



Reading to Write 1: Dystopias

“Because survival is not sufficient”

Speculative fiction usually starts with a “what if?”. What if there was an environmental reckoning? What if we didn’t have enough water? What if the world was running out of food? What if that was coupled with a catastrophic global financial crisis? What would Australia look like? And how would its citizens cope? So, appropriate unit questions could be:

- What future do you fear?
- What future do you desire?
- What would you do if life as you know it came to an end?
- What makes a text dystopian?

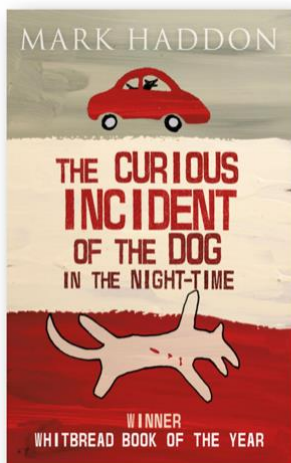
There has been a recent revival in Dystopian fiction. Such novels act as mirrors in ways that few other kinds of fiction do. Josh Corman says, “By looking into them, we see the problems of today repackaged as sinister prophecies, and they let us nod along from a safe distance.” Margaret Atwood’s 1985 novel *The Handmaid’s Tale* has been successfully adapted for television. Orwell’s *Nineteen Eighty-Four* has reappeared in the bestseller lists nearly 70 years after it was published (President Trump helped) and is also being performed on the stage.

Teachers could access *Electric Lit: Dystopian Fiction: A Brief History* as an introduction to this wide reading unit:

<https://electricliterature.com/the-rise-of-dystopian-fiction-from-soviet-dissidents-to-70s-paranoia-to-murakami-a73b945c5d37>



Backward mapping to Connections in a Crowded World



Standard: If you choose *The Curious Incident of the Dog in the Night-time* in Year 12 Module B then a natural choice in wide reading and viewing is **Connections in a Crowded World** in the Year 11 Common module



Advanced: If you choose *Hagseed* in Year 12 in Module A then a natural choice in wide reading and viewing is **Connections in a Crowded World** in the Year 11 Common module

OR *All the Light You Cannot See*, *Past the Shallows*, *Billy Elliot*, *The Castle*

Ways into the unit

- Short texts to introduce some of the big ideas e.g. *10 Futures*.
- Film trailers like *Children of Men*, *Never Let Me Go* and *The Handmaid's Tale*.

Resources

The following figures explore a range of texts suitable for students to consider in a Dystopian unit.



Original series was 3 books

FOUNDATION
ISAAC ASIMOV

SHARDS OF HONOR
LOIS McMASTER BUJOLD

20+

THE SUNDAY TIMES BESTSELLER
"The most HUNGER GAMES."
Sunday Times
IF THE LIES DON'T KILL YOU, THE TRUTH WILL.
WOOL
HUGH HOWEY

3

DORIS LESSING
CANOPUS IN ARGOS: ARCHIVES
5

RE-COLONISED PLANET 5
SHIKASTA
PERSONAL, PSYCHOLOGICAL, HISTORICAL DOCUMENTS, RELATING TO VISIT BY JOHOR (GEORGE SHERBAN)
EMISSARY (GRADE 9) 8/TH OF THE PERIOD OF THE LAST DAYS

RED MARS
"A staggering book... The best novel on the colonization of Mars that has ever been written"
ARTHUR C. CLARKE

3

KIM STANLEY ROBINSON

RED RISING
#1 NEW YORK TIMES BESTSELLING AUTHOR
BOOK I OF THE RED RISING TRILOGY
"One heart-pounding ride."
—Entertainment Weekly

PIERCE BROWN

Great series to explore

THE ROAD TO WILDER WINTERCOUNTRY
MARK SMITH

From the author of THE ROAD TO WINTER
MARK SMITH
WILDER WINTERCOUNTRY

GREAT READ

BREATHE
SARAH CROSSAN
IN A WORLD WITH NO TREES, NO AIR, NO TRUTH, THERE'S NO CHOICE BUT TO BREATHE BACK.

READY PLAYER ONE
ERNEST CLINE

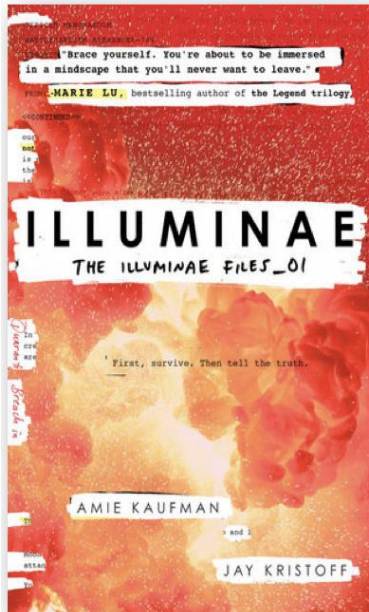
DIVERGENT
VERONICA ROTH

THE HUNGER GAMES

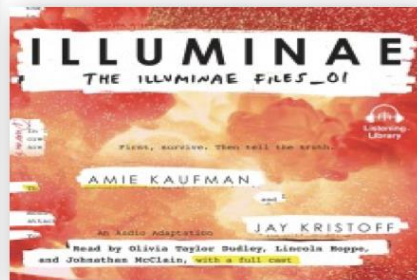
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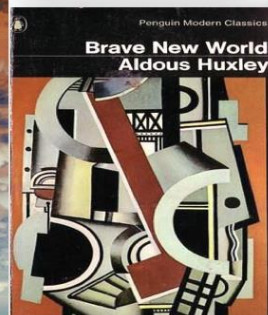
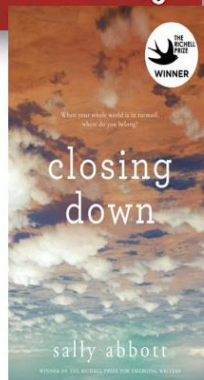
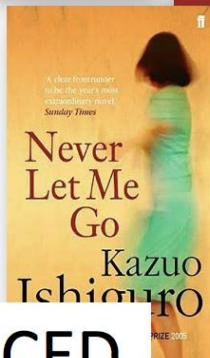
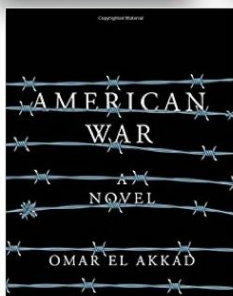
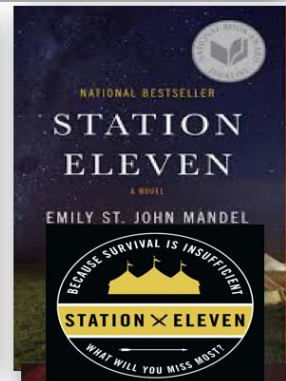
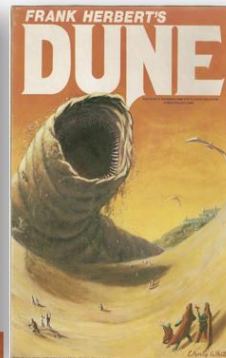
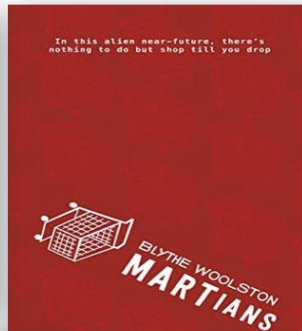
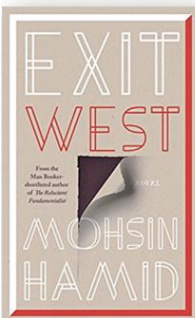
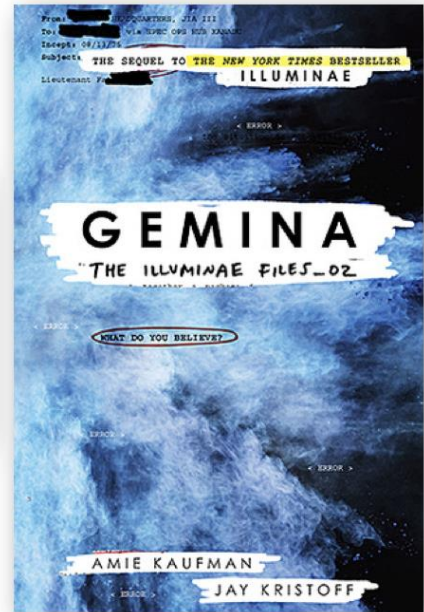
High student interest texts

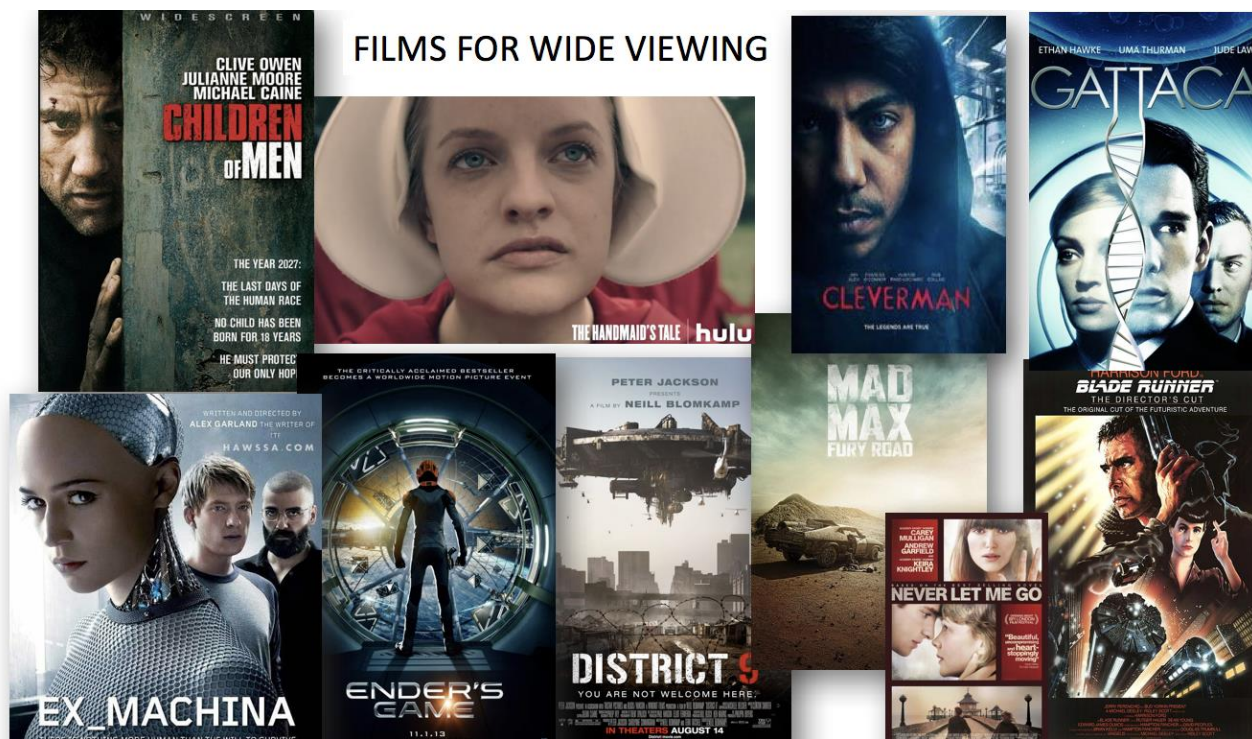


Great variety of textual form e.g. emails, blogs, graphics, reports



Audio version





Examples of future-based poetry

“Package for the Distant Future” Sylvia Kantarizis, “Your Attention Please” Peter Porter, “The Future” Les Murray, “A Document” Judith Wright, “Outback” Michael Dransfield, from *Two Centuries of Australian Poetry* first edition, and “Report of a Working Party” by Judith Wright in second edition.

Assessment task 1

A travelling exhibition titled “It Can’t Happen Here” has been curated to celebrate the 70th anniversary of Orwell’s *1984* which is set for the HSC in 2019. Working in small groups, based on the texts you have explored, imagine you have been selected to contribute to this exhibition.

- What are the key ideas in your texts about the future? In what ways have these ideas been conveyed? How is the reader/viewer positioned to consider the future?
- Consider effective multi-modal ways to present images and text
- Rehearse and present to the class.



Assessment task 2

Write a description of a better tomorrow.

“The greatest potential of dystopian realism—a speculative fiction that reports ugly truths about the human society we live in—is to discover its real alternatives. The imagination of better tomorrows is a project our politics seems to have largely abandoned. Maybe rigorous literary examinations can discover other possibilities, through the safe laboratory of the novel.”

Christopher Brown

Using the texts you have read and viewed in this unit as research points compose a description of a future world that is better than the one you currently inhabit. You can complete this task in any medium you choose.

Reading to Write 2: Connections in a Crowded World - exploring texts through stylistic features

This is a suggested reading to write unit with a focus on exploring connections through different styles. Students can consider how the “stylistic choices” made by composers position them to consider the connections they make with others and their contribution to their own growth and humanity. Students can explore how texts represent ideas, voices and opinions about people and their connections with others and their worlds. This unit would help students to appreciate human diversity and richness through walking in the shoes of others and to develop understanding, empathy, personal resilience and acceptance of difference.

Focus: Consider the diverse ways texts can represent personal and public worlds

Can stories help people in the 21st century develop resilience? What’s “a fair go”? What’s just? Equity and discrimination: race, gender, LGBTI, disability, building our awareness of difference, including cultural assumptions. Consider the stylistic choices made by composers to represent these connections.

Assessment task

Feature article or digital essay or traditional essay.



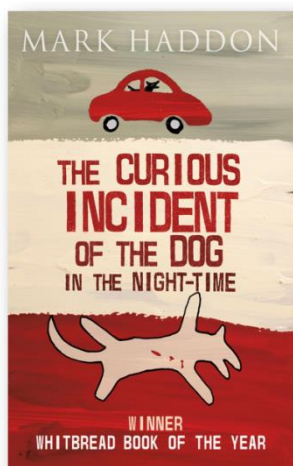
Text requirements for reading and viewing

Two fiction + one film/play script + poems + non-fiction texts OR 3-4 texts in the same medium.

Ways in

Explore a series of short texts and discuss in groups how the composer represents connections/relationships, for example, use newspaper cartoons, performance poetry e.g. Luka Lesson, or consider the opening page of play, *Cyberbible*, or a short film e.g. *Between the Flags* (Tropfest) with its context of Cronulla Riots established by text on screen.

Backward mapping to Connections in a Crowded World



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Advanced: If you choose *Hagseed* in Year 12 in Module A then a natural choice in wide reading and viewing is **Connections in a Crowded World** in the Year 11 Common module

OR *All the Light You Cannot See*, *Past the Shallows*, *Billy Eliot*, *The Castle*

Teachers could choose a specific focus to explore connections:

- A specific textual form and how different composers explore its form and features
- e.g. verse novels: why are we attracted to this style? *One*, *We Come Apart*, *Sister Heart*, *Sold*, Steven Herrick
- e.g. play scripts as a form: examine the conventions of drama texts to explore connections: *Silent Disco*, *Cyberbible*, *Jasper Jones*, *Hoods*, *Blackrock*, *Acts of Courage*, *Run Rabbit Run*, *The Man with Five Children*, *Stolen*, *Norm and Ahmed*, *Things I Know to be True*
- e.g. films and specific conventions used to explore those connections: *Between the Flags*, *Mustang*, *Blade Runner*, *Hunt for the Wilderpeople*, *The Sapphires*, *Bran Nue Dae*

- e.g. novels: compare the methods of narration or use of character to explore the challenges for some adolescents to make connections with their world around them: *Release, Sidekicks, Bro*
- How the narrative voice shapes the representations of those connections: *The Story of Tom Brennan, The Happiest Refugee*
- How different experiences and settings are used to explore connections: *Bro, Prince of Afghanistan*
- How does the writer use characters and build characterisation to highlight those connections: compare Tom, Daniel and Fin in *The Story of Tom Brennan*
- Great opportunities for CCPs e.g. Asia, Indigenous, intercultural understanding
- Ongoing reflective writing on how the texts shaped your perspective or challenged your way of thinking about the connections people make in their worlds

Suggested Standard texts for Connections in a Crowded World

Suggestions for Advanced texts for Connections

Prose Fiction: *We Come Apart, Sidekicks, Illuminae, Pride and Prejudice, In the Skin of a Lion, Cloudstreet, Snow Falling on Cedars, The Woman Warrior, Release, Wuthering Heights, Words in Deep Blue*

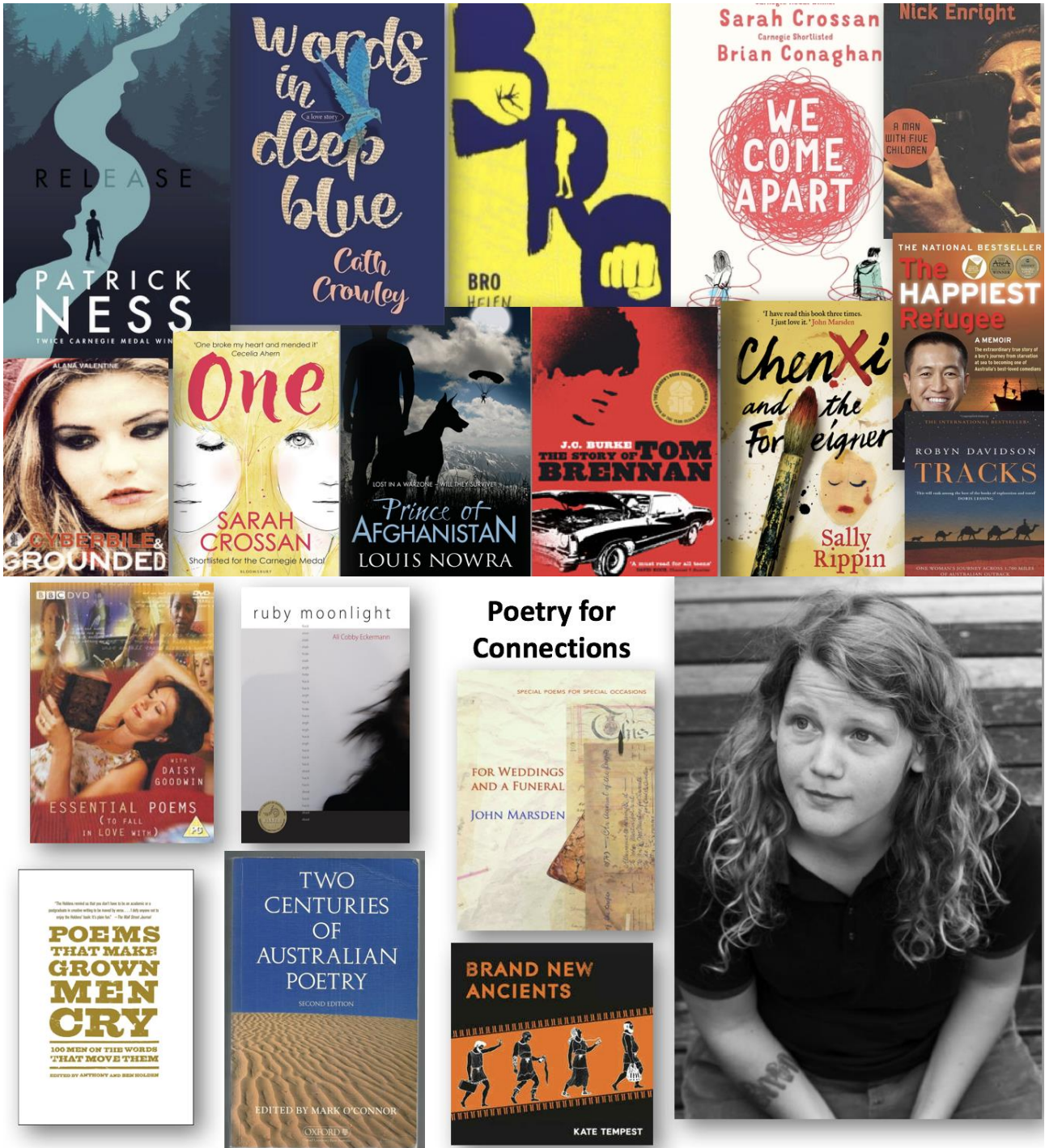
Drama: *Jasper Jones, Behind the Beautiful Forevers, Kindertransport*

Non Fiction: *The Happiest Refugee, Tracks, The Stolen Children: their Stories, Mao's Last Dancer, Talking to My Country*

Poetry Robert Browning, *Essential Poems to Fall in Love With, Poems That Make Grown Men Cry, Poems That Make Grown Women Cry*

Film/ Media: *Mustang, Monsoon Wedding, Memento, YouTube David Bowie's Let's Dance*





Films for Connections in a Crowded World
e.g. films and specific conventions used to explore connections

Assessment task 1

Multi-modal task - Create an online or print feature article or digital essay which explores the diverse ways texts can represent connections in personal and public worlds. Online can include, hyperlinks to *YouTube* trailers, interviews, further reading and associated sites. Print version to include features of a feature article including images, captions, formatting and references.

Assessment task 2

Essays

- a) How are people and their experiences brought to life by the specific stylistic choices made by the composers of your texts? Refer to at least three texts.
- b) Compare the ways connections and relationships are represented through the stylistic choices in 3-4 texts. How do the stylistic features of the texts you have studied create interest and draw us into the experiences of others?



Reading to Write 3: Representing First Voices - exploring texts conceptually

The Cross-Curriculum Priority of Aboriginal and Torres Strait Islander Histories and Cultures encompasses the concepts of Country and Place, People, Culture and Identity. Students need to recognise the histories, cultures, traditions and languages of Aboriginal and Torres Strait Islander peoples for their foundational and central presence among contemporary Australian societies and cultures. Make available a wide range of texts in a variety of media through discussion and research, and through teachers' programming emphasis. Develop student understanding and appreciation of the cultural expression of Aboriginal and Torres Strait Islander peoples as the most sustained in the world.

When planning and programming content relating to Aboriginal and Torres Strait Islander histories and cultures teachers are encouraged to: involve local Aboriginal communities and/or appropriate knowledge holders in determining suitable resources, or to use Aboriginal or Torres Strait Islander authored or endorsed publications. They need to read the Principles and Protocols relating to teaching and learning about Aboriginal and Torres Strait Islander histories and cultures and the involvement of local Aboriginal communities.

Backward mapping to First Voices

Standard: If you choose *Rainbow's End* or *One Night the Moon* or *Inside My Mother* then a natural choice in wide reading and viewing is **First Voices** in the Year 11

Common module

Advanced: A wonderful opportunity to explore such texts in Year 11 as the only Indigenous HSC texts are the short texts in Module C





First Voices as a concept

First Voices is a way of recognising, celebrating and reflecting the identity and culture of the Indigenous first peoples of a society. Generally, it is a new way of thinking and representing a society and its culture. It can be bold, brash, confronting, compelling and can raise questions about colonial and post-colonial perspectives, dominant voice, patriarchy, appropriation and recontextualisation. In the English classroom, we are concerned with not only the ideas but also “the how” and its effect and the impact of the representation. Students will consider how first voices are represented in society. They will explore the importance of representation: version and vision - whose?

The choices of textual form, features and perspective will shape the meaning for the viewer or listener or reader. It is important in this unit to build critical thinking and responding skills about how we are positioned through the language choices to a specific point of view or perspective or belief or attitude.

Ways in

Editorial cartoons (explore one together then each group explores a different one), songs e.g. Midnight Oil at 2000 Olympic Games singing “Beds are Burning” while wearing t-shirts with *Sorry* on them, poems, paintings, newspaper articles (paper and online). Each group could explore a different text(s) and analyse intention, language features and conventions and effectiveness at representing First Voices to understand and appreciate the power of language in shaping meaning.

Students should have the opportunity to explore the new generation of Indigenous creatives. They stand on the shoulders of their ancestors, and build on 40,000 years of history. The unit could focus on a series of different texts e.g. *The Drover's Wife* written by Leah Purcell where “Tarantino meets Deadwood” in a dramatic and, at times, brutal play about our colonial past. Henry Lawson’s short story of “The Drover’s Wife” (which is set for the HSC) pits a woman against the unforgiving Australian landscape, staring down a serpent – it’s our frontier myth captured in a few pages. The play on the other hand is a thriller of our pioneering past, a furious, powerful retelling with a black sting to the tail, reaching from our nation’s infancy into our complicated present.

In exploring the play students could consider what insights are gained about Australia’s past. They could choose a scene which has the most dramatic impact for their group and discuss the staging considerations they would include to sharpen this dramatic impact. They could evaluate the play in terms of its dialogue and characterisation of the wife or Danny or Yataka. They could also consider how the white characters are represented and why they are presented this way.

They could explore paintings by various Australian artists who have represented different episodes or situations in Australia's colonial past - Roberts, Nolan, Blackman, Tucker, Whiteley. They could choose a painting and re-imagine it as a short story.

The drama focus could continue through an exploration of *Jasper Jones* – the play, Kate Mulvany's adaptation of Craig Silvey's award-winning novel: It's funny and it's wise, a coming-of-age story for a generation. We see two boys negotiating the secrets of a small town in a changing world.

Other texts to explore



Television series

Cleverman: “The fusing of an Orwellian.... Sci-fi....superhero world with the extraordinary Dreaming stories of Aboriginal people, and contemporary Sydney, is particularly potent...”

<https://dailyreview.com.au/cleverman-review-abc-tv-australias-politically-charged-drama/43347/>

Australian Story, *Brush With Fame* e.g. interview with Jack Charles, Jessica Mauboy, *Home Delivery* e.g. Stan Grant, Andrew Denton e.g. interview with Deborah Mailman.

Nonfiction



The Stolen Children: Their Stories by Carmel Bird, *Bringing Them Home* Report, Paul Keating's 'Redfern' speech, Kevin Rudd's 'National Apology', 2008, Linda Burney's Maiden Speech NSW State Parliament, Stan Grant's speech, *Talking to My Country* by Stan Grant, *The Australian Dream Blood, History and Becoming* in Quarterly Essay, 64, 2016.

Websites

Creative Spirits and Ted Talks.

Songs

Took the Children Away, Archie Roach collection and Midnight Oil e.g. *Beds are Burning*, Yothu Yindi.

Assessment task

The Australian Government is commissioning a festival to celebrate First Voices to coincide with legislative changes to the Australian Constitution.

Your brief is to write and present a script for 2-3 speakers about how texts represent First Voices. You could include another country's First Voices. The script should be equivalent to 10 minutes and be accompanied by 8-10 slides of images only. Consider the combination of images and your script. The script needs to explore the text structures; language features and stylistic choices are used in the different types of texts examined in your group's special interest focus. Discuss how the stylistic features of each text are crafted to shape and communicate specific points of view. Create a timeline for planning, writing and rehearsing.

Incorporate feedback sessions for each speaker to have time to respond to the feedback in improvements.

Reading to Write 4: World Literature

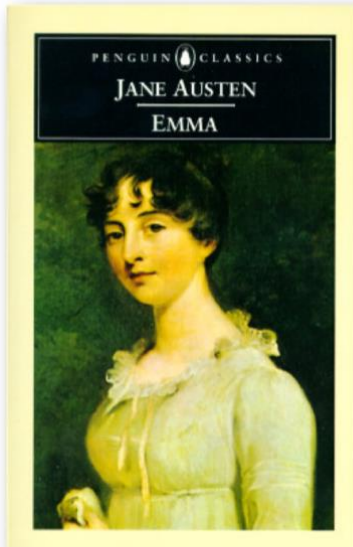
Focus question

Does Literature have any relevance for my generation? OR What's a classic and does it matter today? Students to consider how texts reflect a particular context e.g. poetry, fiction, drama across time and across cultures. Model an anchor text to explore the context and then students choose texts to explore, for example, poems, novels, plays in particular periods.

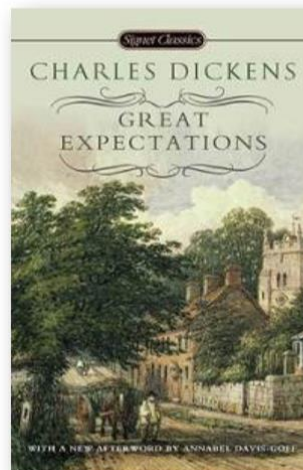


This unit would be valuable background for *W;t*/Donne, Eliot, *Emma*, *Mrs Dalloway*, Keats, Plath/Hughes, *Great Expectations*, *A Doll's House*, *Under Milk Wood*, *Literary Periods and Texts*, adapted from *Introducing Literature* Brian Moon (2016) Chalkface Press - a wonderful resource for this unit.

Backward mapping to World Literature



Advanced: If you choose *Emma* in Year 12 Module B then a natural choice in wide reading and viewing is **World Literature** in the Year 11 Common module



Advanced If you choose *Great Expectations* in Year 12 in Module B then a natural choice in wide reading and viewing is **World Literature** in the Year 11 Common module



List of famous titles, characters and quotations – where do they fit in?

Pride and Prejudice
Oliver Twist
Beowulf
The Great Gatsby
Jane Eyre
The Picture Of Dorian Gray
Catch 22
Midnight's Children
Hamlet

Antigone
 Heathcliff
 Anna Karenina
 Don Quixote
 Major Major
 Gandalf
 Elizabeth
 Pierre Bezuhov
 Grendel

"Please, sir, I want some more."

"Just because you're paranoid doesn't mean they aren't after you."

"My precious."

"I was born in the city of Bombay...once upon a time. No, that won't do, there's no getting away from the date: I was born in Doctor Narlikar's Nursing Home on August 15th, 1947. The time matters, too."

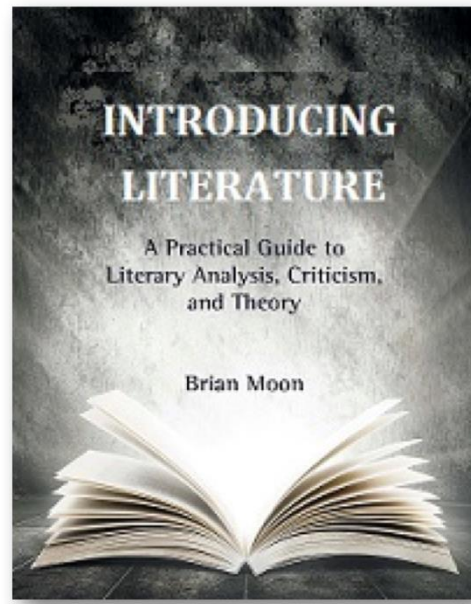
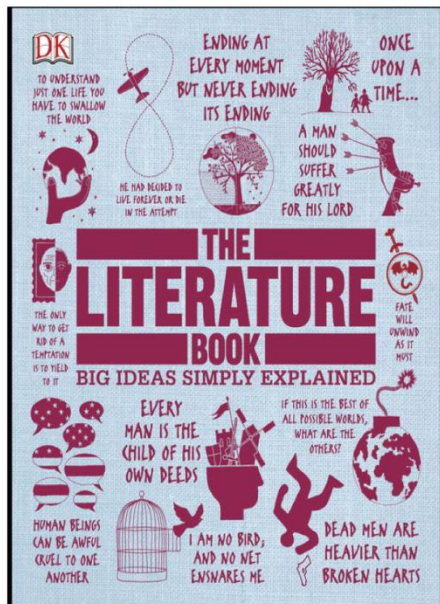
"What a piece of work is a man..."

"Happy families are all alike; every unhappy family is unhappy in its own way."

"And so we beat on, boats against the current, borne back ceaselessly into the past."

"He's more myself than I am. Whatever our souls are made of, his and mine are the same."

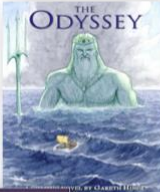
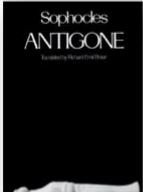


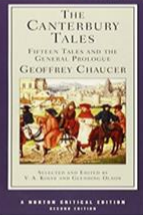

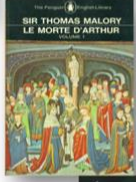
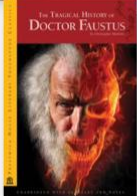



"Many years later, as he faced the firing squad, Colonel Aureliano Buendía was to remember that distant afternoon when his father took him to discover ice."



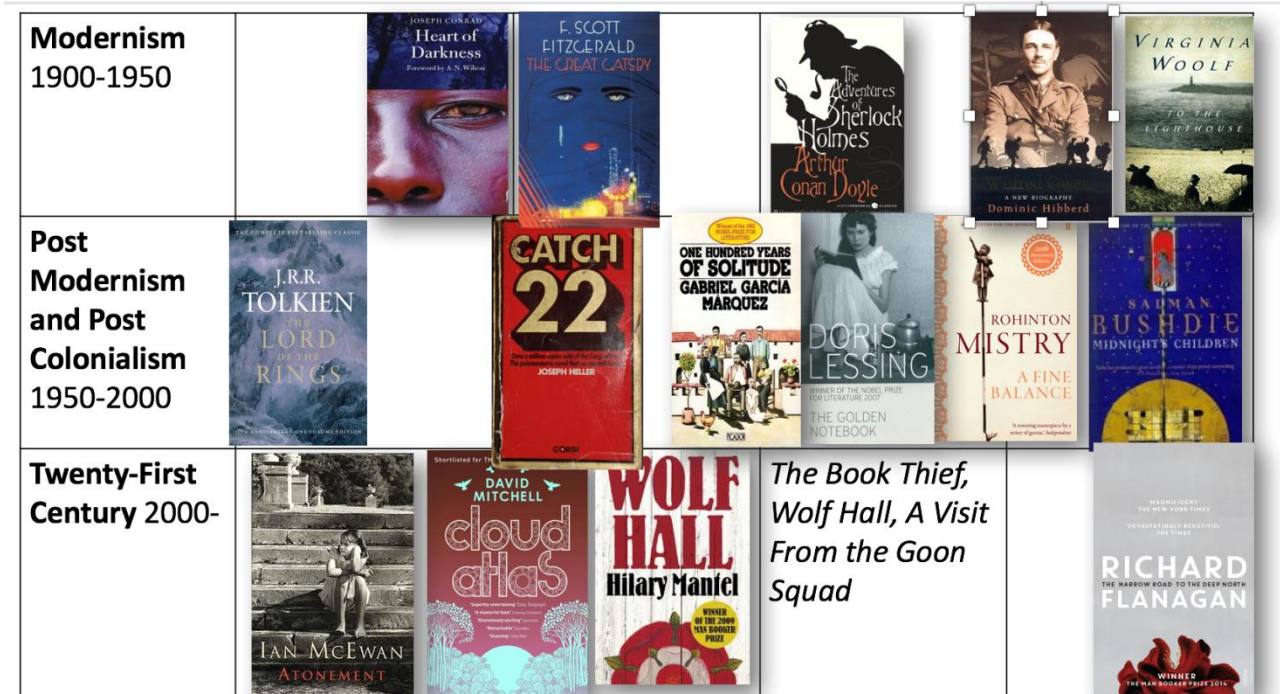
Two great resources for World Literature unit



Literary Periods and Texts (Adapted from *Introducing Literature* Brian Moon (2016) Chalkface Press (a wonderful resource for this unit))

<p>Classical Era 800BC-450AD</p>	<p><i>Oedipus the King</i> <i>The Iliad</i></p>			
<p>Middle Ages 450-1500</p>				
<p>Renaissance 1500-1625</p>				

<p>Age of Enlightenment 1625-1798</p>	<p>"Paradise Lost" "To His Coy Mistress" <i>The Way of the World</i></p>		<p><i>Robinson Crusoe</i> <i>The Life and Opinions of Tristram Shandy</i> <i>A Vindication of the Rights of Women</i></p>	
<p>Romanticism 1798-1850</p>				<p>Poems of Coleridge Wordsworth (not set for HSC)</p>
<p>Realism and Colonialism Late Victorian</p>		<p><i>Alice's Adventures in Wonderland</i> <i>Tess of the D'Urbervilles</i> <i>Middlemarch</i></p>		



Assessment Task

Create a digital essay or a conventional feature article to answer the question: Does literature have any relevance for my generation?

Include contextual images or maps and graphs. Establish the context in which texts were written or hyperlinks e.g. links to trailer of film versions and individual or group responses and present to class.