

Jillian Sullivan

Unit Plan English: The novel - Silverstream

Unit Plan English – the novel

Title: Silverstream, by Jillian Sullivan

Rationale: Silverstream is a book that offers year 10 students an adventure story with tension and drama to keep them reading and on a deeper level an exploration of the meaning of freedom for a society. The story has strong female and male characters and good use of language techniques for studying. It offers scope for discussion and activities exploring to what extent an individual can and should go against the rules of the day when their conscience tells them it is the moral thing to do. The book is set in New Zealand slightly in the future, when the government has gone back to putting unemployed people in work camps, but then uses these camps as a way to control people.

The main themes in this novel are to do with freedom – and how much freedom should a community give up to achieve a standard of living, the dangers of someone else deciding what rights a person has and the role of the individual in standing up to a regime. The book can encourage a look at the heroes who have stood up for society as well as showing teenagers who do this and make a difference. It examines courage and choice, concepts students of this age group are facing in their lives as they grow towards adulthood.

Links to other units: Poetry. The main heroine in Silverstream carries a poetry book into the dangerous camp with her and at certain points the poems stand as an inspiration or explanation or even prediction of what is to come. One activity I use is to look at the role of poets in fighting against war, abuse of power and encouraging people to stand up for freedom. This will link into a future unit on poetry that will look specifically at the war poets. By reading some poetry in the context of a teenage adventure novel, students could go into the war poet unit with more understanding of what the poet was protesting against.

The unit also links to a future unit on myths and legends, specifically studying the hero's journey within myths of different cultures. The main threads of a hero's journey can be studied in this novel and can also be linked in to units on film as well as myths. The book used in this unit is Myths and Legends – the gift of stories from our cultures, by Jillian Sullivan (Pearson Education 2007)

The current unit will be linked to achievement objectives at level five of the English curriculum in three strands – written, oral and visual.

1. Written Language: Reading (page 84 curriculum)

Function

a. Close Reading

Discuss language, meanings, ideas, and literary qualities in a range of contemporary and historical texts, taking account of purpose, audience and other texts.

Process

b. Exploring Language

Using appropriate terminology, describe, discuss, analyze, and apply the distinctive conventions, structures and language features of a range of texts and explain how they suit the topic and purpose

c. Thinking Critically

Interpret, analyze, and produce written texts, identifying and discussing their literary qualities, and explore and identify attitudes and beliefs in terms of personal experience and knowledge of other texts.

Writing (page 100 curriculum)

Function

d. Transactional Writing

Write coherent, logical instructions, explanations, and factual accounts, and express and argue a point of view, linking main and supporting ideas, and structuring material in appropriate styles in a range of authentic contexts

Processes

e. Exploring language

Using appropriate terminology, describe, discuss, analyze, and apply the distinctive conventions, structures, and language features of a range of texts and explain how they suit the topic and purpose.

f. Thinking Critically

Interpret, analyze, and produce written texts, identifying and discussing their literary qualities, and explore and identify attitudes and beliefs in terms of personal experience and knowledge of other texts.

2. Strand: Oral language (page 68)

Function

a. Interpersonal Speaking

Speak confidently and clearly in small and large groups to recount experiences and events, and communicate information, ideas and opinions, respecting and responding to others

b. Process

Using Texts

Using a range of texts, narrate, recite, read aloud, present or perform, individually or in groups, arranging material coherently and using appropriate speech and delivery to clarify and explore meaning.

c. Exploring Language

Identify language features and their effects in a range of texts, and describe and analyze their relationship to meaning, purpose and audience, adapting these features for different situations.

d. Thinking Critically

Discuss, interpret and analyze spoken texts, identifying some attitudes and beliefs and relating them back to personal experience and knowledge of other texts.

e. Interpersonal Listening (page 52 curriculum)

Listen to and interact appropriately with others to clarify understanding of narrative, information, ideas and opinions, and to support discussion in different situations.

f. Thinking Critically

Discuss, interpret and analyze spoken texts, identifying some attitudes and beliefs and relating them to personal experience and knowledge of other texts.

3. Strand: Visual Language**Function****a. Presenting**

Use and combine verbal, visual and dramatic features to communicate information, ideas or narrative to an identified audience

b. Process**Thinking Critically**

Identify and analyze the effects of combining verbal and visual features in different ways for a variety of purposes and audiences.

c. Processing Information

Select and interpret information from visual texts and present it effectively, using appropriate production technologies for different purposes.

Learning Outcomes for the Unit:

By the end of the unit students should be able to:

1. Present a tableau and answer questions in role about the features of a mythic hero quest
2. Demonstrate understanding of and critical response to a mythic element within an extended text.
3. Identify and describe conventions, structures and techniques used by an author of an extended text to achieve meaning and effect
4. Contribute as a group member to extend understanding of and critical response to an extended text
5. Use verbal and visual features to create a static image, poster or book cover, for an extended text and justify selection and method used.

Skeleton of Unit

Total of Lessons – 20

Includes Reading Time – 6 periods plus homework

Lessons 1 & 2 AO 2 a, b, e, d. LO 1, 4.

Pre-reading classes

Links (interpersonal speaking, interpersonal listening, using texts, thinking critically,

Ten minutes -Introduce novel briefly – name, author, NZ book,

Twenty minutes - Whole class discussion on nature of heroes

Ten minutes - Read first few pages to introduce style and voice in novel and to lead into the idea of a quest

Twenty minutes - Teacher led discussion of hero's journey as related to myths – Ordinary world, Call to Adventure, Crossing the Threshold, The Wise Mentor, Trials, Allies and Enemies, The Innermost Cave, Combat with the Shadow, Return with the Reward. For first task, model example of story of Orpheus and Eurydice.

Next lesson

Ten minutes - Pass out myth books and task sheet. Break class into groups, 6 x 4 or 5 for duration of unit.

Assign myth stories one to a group. Define expectations for group for task

Thirty minutes to read story and discuss in light of questions will be asked by class.

Twenty minutes – First three groups present to class. One person introduces context, one performs short speech as hero, rest to answer in hot seat questions from class as shadow, mentor, threshold guardian or ally.

Class to write down paragraph in books about each hero and one aspect of their journey.

Resources:

Silverstream – Jillian Sullivan

Myths and Legends – the gift of stories from our cultures – Jillian Sullivan, using stories - Rau-whata, Hine-marama, Theseus, Meng Chiang, Odysseus, Tautini-awhitia (three Maori, two European, one Asian)

Lesson three: 1a, 2a, d, e. LO1,2, 4.

Reading, interpersonal speaking, interpersonal listening, thinking critically

Fifteen minutes – rest of groups present hero stories. Teacher to carry out formative assessment that they understand the archetypal stages can answer questions in character; can perform speech with some understanding of character.

Ten minutes - think pair share on personal aspect of hero quest they have been on themselves – sports, hobbies, race etc. identify one issue that was against them and one thing that helped.

Ten minutes - think pair share with another student on a time they have stood up for someone or something.

Ten minutes - report back to whole class with responses.

Fifteen minutes - Teacher distributes three level reading guide and books. Reads out first *two* chapters

Lesson four: 1a, c. 2a. LO 4

Ten minutes - Recap on beginning of book. Ask a few questions what could be ahead.

Twenty minutes - Read *three* chapters – one teacher, one class, one silent.

Twenty minutes - Group work on three level reading guide.

Ten minutes - Class goes over first two levels

Lesson five: 1a,c. 2a,c,d,e. LO 4

Thirty minutes group work on three level guide and report back to class.

Thirty minutes - Read *three* chapters – one teacher, once class, one silent.

Lesson six: 1a,b, LO 3

Five minutes - Check all up to date with book.

Thirty-five minutes - Read (combination) *four* chapters

Twenty minutes - Recap on board hero journey elements so far.

Lesson seven: 1a, b. 2a,c,d,e LO 3,4

Twenty minutes - Combination read *two* chapters

Ten minutes – teacher reads (or chooses good reader) full poem that is quoted. Whole class discussion on what poem means in story

Fifteen minutes – next *two* chapters read (solves above questions)

Fifteen minutes in groups looking at idea of foreshadowing as related to other poems and presenting ideas to class

Resource: photocopy of poem, appendix four

Lesson eight: 1a, 2a,d,e. LO 4

Thirty-five minutes - Combination read *four* chapters

Five minutes - Explain task coming up, campaign to either promote or ban the book so students can be thinking about which direction they want to go.

Twenty minutes - Whole class discussion about banning of books, some examples, what has happened.

Lesson nine: 1a,d,e. 2a,c,d,e. LO 3,4.

Fifteen minutes Final two chapters read out.

Ten minutes Post reading response. Students to write in book what they think outcome of book's events will be.

Twenty five minutes Whole class discussion – favourite parts of book and why, what part they didn't like and why, what characters they liked best or didn't like and why.

Ten minutes Wordfind exercise to finish class

Lesson ten and eleven: 1a,b,c. 2a,c,d,e. LO 2, 3,4.

Close reading, exploring language, thinking critically,

Language features in writing – creating meaning and effect

Thirty minutes - Teacher led discussion of linguistic features in text

Metaphors, adjectives, active verbs, similes, sentence structure, sensory imagery, authentic details.

Teacher models and demonstrates with examples from text.

Ten minutes - Teacher led discussion about threshold guardians.

Pass out task sheet. Students to plot at which point in novel threshold guardians operate (could be main character's fears as well) and back it up with quotes. Paste in workbooks.

Task – as individuals identify a passage in the book where a threshold guardian stood opposed to the main character Lorna to prevent or persuade her from an action. Identify the language techniques that contribute to the feeling of tension and drama in this scene.

Twenty minutes- break into small groups of five or six to discuss choices of scenes and importance of threshold and guardian. Students to identify scene they have chosen for working on in next lesson.

Next lesson –

Forty minutes to work on task.

Twenty minutes class sharing at end of lesson. Students to write in books at least two other scenes discussed and three features from them. Books collected for marking assessment.

Task: Rule up a chart in books under headings – adjectives, specific nouns, active verbs, sentence structure, metaphor, simile, chapter structure, direct speech, indirect speech, sensory image (taste, sound, touch, smell, sight)

Under each heading write if this feature applies to the chosen passage, put in the specific examples from the text and a brief explanation of how they helped add to tension in scene.

Example- (p 77-80) Lorna walks three paces from one end of the room to the other – specific detail to show how cramped the room is and feeling of being trapped. She sees the guard has tomato sauce on his collar and he smells of deodorant – this shows he is close in her personal space, adds to cramped and trapped feeling and possibility of being overpowered.

Resources – photocopy of task instruction. Appendix five

Lesson twelve and thirteen: 1a,c,2a,c,d,e. LO 3,4

Close reading, thinking critically, exploring language, interpersonal speaking and listening,

Character

Fifteen minutes – whole class discussion of characters. List major and secondary characters

Fifteen minutes - Teacher led discussion – how is a character defined? List as class under characters on whiteboard – physical descriptions, what it is they want in the book.

Thirty minutes – hand out character task sheet, model an example, then class to work individually on sheets and paste in workbook – telling what a character is like by what they say, the use of dialogue to define character. Fill in direct quote and write what this says about the character.

Next lesson-

Thirty minutes – hand out duplicate character sheet. Whole class sharing on last lesson's work. Class to listen and write in other's observations on four characters
 Thirty minutes - in pairs decide on a character that does not have much voice in the novel or direct speech, eg Simon who was drugged, and construct outline of a missing scene for them. Individually write some dialogue for that character. Share with each other. Listening student to say what they think this dialogue shows about the character. Suggestions - Simon, Violet, Amanda's last boyfriend, Rachael's father

Lesson Fourteen: 1a,b,c,2a,c,d,e, LO 3,4**Close reading, thinking critically, exploring language****Plot and Theme**

Twenty minutes – whole class and teacher led discussion on what is theme.
 Plot plotted out on whiteboard. Shape looked at. How does theme differ from plot?
 Twenty minutes – break into groups.
 Task – decide on major themes of novel
 Twenty minutes – report back from groups to class.

Lesson fifteen: 3a,b,c. LO 5**Presenting, thinking critically, processing information.****Static Images**

Twenty minutes teacher led discussion on visual and verbal features for static image.
 Class to choose to do book cover or poster. Poster can advertise and support the book or used to ban the book.
 Ten minutes reminder of themes for static image
 Ten minutes - Pass out exemplars of posters and written concept. Discuss. Pass out task sheet and explain.
 Twenty minutes to begin planning choice and concepts for project

Lesson sixteen – eighteen: 3a,b,c. LO 5**Working on task.**

Task:

Resources: Exemplars, poster, task sheets, art supplies and heavy paper.

Lesson nineteen: 3b,2a,b,,e LO 4, 5**Presenting, interpersonal speaking and listening, process**

Thirty minutes - Presentation to class of posters, students to answer questions about them. Posters pinned on wall
 Ten minutes – teacher led discussion of role poet's place in protest and politics.
 Twenty minutes – reader's theatre, end unit by class breaking into groups, assigned full poem from book, time to practice and then performing poem to rest of class.
 This leads on to next unit on poetry, specifically the war poets.

Lesson Twenty: Fun.

Show movie to class of Sleeping Dogs (103 minutes, carry on into lunch?)

Appendix One; Task Sheet One, for LO 1.

One story per group. Stories are: The pumpkin girl and the great wall; Hine-marama; Tautini-awhitia; Theseus; Rau-whata and Turiroa; Odysseus and the Cyclops.

Read the story

Identify the hero or heroine, the shadow, a threshold guardian, an ally. One character in story can take two forms i.e., shadow and threshold guardian.

Assign roles in the group. One student to give overall context of story and direct tableau, one to be the hero, one the shadow, one the threshold guardian, one the ally.

From the story each person takes a strong sentence to use for the tableau

The director and characters decide on an order and shape of tableau egg, first shadow speaks, then threshold guardian, then ally then hero. After performing sentence freeze in role. Hold for a moment after last character then relax.

Class now has opportunity to ask you each a question. In turn, you will get the chance to ask the other groups questions.

Questions: (You may use one of your own as well)

To Hero: What kept you going?

What gifts did you receive or take with you?

To Shadow: What mistake did you make?

What did you want to destroy?

To Threshold Guardian: How did you try and stop them?

What danger did you have or warn them against?

To Ally: How did you help?

Why did you help?

Could the hero or heroine have succeeded without your help?

In your group discuss to make sure you know what your character would say.

Class to write down paragraph in books about each hero presented in the stories and at least one aspect of their journey.

Assessment One (LO1)

Students to write in books self assessment sentence-

I had a good understanding of my role in the myth 1.....5

I contributed to my group's understanding of the myth 1.....5

Measurement for successful achievement of Learning Outcome One:

Achievement would be group performing

introduction to story,

a tableau with form,

using language to effect with choice of sentence,

being able to answer a question in role.

Appendix two; Task Sheet two: Three level reading guide

Chapters 1-5, 'Silverstream' by Jillian Sullivan.

Answer the following questions writing true or false in the gaps. Be prepared to back up answer with quote from the text.

Level One:

1. Lorna's mother was taken in a raid.....
2. Rachael wins lots of prizes.....
3. Lorna's father was killed in a work accident.....
4. Michael used to be a publisher.....
5. Lorna cried when she heard the poem "A Farewell".....
6. Teenagers aren't allowed to keep their babies.....
7. Silverstream Camp is in the mountains.....
8. Lancelot is good at jumping.....

Level 2

1. Lorna trusts Michael.....
2. Amanda thinks their mother will be safe.....
3. It isn't safe for Lorna to confide in Rachael.....

Level 3

1. Lorna believes her father was killed on purpose.....
2. Mr Meads asks questions about Lorna's mother because he knows something about her.....
3. Lorna is scared to face central Office.....

Assessment for task: This is a formative assessment to see how understanding of characters, plot and theme is developing. Answers given during class discussion and put on board will allow students to self assess how they are doing.

Appendix three: Poem

6. "The Trapped Hare", by Basil Dowling;

*This morning I found a hare gaoled alive in a gin.
 One red forepaw held bitten in clenched iron.
 With ears laid back and large eyes full of woe.
 He crouched on the scoured floor of his open prison.
 Resting, poor creature, and gathering strength for his struggle
 Set him free, urged my heart, but my mind made excuse
 As it will often at sight of familiar wrong.
 My hollow sophistry said, End his pain –
 Better to enter life maimed, pleaded those eyes.
 So I dallied too long between thinking and doing
 Until the practical farmer came without scruple.
 Then the hoarse feminine scream and spinal blow
 And the limp body dangling downward dishonoured;
 Sagacity brought low and swiftness stilled
 By braggart jaws set wicked in a gap.
 There will be other hares, but never this one seen
 Glad in his freedom some sweet evening
 Skirting a boundary with easy idle stride,
 Or squatting lord of his hundred-acre
 Hind legs like skis and tall ears up
 And coat of ruddier brown than ripened corn.
 No more, no more, this beauty and wild grace,
 And I go sadly, troubled with grief and guilt
 That I stood by, a dumb witness consenting
 To the murder of an exquisite work of God.”*

6 *Windfalls and Other Poems*, The Nag's Head Press, Christchurch 1983.

Appendix four: Wordfind

Silverstream

S E D E H C N E R W A R T I I
 D R L I S T H V T A E W S W D
 R C U E S E M G I O T O H I E
 U O M O C A V A R C L I T I M
 G R O G N T P N I A T N U O M
 G R D N O A R P T E Z O N Z A
 E E S U T K E I E G I E R N L
 D C I T C K O M C A D I D Y S
 D T W S A N N Z E I R D R B N
 E C N E I D E B O D T R A L O
 M O T I V A T I O N S Y U A I
 T Q D E T A E F E D E I G N T
 S H A K I N G K C A L B M K C
 C H A N G E L B A V O M M I A
 R O D I R R O C T S E R O F U

ACTIONS
 BLACK
 BLANK
 CHANGE
 CORRECT
 CORRIDOR
 DEFEATED
 DISAPPEAR
 DRUGGED
 ELECTRICITY
 FOREST
 GRAZED
 GUARD
 IMMOVABLE
 ISOLATION
 MISDEMEANOURS
 MOTIVATION
 MOUNTAIN
 OBEDIENCE
 SHAKING
 SLAMMED
 STUNG
 SWEAT
 VICTORY
 WHITE
 WISDOM
 WRENCHED

Silverstream Solution

S E D E H C N E R W A R T I I
 D R L I S T H V T A E W S W D
 R C U E S E M G I O T O H I E
 U O M O C A V A R C L I T I M
 G R O G N T P N I A T N U O M
 G R D N O A R P T E Z O N + A
 E E S U + + E I E + + E R + L
 D C I T + + O M C A + + D Y S
 + T W S + N + + E I R + R B N
 E C N E I D E B O D T + A L O
 M O T I V A T I O N S Y U A I
 + + D E T A E F E D + I G N T
 S H A K I N G K C A L B M K C
 C H A N G E L B A V O M M I A
 R O D I R R O C T S E R O F +

(Over,Down,Direction)

ACTIONS (15,14,N)
 BLACK (12,13,W)
 BLANK (14,9,S)
 CHANGE (1,14,E)
 CORRECT (2,3,S)
 CORRIDOR (8,15,W)
 DEFEATED (10,12,W)
 DISAPPEAR (3,1,SE)
 DRUGGED (1,2,S)
 ELECTRICITY (2,1,SE)
 FOREST (14,15,W)
 GRAZED (8,3,SE)
 GUARD (13,12,N)
 IMMOVABLE (14,14,W)
 ISOLATION (14,1,SW)
 MISDEMEANOURS (13,13,NW)
 MOTIVATION (1,11,E)
 MOUNTAIN (15,5,W)
 OBEDIENCE (9,10,W)
 SHAKING (1,13,E)
 SLAMMED (15,8,N)
 STUNG (4,9,N)
 SWEAT (13,2,W)
 VICTORY (8,2,SE)
 WHITE (14,2,SW)
 WISDOM (3,9,N)
 WRENCHED (10,1,W)
 Art is the motivation

Appendix five: Task Sheet Three: Threshold Guardian Language Guide Sheet

Assessment task for Learning Outcomes 2 and 3

Task:

Identify a passage in the book where a threshold guardian stood opposed to the main character Lorna to prevent or persuade her from an action. Identify the language techniques that contribute to the feeling of tension and drama in this scene.

In your group spend twenty minutes to discuss choices of scenes and importance of threshold and guardian. Students to choose scene for working on as individual.

At top of page write at least a paragraph on the relevance of the chosen threshold guardian scene to the book as a whole

Rule up a chart in books under headings – adjectives, specific nouns, active verbs, sentence structure, metaphor, simile, direct speech, indirect speech, sensory image (taste, sound, touch, smell, sight)

Under each heading write if this feature applies to the chosen passage, put in the specific examples from the text and a brief explanation of how they helped add to tension in scene.

Example- Scene set in white room, p 77-80. Lorna walks three paces from one end of the room to the other – specific adjectival detail to show how cramped the room is and feeling of being trapped. She sees the guard has tomato sauce on his collar and he smells of deodorant – this shows he is close in her personal space, adds to cramped and trapped feeling and possibility of being overpowered.

Summarize in approximately 150 words how well you think the author used these techniques and which ones made the scene most real for you.

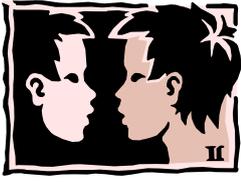
Whole class sharing of scenes. Students to write in books at least one other scene discussed and two features from it. Books collected for marking assessment.

Assessment for learning Outcomes 2 and 3:

Achieved: Threshold guardian specified, at least three examples of language features identified in passage with one supporting statement from each. Summary gives at least one feature that student connected with. One other scene explained and one detail from it.

Merit: Threshold guardian scene explained with some insight to book as whole. Four examples of language features with two supporting explanations as to how it showed meaning in text. Thoughtful summary with two features discussed. Two other scenes and at least two other details from them.

Excellence: Threshold guardian scene explained with insight into book as whole. Five plus language features described with two supporting explanations as to how it showed meaning in text. Summary shows insightful discussion into use of at least two language features. At least two other scenes and two features from them described in detail.



Activities Silverstream Appendix Six

NAME: _____

SPEAKING THE TRUTH

Sometimes you can tell what a character is like by what they say.

- ⊕ Pick out some things the characters said in "Silverstream"
- ⊕ Think of what this tells you about them.

What they said:

CHARACTER: _____
What it tells you about them:

CHARACTER: _____
What it tells you about them:

What they said:

What they said:

CHARACTER: _____
What it tells you about them:

CHARACTER: _____
What it tells you about them:

What they said:

What they said:

CHARACTER: _____
What it tells you about them:

Appendix seven: Task four: Static Image (adapted from NCEA Eng 1/8 – B5)

In this activity you are to design a static image based on the text *Silverstream*. The image is to be a poster which is designed to either celebrate the book or campaign to have it banned. (Depending on who you decide has commissioned the poster – Central Office of the Government or the Anti-Camp Committee.)

- You must include a short relevant quotation or words linked to the text which reinforce the idea(s) in your image.
- Your static image must be produced on paper and it must be two-dimensional.
- You must write a commentary of up to 250 words, explaining the choices you have made in constructing your image and how it relates to the intended outcome of your poster – banning or celebrating.

You will be assessed on

- how well you communicate your ideas to your audience
- the appropriateness and effectiveness of your verbal and visual techniques
- how clearly you identify and explain the techniques you have used in your static image

A: *Plan your static image*

- a) Brainstorm some possible elements for your own design. You might like to consider the following:
 - Images, colours, fonts, symbols that are appropriate to your text
 - Mediums e.g. collage, photography, cartoons, paint that might be appropriate to represent your ideas and text
 - Possible quotations or words linked to the text to reinforce your visual ideas
- b) From your brainstorm, select the ideas that you think will work best together. You will need a unified structure rather than a series of independent elements.
- c) Look at the exemplar which follows and discuss its strengths.
- d) Draft the rough layout of your page. Only when you are thoroughly satisfied with your design should you move on to the final production of your image.

B: *Assemble your static image*

Produce your static image to A3 size using the techniques you decided upon during the drafting process. Complete each element and apply each technique with precision and care. Aim for consistency of style so that all the elements are integrated as a unified whole. Look again at Exemplar A to see how this level of integration has been achieved in these images.

You may not use specific parts of any of the exemplars in your own static image.

C: Write your commentary

- a) In your own words, describe the idea(s) from the text that you have portrayed in your image. Explain how the elements in your design fit together and contribute to the overall message. Describe the techniques you have used and the effect you intended them to have. Make sure you clearly explain the connection between the verbal elements and the visual image and how they reinforce each other.
- b) You might like to use the following sentence starters to help you write your commentary:
- *My static image portrays the text Silverstream being ...*
 - *I have shown this by....*
 - *The visual elements I have used include....*
 - *I have used the colours ...*
 - *My image is unified because....*
 - *The quotation or words I have chosen are relevant because...*

Assessment for Learning Outcome 5

Achievement.	<p>Communicates straightforward ideas for a specific audience and purpose.</p> <p>Uses appropriate verbal and visual techniques.</p> <p>Identifies verbal and visual techniques used and their intended effect.</p>
Merit	<p>Communicates developed ideas for a specific audience and purpose.</p> <p>Uses appropriate verbal and visual techniques with effect.</p> <p>Identifies verbal and visual techniques used and their intended effect.</p>
Excellence	<p>Communicates fully developed ideas for a specific audience and purpose.</p> <p>Uses appropriate verbal and visual techniques with striking and or original effect.</p> <p>Identifies verbal and visual techniques used and their intended effect.</p>

EXEMPLAR A: Excellence

STUDENT COMMENTARY TO ACCOMPANY IMAGE:

'Mr and Mrs Martins' by Edla Van Steen

In this story, Mr and Mrs Martins are preparing for death. They live separately so they'll get used to it before one of them dies. This is Mr Martins' idea and he forces it on his wife.

In my static image the background of clocks with no hands represents how time stands still and how they are preparing to die before their time. The black gravestone represents death and it has Mr Martins' year of birth on it but he hasn't died yet. The green path is the path of life. The green symbolizes living, growing and doing things. The path is windy to show that although it ultimately leads to death you don't go straight there; there are lots of challenges along the way. The rough edges show that life isn't easy and everyone has hard times.

Mr Martins is older so he is further along the path of life. But it is also because he is more accepting of death. He is grey because although he is still alive he is inactive and might as well be dead. He is looking away because he has forgotten about his wife. While he was preparing her for life without him, he failed to realise that all she wanted was to be with him and cherish the time they had left together. Mrs Martins is hanging back because she still wants to enjoy life. She is in colour because there is still some life left in her. She is holding her hat and basket which shows there are still things she wants to do. But when her husband says they must prepare for death she doesn't object and her head down indicates her submissiveness.

The quote shows that they're not dead yet but they're not making the most of the time they have left. "We" indicates the two of them, "go on" refers to progress on the path of life and "waiting" refers to the fact that they are preparing for death.

JUDGEMENT OF EXEMPLAR A

Excellence	<p>Fully developed ideas are communicated for a specific audience and purpose. This student has produced a very perceptive, full and detailed portrayal of the main ideas in the story. They are fully explained in the commentary and easily recognised in the image itself.</p> <p>Appropriate verbal and visual techniques are used with striking and/or original effect. The recurring image of the clocks in the background is strikingly effective and serves to underline the idea of waiting for death. The significant words in the quote are reinforced by corresponding visuals.</p> <p>The green path and brightly coloured figure of Mrs Martins are in deliberate contrast with the grey, black and white of the background and Mr Martins. This mixture of black and white and colour within the same image is consciously used to contrast the different characters and their different attitudes to life.</p> <p>The student has accurately identified several visual and verbal elements used and the effects created.</p>
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Appendix eight: Teacher model answer

In this scene Lorna is locked in a white room while outside in the dark are her injured friend and her missing mother. It is crucial to their safety Lorna gets to them, so this is a tense and important scene where Lorna is locked in and a guard is in charge of her freedom.

Adjectives: white - shows barrenness of sterile society; black, dark, cold, - shows danger of where Lorna has to go; barred – shows room locked in

Nouns: bed, door, walls, lock – shows cramped bare scene; palms, tears, graze, stomach, knees, face, arms – shows Lorna’s body can be hurt by others and is in danger of being destroyed.

Active verbs: bleeding, stung, shoved, blank – shows the harm they can do her; wrenched, thrown, broken, slammed – have violent meanings to add to tension.

Sentence structure: My palms stung. Was I locked in? They could take me away – lots of short sentences to build tension by being bleak. Long sentence about the photo - I pulled it out of my back pocket and sat down, smoothing it on my knee – slows down action and focuses on soothing motion of smoothing photo to show how it helps Lorna.

Metaphor: pages that reached out – shows the power of words to give strength and support.

Direct speech: “Escaping is pointless” – this adds tension because it makes out Lorna won’t be able to escape.

Indirect speech: What was going to happen to me? Would he think I’d failed him? Where were words now I needed them? – lots of questions to reiterate Lorna is scared and unsure.

Sensory image: He smelled of deodorant – shows how close the guard was to Lorna; The lock clicked – reiterates she is locked in; the white room and black bush – become symbols of danger and safety in reversal.

Summary

The author uses the imagery of light and dark for this trapped scene. The structures of door, walls, barred window, bed and lock and the light bulb contrast with the cold and dark and night outside that Lorna needs to get to. The cold dark forest represents safety and the room and light represents danger, which underlines the theme in the book that society could be more dangerous than the wilds.

Lorna has no-one to talk to so a lot of the scene is what she is thinking about – all her questions and also the things that help her – remembered words, poems and memories of her pony and her father. At the same time, the reader is anchored into Lorna’s body and this feels real because of the use of sensory details – her palms sting, her tears blip down, she holds on to her stomach and arms, she hears the lock click, she smells the guard up close. We are aware of Lorna’s body and thoughts so the locked room feels dangerous.

Scenes from class discussion.

Scene 1: The scene is Andrea's office where Andrea is the threshold guardian along with Donald Meads. They are deciding what to do with Lorna.

Features:

Adjectives to describe the cup of tea – white china, blue flowers, curly white handle along with the verb sips all shows an elegant and civilized tea ceremony. It masks the fact that Andrea and Donald are abusing their power and talking about making someone disappear.

Direct speech: "Was that one or two sugars, Donald?" is juxtaposed with "The white room, I think, Donald. In the morning, we'll move her out." This underlines the danger to Lorna in a comforting setting of having a cup of tea.

Scene 2:

The scene is in Michael's car where he is the threshold guardian attempting to stop Lorna from going to camp.

Features:

Direct speech: "What makes you think I know anything?", "Wouldn't let you what?" – both these questions show that Michael is being careful not to reveal himself and keep holding on to his power. "But I can't let you do this," is a bold statement of prevention.

Simile: "...his eyes as steady as those of a horse resting in the sun." – Lorna wants to know if she can trust Michael. She loves horses so the use of this simile relating Michael to a horse shows that she will trust him.