

The wildness of stories

Stories are wild creatures, the monster said. When you let them loose, who knows what havoc they might wreak?

Stage 3 English unit developed by Michael Murray

Unit overview

In this unit students will investigate how composers make stories powerful. They will focus on three texts: a graphic novel (main text), a film and website, all examples of multimodal texts. A particular feature of these three texts is their use of stories within the text. Students will compose a range of their own texts, including stories that contain stories. Students will have opportunities to develop skills in reading and viewing, writing and representing. They will also build knowledge of grammar and vocabulary and apply this knowledge in their own compositions.

Deep knowledge and understanding

Key concept	Focus questions	Syllabus outcomes and content
<i>The power of stories</i>	<i>How do composers make stories powerful?</i> Why might composers include different stories within a text? Why do stories affect responders in different ways? How can students add power to their own stories?	EN3-7C A student thinks imaginatively, creatively, interpretively and critically about information and ideas and identifies connections between texts when responding to and composing texts. Students: <ul style="list-style-type: none">▪ recognise and explain creative language features in imaginative, informative and persuasive texts that contribute to engagement and meaning▪ interpret events, situations and characters in texts▪ explain own preferences for a particular interpretation of a text, referring to text details and own knowledge and experience▪ think critically about aspects of texts such as ideas and events▪ think imaginatively when engaging with texts, using prediction, for example, to imagine what happens to characters after the text▪ identify, describe, and discuss similarities and differences between texts, including those by the same author or illustrator, and evaluate characteristics that define an author's individual style▪ compare how composers and illustrators make stories exciting, moving and absorbing to hold

		<p>readers' interest</p> <ul style="list-style-type: none"> ▪ understand how authors often innovate on text structures and play with language features to achieve particular aesthetic, humorous and persuasive purposes and effects ▪ identify the relationship between words, sounds, imagery and language patterns in narratives and poetry such as ballads, limericks and free verse ▪ create literary texts that adapt or combine aspects of texts students have experienced in innovative ways ▪ adapt aspects of print or media texts to create new texts by thinking creatively and imaginatively about character, setting, narrative voice, dialogue and events ▪ analyse and evaluate similarities and differences in texts on similar topics, themes or plot
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Other significant learning

Other knowledge, understanding and skills, attitudes and values	Syllabus outcomes and content
<ul style="list-style-type: none"> ▪ Students develop skills in reading and viewing through engagement with a range of multimodal texts. ▪ Students develop skills in writing and representing as they develop their own multimodal texts. ▪ Students develop knowledge and understanding of how grammar and vocabulary enhance the power of texts and apply this knowledge in the composition of their own texts. ▪ Students engage 	<p>EN3-2A A student composes, edits and presents well-structured and coherent texts.</p> <p>Students:</p> <ul style="list-style-type: none"> ▪ experiment and use aspects of composing that enhance learning and enjoyment ▪ identify and explore underlying themes and central storylines in imaginative texts ▪ plan, draft and publish imaginative, informative and persuasive texts, choosing and experimenting with text structures, language features, images and digital resources appropriate to purpose and audience ▪ understand, interpret and experiment with the use of imagery in imaginative texts, poetry and songs, eg similes, metaphors, personification and sound devices such as alliteration ▪ present a point of view about particular literary texts using appropriate metalanguage, and reflecting on the viewpoints of others ▪ create literary texts that experiment with structures, ideas and stylistic features of selected authors ▪ experiment with text structures and language features and their effects in creating literary texts, for example, using imagery, sentence variation, metaphor and word choice ▪ compose increasingly complex print, visual, multimodal and digital texts, experimenting with language, design, layout and graphics ▪ reread and edit students' own and others' work using agreed criteria and explaining editing choices

with texts from other countries, texts from and about Asia and texts about intercultural experiences.

EN3-3A A student uses an integrated range of skills, strategies and knowledge to read, view and comprehend a wide range of texts in different media and technologies.

Students:

- appreciate how demanding texts, eg extended novels and informative texts, contain increasing levels of complexity and abstraction to enhance enjoyment
- analyse how text structures and language features work together to meet the purpose of a text
- identify the impact of first-person and third-person narration on the reader/viewer
- recognise how grammatical features help to build meaning in texts, including reference links and adverbial and adjectival phrases
- recognise evaluative language, including emotive language and modality
- understand, interpret and experiment with sound devices and imagery, including simile, metaphor and personification, in narratives, shape poetry, songs, anthems and odes
- recognise the effect of multimedia elements, eg film techniques, animation, voice-overs, sound effects, framing, close-ups
- explain sequences of images in print texts and compare these to the ways hyperlinked digital texts are organised, explaining their effect on viewers' interpretations
- select, navigate and read texts for a range of purposes, applying appropriate text processing strategies and interpreting structural features, for example table of contents, glossary, chapters, headings and subheadings
- navigate and read texts for specific purposes applying appropriate text processing strategies, for example predicting and confirming, monitoring meaning, skimming and scanning
- recognise how aspects of personal perspective influence responses to text
- analyse and evaluate the way inference is used in a text to build understanding in imaginative, informative and persuasive texts

EN3-6B A student uses knowledge of sentence structure, grammar, punctuation and vocabulary to respond to and compose clear and cohesive texts in different media and technologies.

Students:

- understand that language is structured to create meaning according to purpose, audience and context
- understand that choices in grammar, punctuation and vocabulary contribute to the effectiveness of texts
- identify and explain how choices in language, for example modality, emphasis, repetition and metaphor, influence personal response to different texts
- understand how noun groups/phrases and adjective

	<p>groups/phrases can be expanded in a variety of ways to provide a fuller description of the person, place, thing or idea</p> <ul style="list-style-type: none"> ▪ understand how ideas can be expanded and sharpened through careful choice of verbs, elaborated tenses and a range of adverb groups/phrases ▪ identify a variety of connectives in texts to indicate time, add information, clarify understanding, show cause and effect and indicate condition/concession ▪ understand the use of vocabulary to express greater precision of meaning, and know that words have different meanings in different contexts ▪ investigate how vocabulary choices, including evaluative language can express shades of meaning, feeling and opinion ▪ experiment with different types of sentences, eg short sentences to build tension and complex sentences to add detail ▪ select appropriate language for a purpose, eg descriptive, persuasive, technical, evaluative, emotive, and colloquial, when composing texts ▪ uses grammatical features, eg pronouns, conjunctions and connectives, to accurately link ideas and information to ensure meaning when composing texts <p>EN3-9E A student reflects on and assesses their strengths as a learner</p> <p>Students:</p> <ul style="list-style-type: none"> ▪ develop criteria for assessing their own and others' presentations ▪ critically reflect on the effectiveness of their own and others' writing, seeking and responding to feedback
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Assessment

<ul style="list-style-type: none"> ▪ Compare the use of stories within each of three texts: the graphic novel <i>A monster calls</i>, the film <i>The secret of Roan Inish</i> and the website <i>Refugees' real stories</i>. ▪ Write and illustrate a story that includes one or more smaller stories. ▪ Write a reflection statement showing how the student enhanced the power of his or her own story. ▪ Write a review of <i>A monster calls</i>, <i>The secret of Roan Inish</i> or <i>Refugees' real stories</i>. ▪ Peer evaluation of reviews. ▪ Adapt a key moment in the story for a different medium or form, eg storyboard for a film, video, playscript, newspaper story, webpage or digital story. ▪ Develop a guide for other students about how to compose powerful stories.

Assessment task that addresses the key concept

Syllabus outcomes and content	Outline of task	Criteria for assessment
<p>EN3-7C A student thinks imaginatively, creatively, interpretively and critically about information and ideas and identifies connections between texts when responding to and composing texts.</p> <p>Students:</p> <ul style="list-style-type: none"> ▪ recognise and explain creative language features in imaginative, informative and persuasive texts that contribute to engagement and meaning ▪ understand how authors often innovate on text structures and play with language features to achieve particular aesthetic, humorous and persuasive purposes and effects <p>EN3-2A A student composes, edits and presents well-structured and coherent texts.</p> <p>Students:</p> <ul style="list-style-type: none"> ▪ create literary texts that experiment with structures, ideas and stylistic features of selected authors ▪ experiment with text structures and language features and their effects in creating literary texts, for example, using imagery, sentence variation, metaphor and word choice ▪ reread and edit students' own and others' work using agreed criteria and explaining editing choices <p>EN3-6B A student uses knowledge of sentence structure, grammar, punctuation and vocabulary to respond to and compose clear and cohesive texts in different media and technologies.</p> <p>Students:</p> <ul style="list-style-type: none"> ▪ understand that choices in grammar, punctuation and vocabulary contribute to the effectiveness of texts ▪ understand how noun groups/phrases and adjective groups/phrases can be expanded in a variety of ways to provide a fuller description of the person, place, thing or idea ▪ understand how ideas can be expanded and sharpened through careful choice of verbs, elaborated 	<p>Students:</p> <ul style="list-style-type: none"> ▪ Write and illustrate an original, powerful <i>story</i> that uses one or more stories within the overall story ▪ Write a <i>reflection statement</i> in which they show how they made the story powerful 	<p><i>Story</i></p> <p>Students will be assessed on how well they:</p> <ul style="list-style-type: none"> ▪ Compose an original story that includes one or more stories within the overall story to achieve a particular effect ▪ Make the story powerful by: <ul style="list-style-type: none"> - use of a structure that invites the reader into the story, gains and maintains interest and brings the story to a satisfying conclusion - use of adjectives and adjective groups/phrases to effectively describe places and characters - use of verbs, adverbs and adverb groups/phrases to effectively convey the sense of action - use of a variety of sentences in appropriate and effective ways - use of appropriate and effective vocabulary - use of a range of imaginative literary devices, including imagery, metaphor, simile, personification <p><i>Reflection statement</i></p> <p>Students will be assessed on how well they:</p> <ul style="list-style-type: none"> ▪ Show evidence of having reviewed their writing using particular criteria and making improvements as appropriate ▪ Explained how they

<p>tenses and a range of adverb groups/phrases</p> <ul style="list-style-type: none"> ▪ investigate how vocabulary choices, including evaluative language can express shades of meaning, feeling and opinion ▪ experiment with different types of sentences, eg short sentences to build tension and complex sentences to add detail <p>EN3-9E A student reflects on and assesses their strengths as a learner</p> <p>Students:</p> <ul style="list-style-type: none"> ▪ develop criteria for assessing their own and others' presentations ▪ critically reflect on the effectiveness of their own and others' writing, seeking and responding to feedback 		<p>made their stories more powerful by effective use of:</p> <ul style="list-style-type: none"> - structure of the whole story - adjectives and adjective groups/phrases - verbs, adverbs and adverb groups/phrases - variety of sentence structures - vocabulary - imaginative literary devices
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Resources

<ul style="list-style-type: none"> ▪ <i>A monster calls</i>, a graphic novel by Patrick Ness ▪ <i>The secret of Roan Inish</i>, a film by John Sayles ▪ Amnesty International website, <i>Refugees' real stories</i>: http://www.amnesty.org.au/refugees/comments/24438/

Body of unit

Period of time	Syllabus outcomes and content	Teaching, learning and assessment	Adjustments and extensions
Weeks 1-2	<p>EN3-3A A student uses an integrated range of skills, strategies and knowledge to read, view and comprehend a wide range of texts in different media and technologies.</p> <p>Students:</p> <ul style="list-style-type: none"> ▪ analyse how text structures and language features work together to meet the purpose of a text 	<p>Film study</p> <ul style="list-style-type: none"> ▪ Discuss how filmmakers tell stories. How do they present characters and setting? How do they build and maintain interest in the story in ways that are similar to or different to those used by authors? Refer to films that students have seen. ▪ Build up a checklist of ways in which filmmakers tell stories. The list should include a range of film techniques including the various types of shots, editing, setting, costumes, acting, 	

	<ul style="list-style-type: none"> ▪ recognise the effect of multimedia elements, eg film techniques, animation, voice-overs, sound effects, framing, close-ups <p>EN3-7C A student thinks imaginatively, creatively, interpretively and critically about information and ideas and identifies connections between texts when responding to and composing texts.</p> <p>Students:</p> <ul style="list-style-type: none"> ▪ recognise and explain creative language features in imaginative, informative and persuasive texts that contribute to engagement and meaning ▪ think critically about aspects of texts such as ideas and events ▪ understand how authors often innovate on text structures and play with language features to achieve particular aesthetic, humorous and persuasive purposes and effects 	<p>dialogue, voice-over, music and sound.</p> <ul style="list-style-type: none"> ▪ View the film <i>The secret of Roan Inish</i>. Does this film tick all the boxes of the checklist? Does it show any other ways in which films tell stories? Add to the checklist. ▪ Notice that the film uses stories within the main story. What do these stories tell us about the Irish people who tell them? Why are they important? Retell one story in your own words and explain why it was powerful. ▪ Now consider the film as a whole. What ideas is the filmmaker trying to communicate through the story? Is the story powerful? How does he use film techniques to make his story powerful? 	
<p>Weeks 3-4</p>	<p>EN3-2A A student composes, edits and presents well-structured and coherent texts.</p>	<p>Graphic novel study</p> <ul style="list-style-type: none"> ▪ Consider the title of the graphic novel, <i>A monster calls</i>. Discuss possible meanings of the title 	

	<p>Students:</p> <ul style="list-style-type: none"> present a point of view about particular literary texts using appropriate metalanguage, and reflecting on the viewpoints of others <p>EN3-3A A student uses an integrated range of skills, strategies and knowledge to read, view and comprehend a wide range of texts in different media and technologies.</p> <p>Students:</p> <ul style="list-style-type: none"> explain sequences of images in print texts and compare these to the ways hyperlinked digital texts are organised, explaining their effect on viewers' interpretations select, navigate and read texts for a range of purposes, applying appropriate text processing strategies and interpreting structural features, for example table of contents, glossary, chapters, headings and subheadings navigate and read texts for specific purposes 	<p>and ask students to predict what the story will be about. After looking through the illustrations in the story, reconsider these predictions. Record these predictions in the first entry in a reader's log.</p> <ul style="list-style-type: none"> Read the graphic novel. The teacher could read some sections to the class; other sections could be read aloud in small groups or quietly by individuals. Keep a log of reading, recording pages read, what is happening in the story and student's response to the story. Compare the graphic novel to the film. How does Ness present the characters and setting? How does he gain and maintain the interest of readers? Use a Venn diagram to show what is similar and different in the ways in which the texts tell stories. Note that novelists generally rely on written language to tell stories, but graphic novels also use images. How do Jim Kay's images add meaning to the story, rather than just illustrating the story? Can you identify any of the types of shots used in films in Kay's images? Why are the images monochromatic rather than colour? Choose one image and discuss why you think it is particularly effective. <i>A monster calls</i> includes stories within the larger story, like <i>The secret of Roan Inish</i>. Who tells the stories within the graphic novel? For whom are they told? Why do they tell these stories? Are they told for the same purposes as the stories in the film? In your opinion, which of 	
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	<p>applying appropriate text processing strategies, for example predicting and confirming, monitoring meaning, skimming and scanning</p> <ul style="list-style-type: none"> ▪ recognise how aspects of personal perspective influence responses to text <p>EN3-7C A student thinks imaginatively, creatively, interpretively and critically about information and ideas and identifies connections between texts when responding to and composing texts.</p> <p>Students:</p> <ul style="list-style-type: none"> ▪ recognise and explain creative language features in imaginative, informative and persuasive texts that contribute to engagement and meaning ▪ interpret events, situations and characters in texts ▪ explain own preferences for a particular interpretation of a text, referring to text details and own knowledge and experience ▪ think critically about aspects of texts such as ideas and events 	<p>the stories is the most powerful? Explain your view.</p> <ul style="list-style-type: none"> ▪ Read the author’s note, pages 6-7, in the graphic novel. What is the story <i>behind</i> the writing of this graphic novel? What does Ness mean by <i>the itch to tell a story</i>? ▪ Ness writes in the author’s note: <i>And now it’s time to hand the baton to you. Stories don’t end with writers...</i> What does he mean? How do you as a reader contribute to the meaning of the story? ▪ Conor and the monster have different views about the value and power of stories. Under the heading, <i>Are stories valuable and powerful?</i>, make two columns under these subheadings: <i>Conor</i> and <i>Monster</i>. Under the <i>Conor</i> subheading, write down quotations from these pages that show Conor’s view of stories – pages 33, 59, 61, 74 and 108 – then summarise his view in one sentence. Under the <i>Monster</i> subheading, write down quotations that show the monster’s view about stories – pages 45, 61, 73 and 151 – then summarise his view in one sentence. Now think about how the story pans out, then write a short paragraph explaining who you think has the right view about stories, Conor or the monster, and explain your opinion. ▪ Look back over your reader’s log and consider how you were making meaning during your reading of the graphic novel. Now that you have finished reading the book, write your own detailed response to the 	
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	<ul style="list-style-type: none">▪ think imaginatively when engaging with texts, using prediction, for example, to imagine what happens to characters after the text▪ identify, describe, and discuss similarities and differences between texts, including those by the same author or illustrator, and evaluate characteristics that define an author's individual style▪ compare how composers and illustrators make stories exciting, moving and absorbing to hold readers' interest▪ understand how authors often innovate on text structures and play with language features to achieve particular aesthetic, humorous and persuasive purposes and effects▪ identify the relationship between words, sounds, imagery and language patterns in narratives and poetry such as ballads, limericks and free verse	<p>story.</p> <ul style="list-style-type: none">▪ In small groups, swap responses and discuss how individual students interpreted the story in different ways. How can you explain these different responses to the one text? As a class, discuss how context of the responder helps to shape response to texts.	
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	<ul style="list-style-type: none"> analyse and evaluate similarities and differences in texts on similar topics, themes or plot 		
Weeks 5-6	<p>EN3-3A A student uses an integrated range of skills, strategies and knowledge to read, view and comprehend a wide range of texts in different media and technologies.</p> <p>Students:</p> <ul style="list-style-type: none"> analyse how text structures and language features work together to meet the purpose of a text understand, interpret and experiment with sound devices and imagery, including simile, metaphor and personification, in narratives, shape poetry, songs, anthems and odes <p>EN3-6B A student uses knowledge of sentence structure, grammar, punctuation and vocabulary to respond to and compose clear and cohesive texts in different media and technologies.</p> <p>Students:</p> <ul style="list-style-type: none"> understand that choices in grammar, punctuation and vocabulary 	<p>Six ways to make stories powerful</p> <ul style="list-style-type: none"> As a class, discuss the idea that it is not just <i>what</i> stories say that makes them powerful, but also <i>how</i> they say it. Investigate six ways in which Ness makes <i>A monster calls</i> powerful: <ul style="list-style-type: none"> structure adjectives and adjective groups/phrases verbs and verb groups/phrases and adverbs and adverb groups/phrases variety of sentence structures vocabulary imaginative literary devices Structure: Many stories follow the structure: orientation → complication → rising tension → climax → denouement or resolution. Teacher explains these terms and class brainstorms examples of stories that follow this pattern. Consider how well <i>A monster calls</i> follows this pattern. The orientation shows that Conor faces several problems: bullying at school, a largely absent father, an antagonistic grandma, a sick mother and weird nightmares. The big complications are the arrival of the monster and the deterioration in his mother's health. What is the climax of the story? Are Conor's problems happily worked out in the 	

	<p>contribute to the effectiveness of texts</p> <ul style="list-style-type: none"> ▪ understand how noun groups/phrases and adjective groups/phrases can be expanded in a variety of ways to provide a fuller description of the person, place, thing or idea ▪ understand how ideas can be expanded and sharpened through careful choice of verbs, elaborated tenses and a range of adverb groups/phrases ▪ understand the use of vocabulary to express greater precision of meaning, and know that words have different meanings in different contexts ▪ investigate how vocabulary choices, including evaluative language can express shades of meaning, feeling and opinion ▪ experiment with different types of sentences, eg short sentences to build tension and complex sentences to add detail 	<p>resolution, like most children’s stories? In groups, draw and annotate a graph to represent the rise and fall of Conor’s fortunes through the course of the story. Of course, the most interesting variation in the structure of the story is the way in which it includes other stories, as discussed above. Draw up a plan for the structure of an engrossing story, then share with a partner to get feedback. How does <i>structure</i> contribute to the power of stories?</p> <ul style="list-style-type: none"> ▪ Adjectives and adjective groups/phrases: Great stories provide powerful descriptions of people and places. As a class, read the description of the monster when it first appears on page 14 (<i>And here was the monster...</i>) to page 18 (<i>...Conor’s house gave a little moan under its weight</i>). After reading this passage a second time, ask students to draw a picture of the monster. Identify the nouns (and noun groups/phrases) in the description, then identify the adjectives (and adjective groups/phrases) used to add detail. Discuss the effectiveness of these describing words. Discuss also other ways in which Ness creates a picture of the monster, such as the use of powerful verbs (to depict the monster as a strong and dynamic figure) and the personification of the house moaning under the monster’s weight (to emphasise the enormous size of the monster). In groups or individually, find other examples of description in the text, analysing for adjectives and 	
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	<p>EN3-7C A student thinks imaginatively, creatively, interpretively and critically about information and ideas and identifies connections between texts when responding to and composing texts.</p> <p>Students:</p> <ul style="list-style-type: none"> ▪ recognise and explain creative language features in imaginative, informative and persuasive texts that contribute to engagement and meaning ▪ understand how authors often innovate on text structures and play with language features to achieve particular aesthetic, humorous and persuasive purposes and effects ▪ identify the relationship between words, sounds, imagery and language patterns in narratives and poetry such as ballads, limericks and free verse 	<p>other techniques and discussing their effectiveness. Write a paragraph describing a favourite person or place, demonstrating effective use of adjectives. How do <i>adjectives and adjective groups/phrases</i> contribute to the power of stories?</p> <ul style="list-style-type: none"> ▪ Verbs, adverbs and adverb groups/phrases: Discuss the role of verbs and adverbs in contributing to the sense of action so important in powerful stories. They have been described as the <i>muscles</i> of stories – why? Analyse the passage in the story when Conor foolishly challenges the monster, <i>So come and get me then</i> – page 19. Identify the verbs and discuss their effectiveness. Notice how few adverbs, adverb groups or phrases are used. Some people say that adverbs are only needed when effective verbs are not used in the first place – what do you think? However, adverbs, adverb groups and phrases are used elsewhere in the story, eg the tense moment with the bullies on pages 80-81. Identify the verbs and adverbs in this passage, then discuss their effectiveness. In small groups or individually, find another example of action in the story, identify the verbs and adverbs, then explain how they are effective. Then write an action-packed paragraph, demonstrating effective use of verbs and adverbs. How do <i>verbs and verb groups/phrases and adverbs and adverb groups/phrases</i> contribute to the power of stories? ▪ Variety of sentence 	
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		<p>lengths/structures: Effective writers vary the length and structure of their sentences to create different effects. Read pages 54-55. This chapter starts with Conor lying awake at night, thinking. Are long or short sentences used? Are they simple, compound or complex sentences? At what point in the passage is there a sudden change in the types of sentences being used? How do they change? Why do they change? Notice the use of half sentences (without verbs) – discuss their effect. In small groups or individually, find a passage of about one or two pages in length and analyse the length and structure of sentences. Can you explain why Ness has used sentences of a certain length and structure in this stage of the story? Practise writing sentences of varying length or structure to achieve particular effects. How do <i>sentence length and structure</i> contribute to the power of stories?</p> <ul style="list-style-type: none">▪ Vocabulary: Effective word choice helps writers to convey their meaning precisely. In particular using less commonplace words can help to arrest the attention of the reader. Note that words do not need to be long to be effective. As a class, read the chapter titled Destruction (pages 125-129). In a table format, identify examples of effective vocabulary, define their meaning in the context of the story and explain why they are effective. In small groups or individually, identify, define and explain the effectiveness of	
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		<p>vocabulary in another chapter. How does <i>vocabulary</i> contribute to the power of stories?</p> <ul style="list-style-type: none"> ▪ Imaginative literary devices: Review some of the imaginative literary devices that students may have encountered in their study of poetry: metaphor, simile, personification and sound devices, such as alliteration and assonance. Note that prose writers, like Patrick Ness, can also use these devices for particular effects. As a class, identify the literary devices used in the following sentences and discuss their effectiveness: <ul style="list-style-type: none"> - <i>He heard the creaking and cracking of wood again, groaning like a living thing, like the hungry stomach of the world growling for a meal</i> - page 14. - <i>Conor's house gave a little moan under its weight</i> – page 15. - <i>Conor's stomach contracted to a ball of fire, like a little sun burning him up from the inside, but before he could react, Lily did</i> - page 30. - <i>(-and in his mind, he felt a flash of the nightmare, of the howling wind, of the burning blackness-)</i> – page 31. <p>Individually or in small groups, find other examples of imaginative literary devices in the text and explain why they are effective. Write paragraphs practising use of imaginative literary devices. How do <i>imaginative literary devices</i> contribute to the power of stories?</p>	
Week 7	EN3-3A A student uses an integrated range of skills, strategies and	<p>Website study</p> <ul style="list-style-type: none"> ▪ Use <i>Survey monkey</i> to develop a survey looking at attitudes 	

	<p>knowledge to read, view and comprehend a wide range of texts in different media and technologies.</p> <p>Students:</p> <ul style="list-style-type: none"> ▪ analyse how text structures and language features work together to meet the purpose of a text ▪ recognise the effect of multimedia elements, eg film techniques, animation, voice-overs, sound effects, framing, close-ups ▪ select, navigate and read texts for a range of purposes, applying appropriate text processing strategies and interpreting structural features, for example table of contents, glossary, chapters, headings and subheadings <p>EN3-7C A student thinks imaginatively, creatively, interpretively and critically about information and ideas and identifies connections between texts when responding to and composing texts.</p> <p>Students:</p> <ul style="list-style-type: none"> ▪ explain own preferences for a particular 	<p>towards refugees. Ask students to complete this survey.</p> <ul style="list-style-type: none"> ▪ View and read the Amnesty International website, <i>Refugees' real stories</i>. Note that this text also contains stories. ▪ Make a list of the similarities and differences of this text compared to the film <i>The secret of Roan Inish</i> and the graphic novel <i>A monster calls</i>. Consider purpose, audience and context; structure, language and images. ▪ Consider the stories within the text. How do these stories support the purpose of the text? Choose one of the stories and explain why you think it is particularly powerful. ▪ One way to gauge the power of a text is to examine its impact on responders. After studying the text and its stories, ask students to do the survey again. Have attitudes changed? 	
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	<p>interpretation of a text, referring to text details and own knowledge and experience</p> <ul style="list-style-type: none"> ▪ identify, describe, and discuss similarities and differences between texts, including those by the same author or illustrator, and evaluate characteristics that define an author's individual style ▪ compare how composers and illustrators make stories exciting, moving and absorbing to hold readers' interest 		
<p>Week 8</p>	<p>EN3-7C A student thinks imaginatively, creatively, interpretively and critically about information and ideas and identifies connections between texts when responding to and composing texts.</p> <p>Students:</p> <ul style="list-style-type: none"> ▪ identify, describe, and discuss similarities and differences between texts, including those by the same author or illustrator, and evaluate characteristics that define an author's 	<p>Stories within texts</p> <ul style="list-style-type: none"> ▪ All three texts studied include a number of stories. Discuss the nature and purposes of the stories in each text. What similarities and differences do you notice across all three texts? ▪ In the case of <i>Refugees' real stories</i>, the stories are simply framed by the website, but in the film and graphic novel we can see <i>stories within stories</i>. The idea of a story within a story is a literary device that goes right back to ancient Indian literature. It is used in <i>One thousand and one nights</i>, often called <i>Arabian nights</i>, and in the ancient Greek poems by Homer, <i>Iliad</i> and <i>Odyssey</i>. Shakespeare used a play within a play in <i>Midsummer night's dream</i> and <i>Hamlet</i>. Even 	

	<ul style="list-style-type: none"> ▪ individual style compare how composers and illustrators make stories exciting, moving and absorbing to hold readers' interest ▪ understand how authors often innovate on text structures and play with language features to achieve particular aesthetic, humorous and persuasive purposes and effects ▪ analyse and evaluate similarities and differences in texts on similar topics, themes or plot <p>EN3-9E A student reflects on and assesses their strengths as a learner</p> <p>Students:</p> <ul style="list-style-type: none"> ▪ develop criteria for assessing their own and others' presentations ▪ critically reflect on the effectiveness of their own and others' writing, seeking and responding to feedback 	<p><i>The Simpsons</i> contains a cartoon, <i>The Itchy and Scratchy show</i>, within the cartoon! In French this device is called <i>mise en abyme</i>, a term also referring to the practice in heraldry of placing the image of a small shield on a larger shield. Can you think of a flag that makes use of this practice? Students could research stories within stories further and find other examples. In many of these examples, the <i>inner stories</i> add meaning to or amplify the <i>outer story</i>. Is this true for <i>The secret of Roan Inish</i> and <i>A monster calls</i>?</p> <ul style="list-style-type: none"> ▪ Assessment task: Students: <ul style="list-style-type: none"> - Write and illustrate an original, powerful story that uses one or more stories within the overall story - Write a reflection statement in which they indicate how they made the story powerful ▪ Work with students to develop the assessment criteria for this task. Ask students to use the criteria to self-assess their drafts as part of the process of writing their stories. Students might submit drafts to the teacher for preliminary feedback before submitting final copies. 	
<p>Weeks 9-10</p>	<p>EN3-2A A student composes, edits and presents well-structured and coherent texts.</p>	<p>More thinking across texts</p> <ul style="list-style-type: none"> ▪ Study authentic models of reviews for books, films and websites. What do they have in 	

	<p>Students:</p> <ul style="list-style-type: none"> ▪ plan, draft and publish imaginative, informative and persuasive texts, choosing and experimenting with text structures, language features, images and digital resources appropriate to purpose and audience ▪ present a point of view about particular literary texts using appropriate metalanguage, and reflecting on the viewpoints of others ▪ create literary texts that experiment with structures, ideas and stylistic features of selected authors ▪ compose increasingly complex print, visual, multimodal and digital texts, experimenting with language, design, layout and graphics ▪ reread and edit students' own and others' work using agreed criteria and explaining editing choices <p>EN3-3A A student uses an integrated range of skills, strategies and knowledge to read,</p>	<p>common? Consider content, title, structure, language and images. Identify evaluative language (including emotive language and modality) in reviews, then classify as very positive, quite positive, neutral, quite negative or very negative. Provide students with an unseen review and ask them to annotate to highlight its key features. Establish criteria for assessing the effectiveness of a review. Ask students to write a review of <i>A monster calls</i> or <i>The secret of Roan Inish</i> or <i>Refugees' real stories</i>. Working in small groups, peer assess reviews using the agreed criteria. Again, identify evaluative language (including emotive language and modality) in reviews, then classify as very positive, quite positive, neutral, quite negative and very negative. As a class discuss different responses to the same text. Note the importance of context in helping to shape personal response to texts.</p> <ul style="list-style-type: none"> ▪ In this unit we have looked at three multimodal texts from a range of media: print text, film and online. What have we learned about how each medium works in different ways? Did the composers choose the right medium for what they wanted to communicate? Could they have used other media? Adapt one of the stories from one of the texts studied for a different medium, eg storyboard for a film, video, playscript, newspaper story, webpage or digital story. There are online guides and templates that can support students working in these forms. Set up a 	
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	<p>view and comprehend a wide range of texts in different media and technologies.</p> <p>Students:</p> <ul style="list-style-type: none"> ▪ analyse how text structures and language features work together to meet the purpose of a text ▪ recognise evaluative language, including emotive language and modality ▪ recognise how aspects of personal perspective influence responses to text <p>EN3-7C A student thinks imaginatively, creatively, interpretively and critically about information and ideas and identifies connections between texts when responding to and composing texts.</p> <p>Students:</p> <ul style="list-style-type: none"> ▪ recognise and explain creative language features in imaginative, informative and persuasive texts that contribute to engagement and meaning ▪ compare how composers and illustrators make stories exciting, moving and absorbing to hold readers' interest 	<p>display of these adapted stories and allow students time to look at each other's work. Discuss how well the stories translated into different media.</p> <ul style="list-style-type: none"> ▪ In small groups, brainstorm ideas for how to compose a powerful story. Develop a guide for other students about how to compose powerful stories. Choose an appropriate medium for the guide, eg webpage, pamphlet, poster, video. Present the guide to other classes. 	
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	<ul style="list-style-type: none"> ▪ understand how authors often innovate on text structures and play with language features to achieve particular aesthetic, humorous and persuasive purposes and effects ▪ adapt aspects of print or media texts to create new texts by thinking creatively and imaginatively about character, setting, narrative voice, dialogue and events <p>EN3-9E A student reflects on and assesses their strengths as a learner</p> <p>Students:</p> <ul style="list-style-type: none"> ▪ critically reflect on the effectiveness of their own and others' writing, seeking and responding to feedback 		
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