixty minutes writing time. Alternately ask students to write plans for essays addressing each topic.

End of chapter activity: Composing, p 175

These topics could be undertaken in student’s writing journals.

Chapter 15 Film Study: The Water Diviner

Pre-reading activity

Before commencing, undertake a pre-test of students' knowledge of the First World War and the Gallipoli campaign, using question such as:

- When was the First World War?
- Who was Australia fighting against?
- Why were they fighting?
- What was the purpose of the Gallipoli campaign?
- What happened to the defeated countries after the war?

Chapter opening, Context and Setting, pp 177–181

Students read individually, making notes and then form groups to undertake the activity 'Exploring how characters' thoughts create mood'. Groups share findings with the class.

Historical fiction, p 181

This should be undertaken after students have viewed the film.

The activity 'Exploring historical fiction' is best undertaken as a whole-class discussion.

The Water Diviner as a revisionist text, p 182–183

Students read the text individually making notes. Undertake the activity 'Exploring *The Water Diviner* as a revisionist text' as suggested in the text.

Genre, p 184

The activity 'Exploring genre' is best undertaken in pairs. Pairs should then share their views with the class.

Narrative structure and Symbolism, p 185

Students should read the text and undertake the suggested activities in groups.

Representations of nationality, pp 186–7

The sections on the British and the Greeks can be read as a class followed by a close analysis of the scenes of the Greek attack on the train, as suggested in the activity.

Students should read the sections on the Australians and the Ottomans individually and write note form answers to the questions in the activities before discussing them with the class.

Controversy surrounding *The Water Diviner*, pp 187–8

The article and the suggested activity can form the basis of whole-class discussion.

End of chapter activities: Comprehending, p 189

Allow about twenty minutes working time for question 1. Question 2 can form the basis of a class discussion.

End of chapter activities: Responding, p 189

Students could discuss in groups how they could approach these topics using *The Water Diviner* and/or other texts.