

Critical Reading Practices in Literature Studies: Adolescent Female Perspectives on a Curriculum Intervention

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DECLARATION

I declare that this thesis is my own work and that to the best of my knowledge and belief, it contains no material that has been accepted or submitted to this or any other institution for an academic award or previously published or written by another person, except where due reference has been made.

Tara Tuchaai

Note: The format for this thesis is based on the *Publication Manual of the American Psychological Association* (2011, 6th edition).

ABSTRACT

Adapting to curriculum change necessitates the evaluation of teaching and learning pedagogies. A new curriculum invites reflection on how knowledge is constructed and operationalised to extend higher order thinking in adolescent learners, in particular, female adolescent student participants.

This study attempted to identify productive pedagogical practices to develop critical reading competencies and higher order thinking in the context of a specific Year 11 Western Australian Certificate of Education (WACE) Literature course in Western Australia. To achieve this aim, a curriculum intervention to promote critical reading practices for literary study was designed, developed and implemented with three classes in a girls' secondary school. The study explored the relationship between the reading process and critical reading practices, identified pedagogical practices which influence the construction of meaning and mastery of the Discourse of Literary Response and Criticism (DLRC), examined student participants' perspectives on the efficacy of a curriculum intervention in promoting critical reading practices and higher order thinking, and the possibility of transfer of higher order thinking competencies in Literature to student participants' other areas of learning.

An interpretivist research paradigm employing a single case study with multiple voices across three classes was deployed. Twelve student participants across three classes were interviewed in semester one and two over a period of one academic year (40 weeks) and post intervention follow-up two years after the initial data collection began. Analysis of the data from semi-structured focus group interviews, creative writing rationales, student questionnaires, peer only discussions and post intervention questionnaires enhanced triangulation and reliability of the findings. Data in this study were analysed and synthesised through multiple theoretical fields primarily situated in a Sociocultural Activity theory paradigm appropriate for an interpretative, perspectival study. Emergent themes identified student participants' experiences of spaces of interconnectivity, disconnectivity and reconnectivity. These themes led to the formulation of 12 propositions supporting development of theory regarding productive pedagogical practices to develop critical reading competencies and higher order thinking in the context of a specific Year 11 WACE Literature course in Western Australia.

Findings deduced in this study were drawn from original empirical data from student participants. Explication of the findings in this study may contribute to theory,

practice and policy regarding implementation of a curriculum intervention across a range of contexts.

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ABBREVIATIONS

CI: Curriculum Intervention

CoS: Course of Study

CRP: Critical Reading Practices

DEETYA: Department of Employment, Education, Training, and Youth Affairs

DES: Department of Education and Science

DLRC: Discourse of Literary Response and Criticism

ETR: Expanding Textual Repertoires

IFTE: International Federation of Teachers of English

NACCCE: National Advisory Committee on Creative and Cultural Education

NAPLAN: National Assessment Program Literacy and Numeracy

OBE: Outcomes Based Education

SEA: Secondary Education Authority of Western Australia

SRE: Scaffolded Reading Experiences

TEE: Tertiary Entrance Examination

TAFE: Technical and Further Education

UK: United Kingdom

WA: Western Australia

WACE: Western Australia Certificate of Education

VET: Vocational Education and Training

ZPD: Zone of Proximal Development

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CHAPTER 1: INTRODUCTION

Study Aims

The aim of this study was to identify productive pedagogical practices for development of critical reading competencies and higher order thinking in the context of a specific Year 11 Western Australian Certificate of Education (WACE) Literature course in Western Australia (WA). To achieve this aim, this study examined the relationship between the reading process and critical reading practices to develop critical literacy. The study identified conditions which influence construction of meaning and mastery of the Discourse of Literary Response and Criticism (DLRC) and evaluated the perspectives of female adolescent student participants (hereafter, student participants) on the efficacy of a curriculum intervention (CI). The study also examined the perceived transfer of higher order thinking competencies in Literature to student participants' other areas of learning.

This was a qualitative study applying an interpretivist research approach, which sought to “find meaningful relationships and the discovery of their consequence for action” (Cohen & Manion, 1994, p. 10). The notion of meaningful relationships was applied to the relationships between language and critical reading practices, critical reading practices and cognition, critical reading practices and metacognition, and critical reading practices and pedagogy. Planned curriculum intervention strategies employing pedagogical practices thought to promote critical reading competencies and higher order thinking were deployed in Year 11 Literature classrooms to identify best practice in teaching and learning in this field. Examination of meaningful relationships encouraged student participants to articulate their perspectives on critical reading practices enabling a community of inquiry in the classroom. This study also considered where meaningful relationships may break down and how this impacts on learning and performance in Year 11 Literature classrooms.

Significance of the Study

This study examined what critical reading practices are and how teachers deliver such practices, particularly in a new and changing educational landscape. With the recent introduction of the Year 11 (WACE) Literature Course of Study (CoS), there was minimal research on the particular demands made on student participants and teachers to understand and apply critical reading practices in the Literature course in Western Australia. However, various empirical research studies informed this study and these are discussed in Chapter 4. It appears from empirical research that student participants'

voices tend to be limited to focusing on student performance as a measurement indicator of success or failure. This study sought to address this imbalance and examine student participants' perspectives about critical reading practices and how they shape their approaches to texts. The CRP Booklet was designed as a curriculum intervention. Data were collected to document how student participants responded to these intervention strategies in terms of cognition, quality of learning experiences, pedagogy and critical reflection.

Contribution to Knowledge

The study contributes new knowledge by:

- identifying appropriate reading strategies for adolescents;
- enabling other practitioners to learn about particular pedagogical practices which support adolescents in particular contexts;
- assisting teachers with intervention strategies to promote critical reading practices at a time when there is little new information to guide English teachers who come from a varied background in terms of knowledge and understanding about critical literacy;
- developing theoretical understandings of the relationships between higher order thinking and metacognition;
- providing understanding of strategies for potentially promoting transfer of higher order thinking from one learning area to another, thereby fostering higher order thinking competencies.

Rationale for the Study

Government education policy in Australia has tried to address the need for a skilled workforce of trained workers with particular competencies. The concept of key competencies highlighted by Carmichael (1992) and Mayer (1992) created a climate of "competency-based education and training" (Smith & Lovat, 2003, p. 11). Porter and colleagues challenged the narrowness of such an approach to education "governed by an economic discourse" (Porter, Rizvi, Knight, & Lingard, 1992, p. 52), which minimised the essence of learning, that is, to become a critical thinker. To facilitate thinking and learning, Smith and Lovat (2003) refer to Habermas's three ways of knowing: (1) the empirical-analytic way of knowing, such as facts and figures; another aspect of this technical knowing "is formed within culture such as conventions about spelling, signs, symbols and numbers" are further examples of this first type of knowing; (2) ways of knowing through the "negotiation of meaning through communication" through verbal and written communication. This may be described as "interpretative, hermeneutical or

communicative knowledge”; (3) a third way of knowing is when “something happens inside us.” This is identified as “self reflective knowing, ‘knowing from the inside’ or critical knowing” (p. 101).

Smith and Lovat (2003) suggest that critical knowing is not only an individual experience but a social experience particularly in:

a group inquiry context where the meanings of particular ideas and practices used in a specific location can be investigated and critically analysed [and] individuals can gain heightened understanding of their own actions as products of broader social, cultural and historical influences. (p. 101)

This process of scrutinising and evaluating information reinforces the importance of critical thinking and critical reading practices in the classroom because of the significance of these skills in the wider world.

Critical reading practices may be seen as part of a literacy drive by various Australian State and Federal governments to develop literacy competencies reported in *Literacy for All: The Challenge for Australian Schools* (Department of Employment, Education, Training, and Youth Affairs [DEETYA], 1998), *Learning for the Knowledge Society: An Education and Training Action Plan for the Information Economy* (DEETYA, 2000), and *Education and Training Reforms for the Future: A White Paper* (Queensland Government, 2002). This drive for Australian students to achieve Government goals and targets through literacy competency is critical for Australia’s economy and future. The link between critical thinking, critical literacy and critical reading practices is important in the context of a national Australian Curriculum which has a literacy and critical thinking agenda.

The discourse of critical thinking and critical literacy is evident in most state English syllabus documents; however, translation of the discourse into guidelines for classroom practices is less apparent. This study sought to examine the kinds of critical reading practices operating to enable students to participate in a knowledge economy for the 21st century. This is especially important at a time when the impact of technology and the internet create the need to be ever more critical when reading and evaluating information and as students interface with multimodal texts, opening up new ways of reading and communicating (Cope & Kalantzis, 2000; Durrant & Green, 2000; Unsworth, 2002).

To provide definitional clarity throughout this study the following key terms are defined in Table 1.

Table 1

Glossary of Key Terms

Term	Definition
Critical Reading Practices	Application of a critical lens supports reading of texts with greater understanding of the different social and historical contexts between the reader, the writer and the text, the generic understanding of texts and engagement with the persuasive, rhetorical and literary nature of language such as figurative language, conventions of texts, point of view, style, form and structure. Critical reading practices provide opportunities for students to engage with “knowing about language” and “knowing through language” (Halliday, 1993, p. 93). Critical reading practices contribute to the development of critical literacy.
Critical Literacy	Involves the analysis and critique of the relationships among texts, language, power, social groups and social practices. It opens ways of looking at written, visual, spoken, multimedia and performance texts to question and challenge the attitudes, values and beliefs that lie beneath the surface (Department of Education, Tasmania, 2004). Critical literacy is overarching across curriculum areas, not just limited to one learning area.
Critical Thinking	Critical thinking is a dynamic cognitive intellectual process, which has the “power to start and direct significant inquiry and reflection” (Dewey, 1910, p. 39). The process of critical reading is complex and cognitively challenging. Through the process of critical inquiry in a CRP literary paradigm students employ critical reflection and actively engage in asking questions about texts and how texts position them to respond in particular ways. By reading texts critically students are developing their critical thinking capabilities across a range of contexts, potentially making them aware of the world as global citizen, enabling them to find agency, seek justice and affirm their own sense of empowerment.

Background and Context

The concept of critical reading practices¹ is not new in the field of English Literature, but over time the term has become rather confused and perhaps even misunderstood (see Table 1 for clarification of the term). In the new Literature course critical reading practices are key elements in the reading section of the examination and form an integral part of the written response section in part two of the examination. Critical reading practices encourage the reader to read the world as outlined by Freire and Macedo (1987): “Reading the world always precedes reading the word, and reading the word implies continually reading the world...rewriting it, that is, of transformation” (p. 25).

Critical reading practices as articulated in the Literature syllabus encourage students to apply critical lenses when reading texts, enabling them to see the interrelationship between their cultural position, their ideology, the text’s contextual position and how these elements work to either challenge meaning/s in the text, resist meaning/s or endorse them. This multiple interfacing of meaning enables students to

¹ In earlier drafts of the Course of Study documentation, *reading practices* operates as a collective noun, taking the singular form, although in common usage the term would be treated as a plural form.

read a text with greater understanding of the different social and historical contexts between the reader, the writer and the text. This study focused on how, and in what forms, construction of meanings occurs in the Literature classroom. A specific component of the study was to elucidate the extent to which students understand and value critical reading practices in a Literature course and in their general learning.

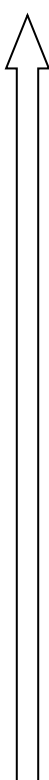
Literature in the field suggests that critical reading practices enable students to become enlightened witnesses (Jhally, 1997), allowing them to see which ideologies are being promoted by the culture they live in or others live in. Critical reading practices can be regarded as a subset of critical thinking. Providing learning experiences that encourage students to analyse the processes through which they construct their readings of text promotes development of metacognitive processes associated with critical thinking. Theoretically, through promotion of metacognitive awareness, the combination of critical reading practices and critical thinking should be transferable to learning situations other than Literature. Thinking is a process where “cognitive activity [is] triggered by challenging tasks and problems” (McGregor, 2007, p. 2) and may therefore be promoted by an appropriate curriculum intervention.

Numerous educational programs support the view that teaching thinking skills leads to improvement of learning. For example, programs have been developed for teaching thinking as a separate subject such as Feuerstein, Rand, Hoffman, and Miller’s (1980) Instrumental Enrichment; de Bono’s (1970) CoRT lessons; Lipman’s (2003) Philosophy for Children; and Blagg’s (1993) Somerset Thinking Skills Course. These programs offer students challenging reading and cognitive tasks to extend their critical awareness. Such activities that improve students’ abilities to draw inferences and to critique texts may scaffold development of higher order critical thinking skills. Critical thinking, therefore, may play a key role in constructing knowledge in a Literature classroom and development of cognitive and intellectual growth.

Critical thinking has been characterised by Glaser (1941) as having three main elements: (1) “an attitude of being disposed to consider in a thoughtful way the problems and subjects that come within the range of one's experience”; (2) “knowledge of the methods of logical inquiry and reasoning”; and (3) “some skills in applying those methods” (p. 5). Critical thinking is therefore a dynamic cognitive intellectual process, which has the “power to start and direct significant inquiry and reflection” (Dewey, 1910, p. 39).

This power to start and direct inquiry and reflection may be observed in the interrelationship between critical thinking, critical reading practices and critical literacy

in the Literature WACE curriculum. This interrelationship is conceptualised as a taxonomy of criticism which the researcher has constructed to reflect possible hierarchal movement of thinking from basic meaning making with texts, to higher levels of cognition, to metacognitive levels, which may enable transference to other learning contexts (see Figure 1). This taxonomy is an abstraction of hypothesised movement from initial to higher levels of cognition in students' readings of literary texts. It presents a trajectory of the direction of development, but the processes through which this is achieved may be more complex, convoluted and recursive than represented in Figure 1.



Cognitive Progression	Progression of Processes of Responses and related theoretical concepts
4 Complex	Multiliteracy Practices. High order global competency transferable to other learning contexts. See for example drawing analogies (Gick & Holyoak, 1983); use of Schema (Holyoak & Koh, 1987); conditions of transfer (Gruber, Law, Mandl, & Renkl, 1995); interdisciplinary transfer (Barnett & Ceci, 2002) to include conventions, genres, discourses, rhetoric and contexts.
3 Advanced	Critical Literacy Practices. Generalisable literacy competency applicable to all texts across the curriculum, a mid-level transfer. See for example four resources model (Freebody & Luke, 1990); affording agency (Comber & Simpson, 2001; Janks, 2002; Lankshear, 1997); multimodalities (Gee, 1992).
2 Accelerated	Critical Reading Practices: Specific approaches to reading texts and complex response/s informed by critical discourses and theories. See for example cultural criticism (Appleman, 2000; Beach, 1993; Belsey, 1980; Lee, 2006; Mellor, O'Neill, & Patterson, 1991; Moon, 1992; Morgan, 1997).
1 Accessible	Personal Response Practices. See for example primary spontaneous response to literary texts (Rosenblatt, 1938), Growth through English model (Britton, 1970; Dixon, 1975).

Figure 1. Taxonomy of criticism.

Curriculum in an Australian Context

In Australia, education is a state-based responsibility and consequently curriculum structures and content have developed unique forms. This has allowed the development of different versions of English to develop in each state (Beavis, 2009; Patterson, 2008). Shifting historical perspectives, including post-colonial perspectives have impacted on discourses, agendas and debates on English nationally (Green & Cormack, 2008). Matters and Masters (2007) capture state-based variation of discourse related to the construction of English Literature. Matters and Masters' study of Year 12

Curriculum Content and Achievement Standards examined commonalities and differences in senior secondary curriculum across five subject areas in the current impetus to a National Curriculum Framework. Matters and Masters considered the wide variation on what constitutes English Literature and identify “commonality about agreed text types . . . skills and understandings . . . of content, values, ideas, and beliefs, making meaning in texts and control of speaking and writing” (cited in Beavis, 2009, p. 73). Teaching Literature in Australian schools and critical literacy continue to be central issues in regard to the framing documents for a National Curriculum highlighted in the Literature Round Table Debate (Australian Council for the Arts, 2007). Critical literacy was a key focus of dissent, especially between NSW and other states; ideational consensus in the National Framework may be difficult to achieve, and operational curricula may be even more diverse. In this context, an examination of the potential contribution of critical literacy to students’ learning in Literature classes, and its potential transfer to learning more generally, as proposed in this study seems justified.

The Western Australian Context: Literature Course of Study

As a consequence of the review of post compulsory schooling in WA, a new structure of courses of study was developed. The previous Tertiary Entrance Examinations (TEE) English Literature syllabus was replaced by a new Literature Course of Study in 2008. The first draft document of the CoS, entitled *Text, Traditions and Cultures*, focused on “understanding textual production and reception through reading practices that foster the close analysis and interrogation of textual languages and constructions” (Curriculum Council, 2005, p. 5). Indeed the language throughout the draft Literature CoS aligned itself with critical literacy and critical discourse. Students were to examine particular theories on reading and their own reading reference frame. Students were encouraged to “move towards a meta-critical understanding, where they are able to examine those responses as culturally, socially and historically positioned” (Curriculum Council, 2005, p. 5).

A high level of prescriptivity of both content and direction for each unit of study was the main characteristic of this course. More radical discourse was used to describe the courses; phrases such as “dominant and subversive ideologies,” “unsettle and interrogate definitions of literacy” and the “prison house of language” (Curriculum Council, 2005, pp. 24, 28, 29) indicate a particular agenda positioning the Literature course in a more radical, Marxist paradigm. This overt political agenda throughout the syllabus document was challenged and rejected by the profession, as evidenced in the revised Literature syllabus document in 2008.

The revised Literature document presented in March 2008 distanced itself from the explicit political discourse of the former draft by taking a more moderate approach. The focus of the revised Literature course was far less political as reflected in the rationale: “This Literature course encourages students to relate their experience of life generally and to learn that ways of reading texts and their readings of texts can enrich their understanding of identity, culture and society” (Curriculum Council, 2008a, p. 3). A more neutral approach to texts was reflected where students make meaning by taking into account some of the relationships between reader, writer, text and context (Curriculum Council, 2008a). The overt political stance was toned down as evidenced in a broader content focus: language and generic conventions, contextual understandings and producing texts. Focus on cognitive elements in the Literature course such as: “critical reflection,” “critical thinking,” “challenge students to make meaning,” “reflect on their responses,” “to activate the imagination and evoke pleasure from reading texts” (Curriculum Council, 2008b, p. 3) deflected from the former Marxist paradigm towards a broader critical discourse.

Language in the Literature course is seen as a form of “social practice that generates a range of meanings. It influences and is influenced by society and culture. It produces representations of reality” (Curriculum Council, 2008b, p. 4). Greater emphasis on genre and how genres are “fluid and dynamic over lapping and changing over time” (Curriculum Council, 2008b, p. 4) is foregrounded as well as the importance of intertextuality, and how this in turn, shapes readers’ understandings of texts to make and produce meanings. The syllabus makes clear connections between reading and producing texts by encouraging students to respond to texts in a variety of ways through “the process of producing texts” (Curriculum Council, 2008b, p. 4) which encourages greater experimentation with the writing process through a range of genres, styles and forms of writing for students based on their reading of texts.

A new element of the revised Curriculum Council (2008a, 2008b) syllabi² was an emphasis on shaping cultural identity through the study of Australian literature. This shift in focus has been contentious. Some critics (Doecke, McLean Davies, & Mead, 2011; McLean Davies, 2010) see the drive to Australian texts as one that privileges a particular canon, is not representative of a diverse community and is a regression towards the insularity of canonical texts. The literature reviewed for this study examines

² The Literature syllabus accredited in March 2008 was updated in June 2009 and 2010; see Appendix F.

the changing landscape of subject English encompassing critical literacy, learning theories, pedagogy and paradigms through examination of the empirical research.

Structure of the Thesis

Chapter 1 of this thesis presented an overview of the study highlighting key areas of focus and provided a contextual basis from which the study emerged. Chapter 2 outlines the research methods, the central research questions and establishes a theoretical framework based on a synthesised blend of Vygotsky's (1978) Sociocultural theory, Stenhouse's (1975) Principles of Curriculum Design, Engeström's (1987) Activity theory, and Barnett and Ceci's (2002) Taxonomy for Far Transfer used to illuminate the kinds of learning activities and processes involved in the mastery of the DLRC and higher order thinking. Chapter 3 contextualises subject English by shaping and mapping the social and historical development of English and the emergence of Literature as a subject of study. Chapter 4 provides the conceptual framework for the study that examines pertinent literature regarding the multiple fields of knowledge that inform the theorised conceptual framework, which underpin the CI. Chapter 5 outlines the development of a CRP Booklet as a response to curriculum change. Chapter 6 examines the data through a synthesised blend of Vygotsky's (1978) Sociocultural theory, Stenhouse's (1975) Principles of Curriculum Design, Engeström's (1987) Activity theory, and Barnett and Ceci's (2002) Taxonomy for Far Transfer to address the guiding research questions. The guiding research questions examined the relationship between the reading process and critical reading practices, conditions which influence construction of meaning and mastery of Discourse of Literary Response and Criticism regarding the deployment of a curriculum intervention and the perceived transfer of higher order thinking competencies to student participants' other areas of learning. Chapter 7 builds on the previous theoretical perspectives to examine student participants' perspectives on the perceived effectiveness of the CRP Booklet, evaluation of the CRP Booklet to highlight alignment between the booklet and the WACE Literature syllabus to support curriculum change, and a retrospective examination of the CRP Booklet considering the effectiveness of the booklet as a curriculum intervention through application of Stenhouse's (1975) Principles of Curriculum Design. Chapter 8 provides a conclusion to the thesis and reflects upon the findings, propositions and the implications of the research. Consideration of original contribution to knowledge is outlined and implications for future research, concludes the chapter.

CHAPTER 2: RESEARCH METHODS AND DESIGN

Research Aims

The aim of this study was to identify productive pedagogical practices for development of critical reading competencies and higher order thinking in the context of a specific Year 11 Western Australian Certificate of Education (WACE) Literature course in Western Australia (WA). To achieve this aim, this study examined the relationship between the reading process and critical reading practices to develop critical literacy. The study identified conditions which influence construction of meaning and mastery of the Discourse of Literary Response and Criticism (DLRC) and evaluated the perspectives of female adolescent student participants (hereafter, student participants) on the efficacy of a curriculum intervention (CI). The study also examined the perceived transfer of higher order thinking competencies in Literature to student participants' other areas of learning. Although the research was based in a WA context the results of the study have potential application in the global context. This study aimed to present the voices of the student participants as a means to understand how they construct meaning with texts and how they can be supported pedagogically through the application of a curriculum intervention to advance critical reading ability and extend cognition.

This chapter outlines the research method and design of this study. Firstly, it presents the data processes involved in collecting, coding and categorising to discover central themes and patterns. Secondly, it establishes a theoretical framework based on Vygotsky's (1978) Sociocultural theory, Stenhouse's (1975) Principles of Curriculum Design, Engeström's (1987) Activity theory, and applies Barnett and Ceci's (2002) Taxonomy for Far Transfer. These frameworks are used to analyse the data and to identify and construct propositions regarding productive pedagogical practices for development of critical reading competencies and higher order thinking in the context of a specific Year 11 Literature course in Western Australia through deployment of a CI.

Theoretical Approach and Research Questions

Qualitative, Interpretivist Research Paradigm

Examining the nature of critical reading practices and how these may be linked to higher order cognition necessitated the construction of a conceptual framework to focus on key research fields of knowledge within a qualitative, interpretivist research paradigm. An interpretivist, perspectival study provided the opportunity to consider

multiple factors that impacted how students engaged with critical reading practices in a range of contexts such as whole class, small peer group interaction and written contexts. The “lived experience” approach (Reinharz, 1992, p. 44) enabled multiple perspectives on the ways each student participant engaged and applied reading practices in a range of oral and written contexts, as well as the pedagogical practices that were used to promote productive critical reading practices.

A qualitative single site case study was appropriate for the research reported in this thesis since the school site offered a bounded case within which observations about student learning in Year 11 WACE Literature classes and the efficacy of their learning could readily be accessed and observed. This single site offered a naturalistic setting in which to examine student perspectives on how students read Literature texts, why they read texts, how they construct meaning, what kinds of support is needed for individual students to read critically and what aspects of pedagogical instruction enabled students to extend their ability to read at a higher level of cognition. Focusing on students’ lived experiences in the classroom provided an opportunity to understand their learning experiences and to learn from these experiences as a means to promote effective pedagogy in a high stakes Literature learning environment. This study may enable fellow professionals to reflect upon their own practices based on possible insights gained from “practitioner inquiry” (Cochran-Smith & Lytle, 2009; Doecke & McClenaghan, 2011; van de Ven & Doecke, 2011).

Practitioner inquiry, situated within a tradition of “teacher research”, provided an opportunity for the researcher to reflect upon her own praxis as a teacher/researcher engaged in human activity and interaction in a Literature classroom with students, and in a learning community of teachers, students, parents, administrators and other professionals. This learning community was shaped by political, social, historical and cultural contexts, in particular, a high stakes testing environment. All stakeholders held high expectations for outstanding academic achievement and examination performance. As an educator, the researcher felt a responsibility to want to achieve the best outcomes for all stakeholders but also sought to explore as a teacher professional how effective learning outcomes for students and teachers could best be achieved with the implementation of a CI to support students’ and teachers’ engagement in the WACE Literature course. As Fullan (1993) suggests:

One cannot make a difference at the interpersonal level unless the problem and solution are enlarged to encompass the conditions that surround teaching . . . care must be linked to a broader social, public purpose, and the latter if it is to go

anywhere must be propelled by the skills of change agency. (as cited in Doecke, 2001, p. 164)

Practitioner inquiry located in the researcher's workplace provided opportunities to engage with possibilities and limits (Little, 1982) concerning change agency. Entering into a professional discourse to understand the nature of learning and practice (Mockler & Sachs, 2011) opens up these possibilities and affords understanding of limits, which may inform professional theory and practice. As Petrarca and Bullock (2014, p. 268) state, "Only with informed and dedicated action could transformative potential exist; a 'general awareness' is not enough for transformation to occur (Mayo, 1997; Freire, 2000)." Practitioner inquiry enables a focus on transformative possibilities; in the case of this research, the design, development and implementation of a CI to encourage transformative possibilities within the situated context of the research site.

The naturalistic setting of the research site provided a context for observation of student behaviour and by tuning into these behaviours the teacher/researcher could identify and be alert to difficulties students might be encountering with texts, tasks, concepts, or the curriculum intervention. Being part of the learning environment as a teacher researcher at the school site enabled the teacher/researcher to develop relationships with students, to be alert to changes in their mood or behaviour and to respond appropriately. This naturalistic setting provided an opportunity to examine in depth the needs of students when beginning a high stakes testing course and how a teacher researcher can support individual students' learning needs through the design and implementation of a curriculum intervention to fulfil the requirements of the WACE Literature Stage 2AB course mandated by the Curriculum Council (2010a).

As the aim for this research was to examine the pedagogical processes involved in promoting critical reading practices and higher order thinking, the following research questions offered productive guides to the inquiry.

Central Research Question

What pedagogical practices contribute to developing critical literacy as a means to engage with higher order reading practices for Year 11 Literature students in a girls' non-government school in Western Australia?

The central research question located the study in curriculum innovation. The exploratory nature of the work suggested a single site case constituted by students collaborating in curriculum change. The study examined the perspectives of student participant students on the following guiding questions:

- What is the relationship between the reading process and critical reading practices?
- What is the efficacy of critical reading practices in promoting higher order thinking?
- Do intervention strategies support the development of students' understandings of critical reading practices?
- What is the perceived transfer of higher order thinking competencies in Literature to students' other areas of learning?

In order to address the research question and guiding questions, the study was located in the qualitative research paradigm applying an interpretivist approach. It was a single site case study of a specific curriculum intervention using and drawing on ethnographic strategies for data collection (see Figure 2) and operational design (see Table 2).

QUALITATIVE PARADIGM
<p>Interpretivist This longitudinal study examined the processes involved in promoting CRP and higher order thinking through interpreting student participants' perspectives, actions and experiences of meaning making in a Year 11 Literature CoS using a CI to master DLRC.</p>
<p>Case Study The case comprised of Yr11 Literature classes (2010) involving teachers, researcher and students within a single site. A case study provided "a unitary character to the data being studied by interrelating a variety of facts to a single case" (Theodorson & Theodorson, 1969, cited by Punch, 2009, p. 120).</p>
<p>Ethnographic Action Research Strategies Researcher on site enabled opportunistic data collection in addition to planned collection. Action Research strategies allowed for planning and modification of the CI on the basis of data collected in progressive stages of implementation (Cohen, Manion, & Morrison, 2000; Fetterman, 2010; Stenhouse, 1975).</p>

Figure 2. Theoretical location of study.

Case Study Design

Applying a case study design provided a particular focus from which to study the phenomenon of critical reading practices in an applied context. This applied design could be transferred to and/or modified to suit other contexts regarding critical reading practices and higher order thinking.

In this case study the primary participants were the students, coupled with perspectives from critical friends who assisted in the CI development process. The participating students were drawn from a cross section of three classes, which were randomly constructed due to timetabling practices at the school site. The inclusion of student participants from several classes provided critical distance for the teacher

researcher, reducing bias and enhancing objectivity by listening to perspectives of students not taught by the teacher/researcher. Having multiple perspectives offered understandings of how adolescent students read texts, construct meanings and how their reading practices may impact on a range of genres and learning contexts. Multiple perspectives increase the robustness of the findings (Stake, 2000) regarding critical reading practices by examining the rigour of the curriculum intervention and its application in a localised setting through multiple sources of data collected over 40 weeks and from post intervention questionnaires collected 18 months later.

Triangulation. This study applied Denzin's (1978) data triangulation framework through data sources (persons, times, places) and through semi-focused group interviews, questionnaires, creative writing rationales, peer only discussions and post intervention questionnaires to capture a more complete understanding of the phenomenon.

Data were collected from semi-structured focus group interviews and questionnaires during semester one and two in 2010 and in post intervention questionnaires in 2012. Semesters one and two semi-structured focus group interviews occurred during 2010 and were completed at the school site during term time when student participants could meet during study periods or lunch breaks with the teacher /researcher. Data from these semi-structured focus group interviews were then triangulated with data from questionnaires also completed during school time in semesters one and two 2010 and post intervention questionnaires in 2012 were completed outside of the school environment after examination results from Year 12 were released. Data collected from different time periods provided insight into how the CI was perceived, understood, applied and whether it was an effective tool in promoting CRP, higher order thinking and mastery of DLRC.

In the context of increasing complexity of literacy demands (New London Group, 1996), it is important to understand how adolescents read, examine strategies to extend their ability to read and ways of applying their reading understandings in different contexts. Ways of promoting effective reading practices are a concern to all educators, employers and governments. Focusing on adolescent perspectives from three randomly constructed Literature classes enabled participants to be "experts," as creators, producers and receivers of meaning and therefore the centre of this study. Adolescent perspectives illuminated the phenomena of critical reading practices and the processes involved in mastery of DLRC through use of a CRP Booklet in a classroom context and beyond.

Case study site. The study site was a non-government girls' school in metropolitan Perth, purposely selected for convenience of access but also because it provided opportunities to engage in the lived experiences of female adolescent student participants and their responses to Literature. It is in this context that the study site can be seen as agent of socialisation (Hargreaves, 1982; Marias, 2007) where the curriculum and paracurriculum may simultaneously entrench and interrogate gender stereotypes already apparent in society. The all female non-government school study site provides insight into how adolescents are "induced or compelled to behave in particular ways by learning to fill a range of appropriate roles, norms, rules and values" (Bessant, Sercombe, & Watts, 1998, p. 39). The findings of Bessant et al. (1998) highlight how school sites impact on shaping identity formation and has particular resonance at this study site for the formation of a female identity in a private girls' school.

The shaping of female identity in this study emerges from an all girls' school established for over 100 years. The cumulative influence of the values and beliefs promoting girls education specific to this site, including a history of leadership with mostly female principals and deputy principals and the predominantly female teaching staff at the school site, creates a powerful historical, cultural, political, economic and social context to shape the formation of female identity at the research site. Marias (2007), Atkins (2011), and Suico (2013) have also highlighted competing identities in female schools, identifying that an accomplishments curriculum competes with other discourses such as high academic performance, high sporting achievement, demonstrated social service in the community, creating identity conflicts which the girls need to resolve or incorporate. Within the official policy curriculum (Feinberg & Soltis, 1998; McLaren, 2003) this curriculum may also reveal competing female agendas and discourses shaping female identity. According to O'Neill (1995):

Competing, "residual," "dominant" and "emerging" social discourses may co-exist within a single time frame with ideological "slippage" occurring between all three categories in the formation of identity (O'Neill, 1995).³ Within the context of the women's movements in the 1960s and 1980s, intersecting with international economic imperatives, it is important to resist constructing an argument premised on ostensibly 'discrete' moments of curriculum reform while

³ O'Neill (1995) refers to changes in the English Lower Secondary School English syllabuses as "sometimes hybrids of different orientations" where "contributing orientations might be classified as residual, dominant or emergent, according to the degree and history of their influence" on them (p.163).

disregarding “residual” notions of curriculum that may retain more persistent underpinnings of certain models of femininity (as cited in Marias, 2007, p. 5).

Competing, residual, dominant and emerging discourses with ideological slippage are embedded in the study site and consequently will shape the readings emerging from the student participants enrolled at the study site. The endorsement of female identity promoting agency, excellence, individuality and collective empowerment abounds in the study site’s official curriculum and extra curricular activities. The exclusive setting of the study site and the discourses operating in this activity system valorise the opportunities provided at the school site to reinforce the significance of the girls, their achievements, their education, and the potential value of their roles in the future, shaping their evolving female identities.

The location of the student participants within a salubrious school site positions them in a privileged context. The requirement to apply culturally critical reading practices in a critical literacy paradigm was intended to raise the consciousness of female student participants of their own cultural positioning and the values that underpin it.

The Year 11 Literature Course of Study was selected as the appropriate specialist Literature program and year group in a senior secondary school for the study. Year 11 students were developing reading and thinking skills appropriate to university entry level courses, but they were not distracted by preparation for final high stakes examinations. A case study “investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident; and in which multiple sources are used” (Yin, 1989, p. 23). The nature of the case study was both intrinsic (undertaken because the researcher could) and instrumental (to give insight into a particular issue) as outlined by Stake (2000). The particular issues concerning the case have been outlined in the aims and guiding questions earlier.

Location of researcher. The researcher was a District Moderator and teacher of Literature and Literature coordinator at the study site, and was thus familiar to her colleagues and the students. Her responsibilities included coordination of Literature at the school site, including oversight of the program and professional development of colleagues. She was largely responsible for designing the intervention in negotiation with colleagues, providing the associated professional development and support materials and taught one group of student participants. As the Literature coordinator at the school site, she had obvious advantages in site access, incidental and opportunistic

data collection along ethnographic lines, and an established relationship with potential student participants.

The chief disadvantages were the possibilities of research bias, a Hawthorne effect for participants, and the possible desire of the participants to please the researcher. A Hawthorne effect is “generally defined as the problem in field experiments that students’ knowledge that they are in an experiment modifies their behaviour from what it would have been without the knowledge” (Adair, 1984, p. 334). To offset these potential disadvantages, multiple perspectives of participants were sought. A range of data sources (semi-structured focus group interviews, peer only discussions, student questionnaires, creative writing rationales and post intervention questionnaires) was used to triangulate the data.

Both the researcher and student participants were located at the same school site, enabling communication with and access to student participants. To overcome researcher bias at the school site and reduce dependency between student participants and the researcher, the researcher distanced herself from student participants by taking study leave from the school site for one academic year at the end of data collection in December 2010. Upon completion of Year 12 in 2011, two years after the research project had commenced, student participants were invited to participate in post intervention questionnaires (see Appendix T-3) in February 2012 after Year 12 Literature CoS results were released. Critical distance over two years assisted in evaluating the perceived effectiveness of the CRP Booklet for the student participants and whether they were able to use it when the researcher was absent from her teaching role at the school site. Post intervention questionnaires provided a more open context for student participants to comment on the perceived effectiveness of the CRP Booklet and whether they used it after the initial intervention had taken place. Since student participants had graduated from the study site in 2011, they were at liberty to decide whether to participate in follow up interviews and to express their views without feeling that they had to “please the teacher”, as previously discussed. All 12 student participants completed the post intervention questionnaires in February 2012.

The researcher was positioned in complex ways within this research as a teacher at the school and as a researcher. This transaction was important in order to engage with the socio-political institutional context and to illuminate particular insights into the data. Being positioned in multiple ways in the data as a teacher, Literature coordinator and as a student researcher led to reflexive evaluation (Biggs & Tang, 2007; Bracken & Bryan,

2010; Schön, 1996) of the pedagogical practices and activities during induction into the DLRC in Year 11 Literature classes.

Participants. Student participants at the study site were adolescent girls aged between 16 and 17 years. Adolescence is a time of particular change (see Chapter 4) but some researchers suggest that for girls, adolescence may generate a crisis (Brown & Gilligan, 1994; Gilligan, 1993a; Pipher, 1994; Suico, 2013).

According to Erikson (1968), adolescence is also about understanding oneself and seeking unity between personal and cultural identity (as cited in Suico, 2013). Adolescent girls “have to contend with and negotiate two contradictory public discourses -one of femininity and one of adolescence” (Bloustein, 2003, p. 210), which may involve individuals defying society to seek an identity. However, such an identity may create internal conflict and competition between alternative identity positions.

Pipher (1994) highlights the complex dichotomy facing adolescent girls:

Girls become “female impersonators” who fit their whole selves in small crowded spaces. Vibrant, confident girls become shy, doubting young women. Girls stop thinking, “Who am I? What do I want?” and start thinking, “What must I do to please others?” (p. 22)

Contrastingly, Bettis and Roe (2008) cite Kindlon’s (2006) *Alpha Girls: Understanding the New American Girl and How She Is Changing the World*, where Alpha girls are smart, sassy, assertive, and independent (Bettis & Adams, 2005; Harris, 2004), creating a counter discourse to girls as passive victims. Therefore, the evolving personal constructs of adolescent female student participants in this study are complex, contradictory and multi-faceted.

The particular context impacts on the how adolescent female student participants make meaning, the readings they construct and contributes to how these meanings are produced, as discussed in Chapters 6 and 7.

Student participants were drawn from three Literature classes. Year 11 Literature classes at the study site were shaped by timetable constraints and staff availability, not on ability. Students with varying abilities were afforded the opportunity to study Literature, but were encouraged through subject selection processes and counselling to select the most appropriate English course to study (see Chapter 5), to achieve secondary graduation requirements in Western Australia. The total cohort across three Literature classes was 40 students. The ability of the 40 students varied from Grade A to C based on their Year 10 English results, which included internal and externally moderated tests and coursework.

Students at the study site were assigned to Literature classes in such a way that each class had a similar profile of student ability. Thus, there were similar within-class variations in student ability, but the overall ability profile of the three classes was as similar as can be achieved in a naturalistic setting. Class ability profiles were based on timetabling and staffing constraints. To offer the WACE Stage 2 Literature course in Year 11 at the study site, classes were shaped by a range of factors: the numbers of students in the cohort in Years 11 and 12, the constraints of the timetable and students' other WACE subject selections. The constraints on the timetable produced three Year 11 Stage 2AB Literature classes in 2010. Class 1: 14 students; Class 2: 10 students; and Class 3: 16 students. The classes were not constructed on ability but rather on student preferences regarding taking Literature as a course of study compared to taking English Stage 2, and the students' particular blend of other WACE subject selections. Students' suitability to study Year 11 Stage 2 Literature WACE course was discussed in 2009 with their Year 10 English teachers, Counselling and Careers staff, at parent information nights, in WACE subject selection booklets and in a subject presentation by Literature staff at the school site. Though there was a preference for a student to achieve at least a 'B' in their final grade in Year 10 in reading and writing outcomes as flagged in the school site's subject selection package, this was only suggested, and not an obligatory entry requirement. Records from 2009 Year 10 results indicated that the blend of each of the three Literature classes revealed similar student ability profiles..

The number of students and their ability in the three Literature classes in 2010 were constrained by factors such as the balance of class sizes in Year 11 with:

- the size of the Year 12 Literature classes;
- teacher availability;
- option availability: common classes for Math courses;
- smaller sized option courses such as Applied Information, Media and Design Photography; and
- student withdrawal reduced overall numbers from 40 to 37 in semester two, 2010.

Due to the multiple factors outlined, the class size and ability of students in each Literature class in Year 11 in 2010 was varied and randomly shaped.

From these 40 students, 12 students volunteered to be participants in this longitudinal study over 3 years, which included detailed interviews and interactive discussions. Punch (2005) highlights the importance of how participants shape and identify boundaries to determine who and how many participants are to be involved and

the frequency of this involvement. For the purposes of this study, purposive sampling (Miles & Huberman, 1994) was used “in a deliberate way, with some purpose or focus in mind” (Punch, 2005, p. 187). The primary participants were students enrolled in a Year 11 WACE Literature course in a non-government girls’ school in Western Australia. Students of varying abilities from each of the three Year 11 Literature classes volunteered to be part of this study. This range of voices provided multi-vocal perspectives on the intervention used in the Literature Course of Study and provided a “lived experience” (Reinharz, 1992, p. 44) to uncover a range of perspectives within the target groups for the study.

Research Design

This research design consisted of a Pilot phase in 2009 when the CRP Booklet was originally developed, trialled and reviewed in conjunction with 2009 teaching program based on 2009 Literature syllabus. Once the Pilot phase was completed three more phases were operationalised in 2010 and Phase Four operationalised in 2012. The four phases are: Phase One A, Phase One B, Phase Two A, Phase Two B, Phase Three and Phase Four. Each phase will be presented and summarised in Table 2. Table 2 outlines the Operational Design applied in this study and establishes the types of data collected, the phases of the data collection and the processes of data analysis involved in each phase.

Phase One: CI Development and Teacher Induction

The curriculum intervention was based on the development of a reading practices booklet developed and trialled in 2009 to support students’ and teachers’ understanding of the WACE Literature (2010) syllabus unit content, Reading and Producing outcomes, in particular CRP. Preliminary work was carried out by the researcher in her own classroom and road tested in professional conference presentations in 2009 to promote critical reading practices and critical thinking. The researcher developed and designed a CRP Booklet and implemented it as a curriculum intervention outlined in Table 2. During Phase One, the researcher conducted an interview with a participant teacher about the efficacy and appropriateness of the curriculum intervention; this information was used to modify the CRP Booklet.

Table 2

Operationalised Design

DATA COLLECTION	REVIEW, INTERPRET AND ANALYSE
<p>Preparation for the Study</p> <p>Pilot Phase CRP Booklet developed and trialled in 2009 as a curriculum intervention.</p>	<p>Modification of teaching program and text selection in light of 2009 review.</p>
<p>Inducting Teachers</p> <p>Phase One A Review of CI in conjunction with 2009 teaching program based on 2009 Literature syllabus. CI presented during Teacher Induction in 2010 based on 2010 syllabus requirements as a curriculum support for teachers.</p> <p>Phase One B Orientation of teachers in 2010. PD for Literature teachers new to the WACE Literature Course: focus on the role of the reader, the meaning making process and critical approaches to CRP through the use of the CI.</p>	<p>Document analysis of WACE Manual & WACE Literature Syllabus for 2010.</p> <p>Modification of teaching program and text selection in light of 2009 review and 2010 WACE Literature syllabus.</p> <p>Development of final sequenced intervention to promote critical reading practices and critical thinking.</p>
<p>Phase Two A Implementation of the CI. Orientation students: conceptual understanding of theoretical and applied readings include: Personal response to theoretical critical readings. Each cycle involved:</p> <ul style="list-style-type: none"> • Implementation • Delivery of planned curriculum cycle. • Observation • Classroom interactions, samples of student participants' semi-structured focus group interviews, questionnaires, creative writing rationales (C1, 2 & 3) and peer only discussions (C3). <p>Phase Two B Questionnaires about the reading process, application of critical reading approach to texts. Semi-structured focus group interviews, to seek evidence of CRP Booklet & higher order thinking in terms of using the discourse through interviews, speaking about & engaging in the reading process. Opportunistic data collection from peer only discussion from C3 student participants. Refinement of curriculum intervention as required.</p>	<p>Analysis of outcomes of each cycle:</p> <ul style="list-style-type: none"> • Examination of student participants' perspectives on the meaning making processes during implementation of a CRP Booklet <p>Review semi-structured focus group interviews, questionnaires, creative writing rationales (C1, 2 & 3) & peer only discussions (C3) to identify evidence of critical reading practices. Examination of student participants' perspectives on the meaning making processes.</p> <p>Identify strengths and weaknesses in the curriculum intervention.</p> <p>Coding semi-structured focus group interviews for themes and issues.</p> <p>Coding of peer discussions for themes and issues. Summary of initial findings from data analysis regarding regarding outcomes of implementation of a CRP Booklet.</p>
<p>Phase Three Evaluation of the CI Complete student participants' perspectives on the meaning making processes through:</p> <ul style="list-style-type: none"> • semi-structured focus group interviews • questionnaires, • creative writing rationales (C1, 2 & 3) and • peer only discussions (C3) <p>Collect feedback on CI from critical friends/ professionals.</p> <p>Phase Four Complete post intervention questionnaires in 2012.</p>	<p>Assessment of student participants' critiques and reflections in interviews and questionnaires. Evaluate pedagogical practices, texts and CRP Booklet to see if these enable or disable meaning making through semi-structured focus group interviews with student participants. Analyse critical discourse usage and application in oral situations. Identify strengths and weaknesses in the curriculum intervention. Retrospective review of CRP Booklet. Evaluate application and understanding of reading practices, higher order thinking and perceived transfer of skills and knowledge. Code, categorise and evaluate key patterns and themes inductively generated. Compile data feedback, code and evaluate key patterns and themes. Summary of findings from data analysis. Present propositions, findings and implications of the study.</p>

Literature teachers in 2010 were requested to maintain a reflective journal so that they could offer feedback on the intervention strategies, (in the CRP Booklet), by evaluating how the intervention strategies impacted on their teaching and student learning. Feedback was invited from Year 11 Literature teachers on multiple occasions to contribute to developing and refining the CRP Booklet. The teacher/researcher reviewed the CRP Booklet, teaching materials and resources, informed by discussions with teachers. The next stage was the implementation of the CI with the student participants.

Phase Two: Implementation of CI

Curriculum implementation occurred in a series of planned cycles similar to an Action Research Spiral (Kemmis & McTaggart, 2000; Lewin, 1946; Stenhouse, 1975) with implementation, observation, reflection, evaluation, and modification of the intervention occurring at each cycle. The intervention occurred from Term 1 to Term 4 in 2010. At each phase student participants were orientated to consider personal response and theoretical readings as outlined in the CRP Booklet. Student participants were invited to consider what a reading practice meant to them and how it connected with their prior understandings of reading texts. For a detailed account refer to the schematic representation of the CI in Figure 14 and a sample of the CRP Booklet in Appendix J.

Phases Three and Four: Evaluation of the CI

The final cycle of data collection occurred at the end of Semester Two in 2010 and in post intervention student questionnaires in February 2012. This allowed for a post intervention period in which student participants may or may not have sustained the practices introduced by the intervention. The delayed data collection provided some indication of robustness and transfer of the intervention. Phase four examined pedagogical practices, use of texts, tasks and the CI to consider whether these elements impacted on development of critical reading practices and higher order thinking by the student participants, and their perceived transfer of competencies from Literature to other areas of learning. Student participants' post intervention responses to questionnaires were used to identify and illuminate patterns and themes during student participants' induction into the Discourse of Literary Response and Literary Criticism.

Data Collection

Data collection was informed by Yin's (1989) principles of data collection: use of multiple sources of evidence to create a case study data base and maintain a chain of evidence. Multiple sources of evidence enabled triangulation, using "multiple

perceptions to clarify meaning, verifying the repeatability of an observation or interpretation thereby reducing bias and misinterpretation of data” (Stake, 2000, p. 433). The methods of data collection comprised semi-structured focus group interviews from student participants in Class 1 (three participants), Class 2 (two participants) and Class 3 (seven participants). Participants’ questionnaire responses (see Appendices T-1 and T-2) were collected across two semesters and peer only discussions from Class 3. Creative writing rationales also provided another source of data collection. Post-intervention questionnaires were collected 18 months later in 2012.

Documents (Perakyla, 2005) from a range of sources included: WACE Manual (Curriculum Council, 2010b), WACE Literature syllabus (Curriculum Council 2010a), teaching materials, the CRP Booklet teaching programme, assignment tasks, creative writing rationales, transcribed semi-structured focus group interviews, questionnaires, peer-only discussions (C3), and post-intervention questionnaires. Significant documents are attached as appendices.

The Appendices documents in this study include the following. Appendices A-E are the Human Research and Ethics documents. Appendices F-R are documents used to produce data for analysis and include the following: Appendix F is the abstract of the WACE documents, Appendix G is the Teaching Program, Appendix I is the Student Guide to Reading Practices Introduction, Appendix J is the Curriculum Intervention (Critical Reading Practices Booklet), and Appendices K-R include actual sample activities/lessons. Appendices S and T are the Interview Schedules and Questionnaires for the data collection instruments. Appendix U is sample coding.

Interviews. Interviews provided a “very good way of assessing people’s perceptions, meanings, definitions of situations and constructions of reality” (Punch, 2005, p. 168). For the purposes of this study, semi-structured focus group interviews were deployed as suggested by Verma and Mallick (1999) and Denzin and Lincoln (2005) to enable flexibility, focus on the research questions, and diversity of views. An aide memoire of questions supported the researcher during the interview.

In the semi-structured focus group interviews the researcher was a facilitator, monitoring and recording group interaction. According to Punch (2009), “Well facilitated group interaction can assist in bringing to the surface aspects of a situation that might not be otherwise exposed” (p. 147). Each interview was audiotaped, fully transcribed and coded to identify emergent themes and issues. Student participants were given transcripts of their interviews, to amend for accuracy, ensuring the credibility of the data. Any alterations were noted on the original transcripts.

It was important for the interviewer to be cognisant of the emotional state of the interviewees, their personal contexts, biases, politics, self-serving purposes and reactivity (Patton, 2002). A particular hazard for the interviewer was her role as a teacher/researcher as she observed and engaged with the student participants (Hammersley, 1990); the aide memoire was central to maintaining focus on the interviews, particularly for those students who appeared to develop excitement and engagement with the curriculum intervention. To minimise the Hawthorne effect (Adair, 1984), students were invited to highlight what did not work for them and the interviewer asked questions, which were critical of the intervention, for example “were there too many questions?”

Interview protocol. Prior to student participants being recorded they were reminded that they would be invited to answer questions on the nature of the Literature CoS, what they thought about the texts they were reading as part of the Literature CoS and how they were using the CRP Booklet. The interview protocol applied in this study was informed by strategies posited by Gucciardi and Gordon (2008) including use of open-ended questions, the importance of personal voice and encouragement of different opinions or positions. Student participants were encouraged to express views both negative and positive and they were told that the negative aspects of the curriculum intervention were as important as any potential benefits. By providing a context for the interview, the teacher researcher sought to alleviate any concerns the student participants may have. The aide memoire provided a consistent approach to the class groups being interviewed. Student participants were interviewed in the same class groups at similar times so that their experiences were coming from a consistent context.

Insights gained from the first semester interviews helped shape the focus of follow up interviews in semester two. These insights helped to redesign aspects of the CI and supporting materials, such as the amount of information given, the layout of the information and the content of the information since the CI was implemented as designed before revisions occurred. Insights into the structure and applied use of the CRP Booklet provided insights into the effectiveness of the CRP Booklet in the reading process. This created opportunities for triangulation of data from the student participants in three classes (Miles & Huberman, 1984).

Data Management

All paper records were stored in accordance with the UWA regulations. Consent forms were stored separately from the de-identified data. Selections of written tasks were made into PDF files and were de-identified. Digital copies of patterns and

conceptual notations by the researcher were stored in digital files at UWA and where appropriate, printed paper copies were made for the researcher to analyse, refine and develop understandings of the CI in action and the processes involved in promoting CRP.

Data Analysis

The data analysis was directed at addressing the central research question: What pedagogical practices contribute to developing critical literacy as a means to engage with higher order reading practices for Year 11 Literature students in a girls' non-government school in Western Australia? Figure 3 outlines the data analysis process that enabled the emergence of themes and the formulation of theories and propositions. The data were processed initially at the participant level, for semester one and semester two, then examined within classes of participants and finally compared across participant classes.

Initial stages of the data analysis employed Miles and Huberman's (1994) inductive analysis: "data reduction, data display, and conclusion drawing/ verification" (p. 10). These activities are cyclical and interactive. Data reduction involved summarising and editing the transcripts before coding and memoing began. Data display involved organising the information into charts, Venn diagrams and matrices. To evaluate the data to form meanings, a clustering method was applied, "a process of inductively forming categories" (Miles & Huberman, 1994, p. 249). By clustering the data, conclusions emerged which were presented as propositions. The propositions were then verified by applying tactics for "testing and confirming findings" (Miles & Huberman, 1994, p. 262).

Coding. Coding is a method to index raw data by placing names, tags or labels next to the data (Punch, 2009, p. 176). Pattern codes assist with "interpreting and/or interconnecting and/ or conceptualising data" (Punch, 2009, p. 179). Patterns and themes were examined in the data to discover "new relationships, concepts and understanding rather than predetermined verification of predetermined hypotheses" (Merriam, 1998, p. 13). Interviews were fully transcribed and colour coded (see Appendix U-2). Coding and memoing were ongoing throughout the data collection and analysis of data. The coding captured representative and divergent views on how student participants' engaged, accessed and applied the CI. To validate findings across the three classes, student quotations were used to support and substantiate findings. Tabulated representations of data from the interviews were used to elucidate categories. Memos, which were substantive, assisted in the production of propositions (Punch,

2009) to develop understanding and explanation. The propositions were then analysed using a matrix and Venn diagrams to compare and contrast data, revealing commonalities and divergent trends. The data analyses produced propositions and resulted in the development of a theory about how CI strategies and pedagogical practices may assist with enabling higher order cognition as demonstrated through implementation of the planned CI strategies in a Year 11 Literature CoS.

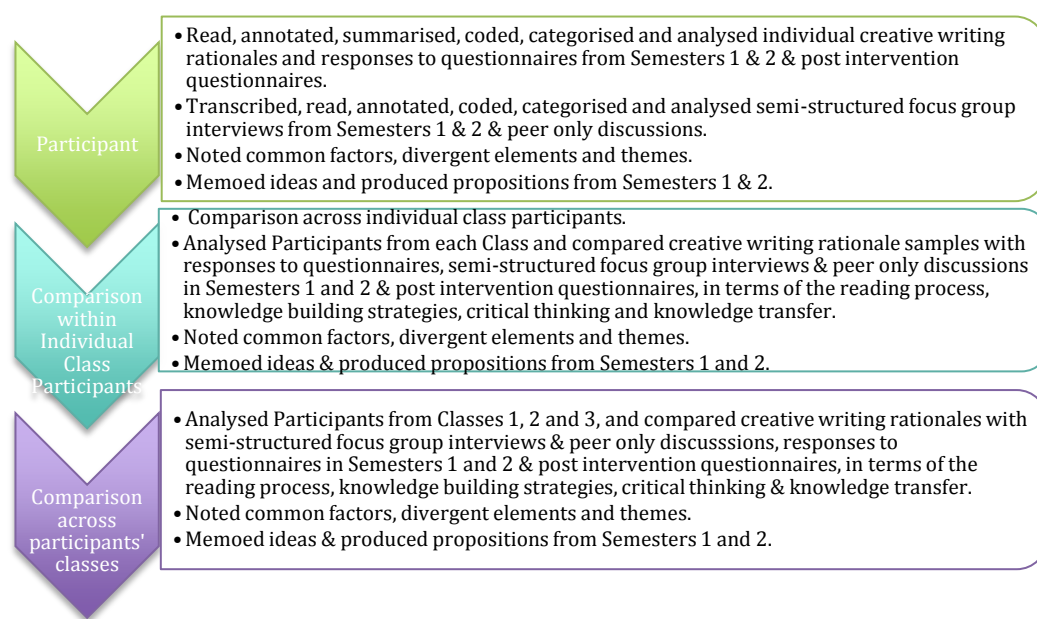


Figure 3. Data analysis processes.

Theoretical lenses informing the data analyses. Data analysis occurs in an analytic space in which multiple genres of discourse and theoretical positions, experiences, interactions and behaviours may merge and blend. This chapter establishes a theoretical framework for analysis by applying Vygotsky's (1978) Sociocultural theory, Engeström's (1987) Activity theory, Stenhouse's (1975) Principles of Curriculum Design, and Barnett and Ceci's (2002) Taxonomy for Far Transfer. These theoretical frameworks were used to analyse the data in order to identify and construct propositions regarding productive pedagogical practices for development of critical reading competencies and higher order thinking in the context of a specific Year 11 Literature course in Western Australia through deployment of a curriculum intervention.

The process of induction into the DLRC involved mediation between the physical objects, referred to as tools and signs (Vygotsky, 1978), such as the resources (including texts, the CI, teaching materials, syllabus documents, marking guides, assessment tasks), the context, the values and beliefs within the school community and individual beliefs and values. Vygotsky's (1978) Sociocultural framework, further

developed by Engeström (1987) into an Activity System as illustrated by Buchem, Attwell, and Torres (2011), is displayed in Figure 4. Figure 4 illuminates the network of interactional activities student participants in this study engaged in and how their experiences of engagement in the learning processes through the implementation of a CI enhanced or inhibited induction into the DLRC. The CI within this Activity System is a tool in a school community where the “Object” is to assist in students’ development of DLRC and reading competencies. The resulting “Outcomes” from implementing a tool such as a CI may assist in developing a DLRC metalanguage, higher order thinking across a range of contexts. The “Subjects” primarily the student participants and teachers, operate in a school “Community” with “Rules,” and regulations within the school (WACE rules, regulations, education policies, classroom rules, timetables), which shape the “Division of Labour” regarding the kinds of activities and roles in a learning community such as students’ roles and teachers’ roles. It is the combination of these elements, as represented by the intersecting arrows, which provide a focus on the Activity Systems operating in a learning community. These elements inform the data analysis in this study.

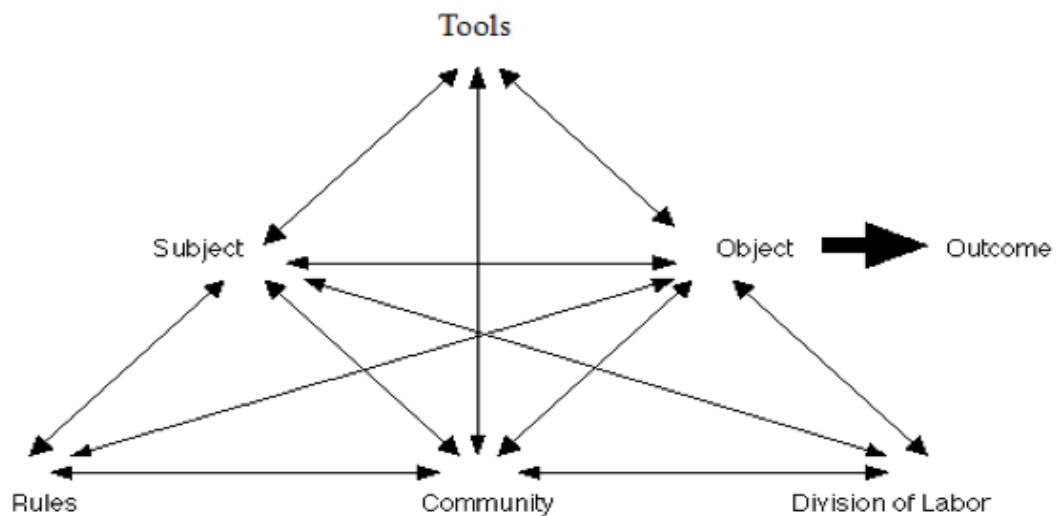


Figure 4. Key components in a Sociocultural framework (Vygotsky, 1978) Activity System (Engeström, 1987) to develop mastery of DLRC. From “Understanding Personal Learning Environments: Literature Review and Synthesis through the Activity Theory Lens,” by I. Buchem, G. Attwell, and R. Torres, 2011, in Proceedings of the The PLE Conference 2011, pp. 1-33. In: Proceedings of the The PLE Conference 2011, pp. 1-33. Reprinted with permission.

In this study, the context positioned student participants in a particular space and in particular ways. The actions circulating, evolving and emerging within the habitus (Bourdieu, 1984) were socially mediated and consequently become part of “mediated discourse” (Scollon & Scollon, 2007, p. 1). This study examined the mediated discourse that emerged from student participants’ actions operationalised within the habitus as a means to examine the central research question and to formulate hypotheses. The cultural context of the setting’s values and attitudes impacted on the deployment and operationalisation of the CI.

Within the study site the context was made up of individuals who brought with them their own values, beliefs and identities, which were positioned within the school’s historical and cultural values and beliefs. The school site is a symbolic representation since it represents the culture of the school and the community from which it emerged, over a period of 100 years. Within the symbolic representation is a tradition that sets high standards of achievement in a supportive environment. As a non-government girls’ school it further adheres to values, which are particularly focused on young women in terms of aspirations and the school values based on Christian foundations in life.

Organisation of community routines and roles. Vygotsky’s (1978)

Sociocultural framework highlights the importance of rules and community. Applying a Vygotskian perspective in this study allowed a focus on social interaction within the habitus (Bourdieu, 1984) including cultural practices such as classroom rules and routines and participants’ roles in classrooms, shaped by their interaction with other learners, teachers and teaching orientations. In this study the teachers’ pedagogical orientations were shaped by their previous experiences and concomitantly by multiple variants of subject English (see Chapter 3). This thesis highlights multiple pedagogical orientations, in particular, an interactive constructivist pedagogy which deploys scaffolded approaches to learning and a self-orientated pedagogy which is less scaffolded and more limited in terms of opportunities for interaction between teachers, students and peers.

Organisation and community division of labour, rules and outcomes

shaping activity. In this study, the community related to the context and organisation of the school where rules operated to shape behaviour, set standards, and implement curriculum policies and education practices mandated by law. The setting also impacted on the “Division of Labour” (Engeström, 1987; Marx, 1844), how the participants worked in their school community; how the teachers organised the work of the learners; and how the learners worked with the teachers. The setting shaped the personal values

and motives of participants to varying degrees. One key motive in the school community was to strive for high personal and academic results for university entrance. In this study, the desired goal was for the learner to become critically literate within and across learning areas. Participants were motivated by seeking to know, engage and apply the DLRC. For the student participants, the goal was to pass the exam and achieve a quality result, learning how to write analytical essays, and how to read critically in order to succeed in the final examination. A wider motive might encompass becoming a global and responsible citizen. In order to participate in a local and global context the ability to communicate in a critically informed way regarding social, ethical, political and cultural issues was conveyed in the school community beliefs and values within the school setting.

Community and shared values. The school site in this study provided a community context which involved inclusiveness and individuality as well as affiliation, which promoted a genesis of shared meanings (Stenglin, 2008). This was reinforced by daily collective cultural practices in the school, such as wearing a uniform with the school's emblem and singing the school song. Participants came to their particular learning environment with shared values and possible expectations of quality learning, application of effort and the desire to learn in order to succeed in future endeavours. Displays of student work were showcased across the school through weekly reports via assemblies, the Daily Bulletin, and community newspapers. Consequently, expectations of learners attending the school site may comprise high expectations, individual resilience and strength, academic achievement and career success. Stakeholders within this school community strove to maintain academic power and use the affordances such as economic capital provided by parents (private school fees) and other agencies to maintain positions of power beyond the school site in terms of work and career. Within this school site, the motivations by members in the school were high since the school's reputation for excellence was valued and endorsed in the values, ethos, management and policies in operation. Concomitantly, the values within the school context were also affected by the community perception of the school; therefore, what happened inside the school impacted on how the school was perceived in the community.

Contextualisation of the school within its community, inside and outside, sets the stage for close examination of the interactions and activities, which emerged to support higher order cognitive development within Year 11 Literature classrooms.

Tools. The kinds of activities in operation at the school site were shaped by tools deployed, such as: the WACE Literature syllabus (Curriculum Council, 2010a), the Literature curriculum program being operationalised, the teachers teaching the course, the particular pedagogical practices deployed to promote learning through activities, the use of resources and materials such as the implementation of the CI, computers, texts, marking keys, task assignments and exam papers. A key instrument in the mediation process was language, as a tool and a sign within and across the cultural, institutional and historical settings. Language encouraged mediation between the participants' development of instrumental abilities through intermental interaction (Vygotsky, 1978). Within the setting of the school site, the context influenced the speech genres (Bakhtin, 1986; Wertsch, 1991) that emerged and the meanings conveyed through the speech genres. Interrogation of artifacts (semi-focused group interview transcripts, questionnaires, creative writing rationales and peer only discussions, post intervention questionnaires, WACE Literature syllabus (Curriculum Council, 2010a), WACE Manual (Curriculum Council, 2010b), and the CRP Booklet identified the kinds of speech genres operationalised and ways in which the Discourse was mediated through a range of tools and signs operating within the culture of classrooms. These analyses highlighted the processes and consequences of the kinds of appropriation, inculcation and mediation experienced by the student participants as they tried to reach their goals and outcomes through the activities that they carried out as a means to come to know the DLRC.

Activity theory provided a system through which it was possible to examine the phenomena of coming to know critical reading practices through induction into the Discourse. The kinds of activity educed from the data indicated that the process of induction into DLRC involved multiple and mediated activities and interactions with the student participants, other students and teachers in the classroom. The tools and signs of speaking, listening, reading and writing about texts, mediating, constructing and creating texts, played a role in developing opportunities for learners to engage and participate in the process of literary induction.

Ethics

Ethical procedures, as outlined by the UWA, were adhered to in order to maintain confidentiality, anonymity, informed consent and minimise risk. Following UWA's ethics approval protocol, approval for the study was requested from the Principal and upon approval, letters inviting potential student participants to be involved in the study (see Appendix A), and consent letters and forms (see Appendices B, C, D,

E) were issued to student participants and parents. To maintain confidentiality and anonymity, student participants were given coded abbreviations. Each student participant was identified with the letter S for student and a secondary letter corresponding to a student participant for example SK followed by a class code, for example C1 identified Class 1; in this instance, the student participant was identified as SKC1.

Trustworthiness

To validate findings the researcher engaged in debate with fellow teachers and researchers at professional conferences. Critical friend one (previously discussed) who had been involved in the development of the CRP Booklet in 2009 was invited to provide feedback on themes, ideas and suggestions illuminated in the data by reading and analysing anonymous interview transcripts, which had no annotations, memos, codes or categories on the transcripts from the researcher. The role of critical friend one provided a form of conversation (Shank, 2002) where a different perspective could clarify emergent ideas and provide new insights into the data (Saldana, 2008). Feedback from critical friend one was also examined to see if any themes or categories were overlooked. Post intervention feedback from student participants was used to verify key themes and possible findings. To authenticate data and demonstrate control of researcher bias an audit trail was established. Figure 5 maps an audit trail applied in this study to provide transparency regarding the investigative process. The use of triangulation of student participant data in multiple forms (semi-structured focus group interviews, peer only discussions, student questionnaires and creative writing rationales) at three different time frames (semester one, semester two, and post intervention) enhanced the trustworthiness of the data and strengthened the dependability of the findings.

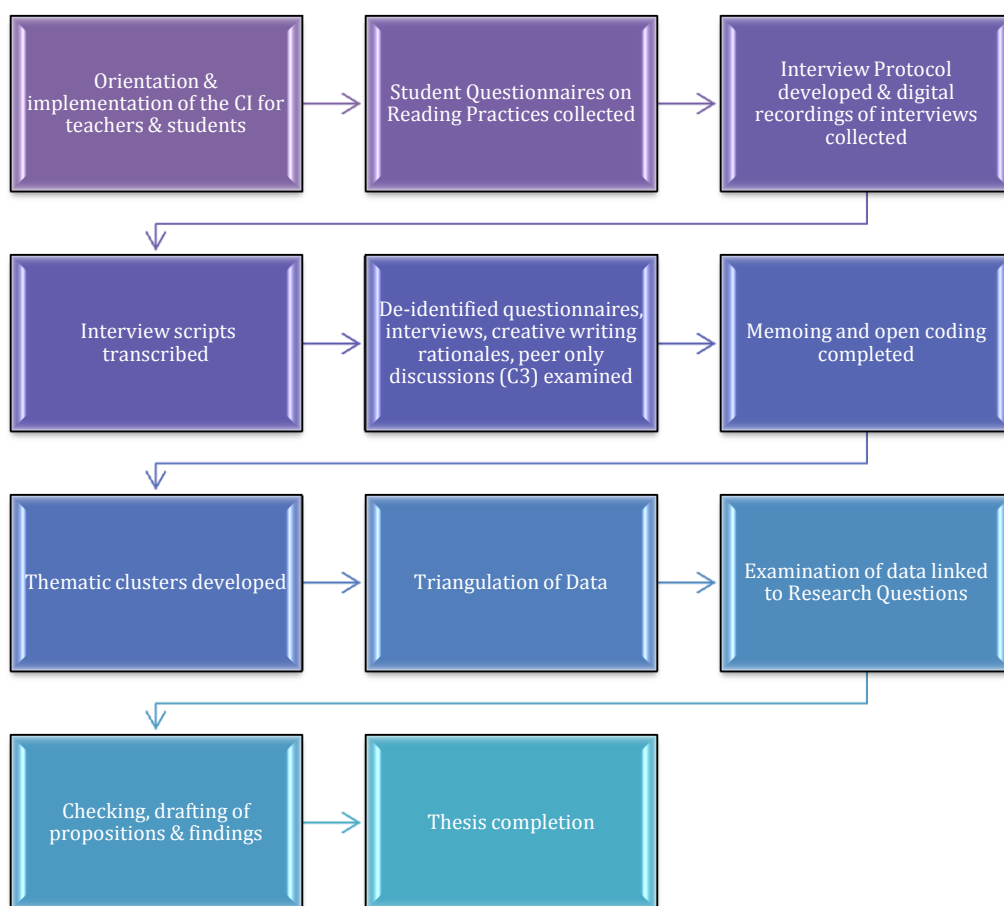


Figure 5. Audit trail.

Conclusion

This chapter outlined the research methods used to examine a CI in action from the perspectives of adolescent students in a WACE Literature course in a Western Australian non-government girls' school. Chapter 2 presented the aims, key research question and guiding questions within a theoretical research methodology incorporating an interpretivist paradigm.

This was a single site case study in a non-government girls' school in metropolitan Perth, WA which provided a real life context to study how a CI supported or inhibited students' mastery of the DLRC and higher order thinking during student participants' study of a Year 11 WACE Literature course. There were 12 student participants who volunteered from three classes during a longitudinal study of 40 weeks and post intervention questionnaires two years after the initial research commenced. The researcher was located at the study site as a teacher, which included responsibilities for coordination of Literature, oversight of the Literature program and professional development of colleagues. To address curriculum change in WA the teacher/researcher designed the CI in conjunction with professional colleagues to assist teachers and

students in promoting critical reading practices, which were central to the rationale in the WACE Literature CoS. Two literature teachers, apart from the researcher, were assigned to the Year 11 literature classes. Due to staff changes, they were not the same teachers who had participated in development of the CI; one was new to the school and the other had not taught the WACE Literature course before. Their unwillingness to participate actively in the interviews or written reflections is a limitation of the study.

Data collection in 2010 included semi-focused group interviews from student participants in Class 1 (three participants) and Class 2 (two participants) and Class 3 (seven participants) in semesters one and two. Student participants' questionnaire responses (see Appendices T-1 and T-2) were collected across two semesters and peer only discussions from Class 3. Creative writing rationales also provided another source of data. Post-intervention questionnaires were collected 18 months later in 2012. Other sources of data documents included WACE Manual (Curriculum Council, 2010b), WACE Literature syllabus (Curriculum Council, 2010a), teaching materials, teaching programme, a range of Literature texts and assignment tasks.

Designing the Taxonomy of Criticism gave a finer grained tool from which to examine how students might be reading through application of the CI and might therefore propel higher order interpretations as outlined in Figure 1. This taxonomy is an abstraction of hypothesised movement from initial to higher levels of cognition in students' readings of literary texts. It presents a trajectory of the direction of development, but the processes through which this is achieved may be more complex, convoluted and recursive than represented in Figure 1. Using differentiated approaches from personal response to multimodal critical understanding of reading may indicate that students could advance towards each stage depending on where they were on the taxonomy chart. The chart also makes explicit for teachers and learners what kinds of readings are possible and how they may also be applied across other texts in other subjects or contexts. Reference to multiliteracies also draws attention to the digital texts, which students read and interfaced with as well as print texts, and so does not privilege one text form over another.

The iterative nature of the WACE Literature course Stage 2AB (Curriculum Council, 2010a), covering three genres twice over an academic year also suggested that there were multiple opportunities for students to engage with key concepts and to familiarise themselves with language, concepts and texts which might have been too complex based on the individual learning needs and ability at the beginning of the year. The iterative use of the CI would indicate whether greater familiarity and application

with the CI enhanced or inhibited student participants' literary understanding of texts. Greater exposure to texts in structured and differentiated ways, which provided flexibility and choice in how the student participants operationalised the CI, would also indicate whether they were able to advance their ability to read in critically and cognitively advanced ways as outlined in the Taxonomy of Criticism (see Figure 1).

To analyse the efficacy of the CRP Booklet in this study, Vygotsky's (1978) Sociocultural theory, Engeström's (1987) Activity theory, Stenhouse's (1975) Principles of Curriculum Design, and Barnett and Ceci's (2002) Taxonomy for Far Transfer were employed to analyse the data. These theoretical frameworks offered potential for development of propositions about the efficacy of particular teaching and learning approaches for adolescent learners in various ways. These theoretical frameworks provided a means to examine the ways in which female adolescents construct meanings through understanding personal, theoretical, and applied approaches to reading via critical reading practices using the CRP Booklet. Through theoretical lenses, analysis of the application of the CRP Booklet provided an opportunity to observe what readings female adolescents construct. Multiple theoretical frameworks provided insight into how student participants apply these readings in various contexts to create new and alternative meanings potentially affording agency. Application of the theoretical frameworks provided understanding of what pedagogical practices support learning as a means to extend higher order thinking. Data analyses provided a close up view in a lived context of what is involved in the reading process and how this may connect with higher cognitive understandings. The range of voices across three classes provided an opportunity to observe similarities and differences in the ways that a CI was applied, the efficacy of such an intervention and how this impacted on the readings being constructed in a high stakes curriculum.

Chapter 3 provides a context for understanding subject English and a synthesis of variant constructions of English from which the concept of CRP have emerged, and how these constructions shape teachers' professional identity and formation. This provides a context for understanding how the CI was designed and operationalised in a WACE Literature course (Curriculum Council, 2010a).

CHAPTER 3: UNDERSTANDING SUBJECT ENGLISH

Conceptualising English

In order to undertake a study in the field of English it is important to understand the orientations shaping various conceptualisations of English and literary studies, how such conceptualisations shape the range of discourses which occupy English and literary studies and the variant forms from which English and literary studies emerge. Although each variant attempts to locate itself in a particular form of English and literary studies, ironically, it is also potentially destabilising, since each variant may encounter the other, merge with or alienate itself from previous iterations of subject English and literary studies. This destabilisation provides a dynamic interchange where the slippery nature of the field of English that concomitantly aligns itself with literary studies in one context but then is alienated in a different orientation, adds to the complexity of conceptualising English. Subject English defies constraint and being compartmentalised since the very vehicle, which gives expression to English, namely language, is ever changing and morphing. Theoretical understandings of language have shaped variants of subject English and in turn have influenced curriculum design, in particular, the kinds of texts being read, how texts are read and how meaning is constructed.

The literature review of subject English in this thesis provides a broad-brush overview of the major orientations and shifts in subject English over almost a hundred years. The intention of this chapter is not to present fine-grained distinctions between theorists, but rather to give a sense of trends in the field. Debates suggest that the teaching of English needs to be “understood historically, within the larger social context of the history of education and schooling and the politics of nation and empire” (Green & Cormack, 2008, p. 253).

In this study, specific Anglophone countries are identified as having major impact on the shaping of subject English. Colonisation of Australia by the British shaped the “semiotic landscape” (Kress & Van Leeuwen, 1996, p. 34) of subject English in Australia. As Green and Cormack (2008) highlight, subject English was allied to promoting the values of Empire and as a “site for the development of a ‘British’ citizen” (p. 263), where the emphasis on literature was to provide a basis for a moral-ethical education. The semiotic landscapes which impact on this literature review are historically positioned in England’s sociocultural, political, historical and curriculum landscape as highlighted in *The Teaching of English in England* (Board of Education, 1921). *The Report of the Committee of Inquiry into the Teaching of the*

English Language (Kingman, 1988) played an instrumental role in English curricular reform. F. R. Leavis and the Cambridge group also exerted influence on teaching of literature in other Anglophone contexts, particularly those like Australia, which imported the British canon. Other influences shaping subject English in an Anglophone context include the seminal work of Ball, Kenny, and Gardiner (1990) and Australian commentators and researchers including O'Neill (1995), Comber and Simpson (2001), Green (2002), Misson and Morgan (2006), Sawyer (2006), Beavis (2008), and Parr (2011).

Significantly changing and competing English curriculum paradigms play a part in the fracturing of subject English from Literature or unifying them. It is important, therefore, to foreground that the relationship between subject English and Literature is interchangeable, as outlined in *The Teaching of English in England* (Board of Education, 1921), which stated that “no form of knowledge can take precedence of a knowledge of English, no form of literature can take precedence of English literature: and that the two are so inextricably connected as to form the only basis possible for a national education” (p. 14). In different variants of English, Literature was either dismissed from or reunited with English or even taught as an individual subject of study as English Literature or as Literature. Thus the spaces in which English and Literature reside are unstable and in flux, and consequently notions of reading, which are central to this study, will vary depending on where reading is positioned in the curriculum. How the curriculum defines reading and who institutionalises the curriculum, the cultural context which defines the ideologies and pedagogies of what constitutes learning and what kinds of knowledge should be learnt, all play a part in shaping variants of subject English.

Because the spaces in which subject English is constructed are contested, inverted and multiple, Foucault's (1967) theory provides a framework to examine the “heterotopia of crisis” within which subject English is realised (p. 18). In those spaces where representations of English not only include Literature, but also encompass differing views of Literature, language and literacy, different kinds of reading practices have developed from the traditional skills of reading and phonics. These kinds of readings range from shaping the moral sensibilities of a nation (Board of Education, 1921) to one of aesthetic immersion. How the text communicates meaning is given little attention since “in dealing with literature the voyage of the mind should be broken as little as possible by the examination of obstacles and the analysis of the element on which the explorer [reader] is floating” (Board of Education, 1921, p. 11).

Understanding the kinds of readings in operation in a particular time and curriculum space also contributes to shaping subsequent English and Literature curriculum documents. For example, notions of reading shaping the Literature curriculum within the WACE syllabi (Curriculum Council, 2008b, 2010a) contrast significantly with the floating approach earlier mentioned where the reader lies helpless in a sea of tidal turmoil or in a stasis of pure drift where there seems to be no aim or purpose other than to be bathed by its sensibilities or marooned in its ideological stranglehold. This chapter, therefore, seeks to map out significant reading movements to understand the present and past iterations of English and Literature as a means to engage in the social, political and heterotopic spaces of crisis from which it has emerged and where it might be going. These spaces have frequently been constructed as moral panics, or critical fault lines which resonate with Foucault's (1967) notion of heterotopia spaces of crisis.

This chapter is divided into three key parts. Part A focuses on three orientations, which map understandings of subject English: Cultural Heritage, English as Skills and the Growth through English model. These orientations are not exhaustive or exclusive but have played a key role in shaping contemporary literary and English curricula. Each of these orientations is primarily situated in an historical context and then linked in a more contemporary context to highlight the significance they each contribute in shaping English and in particular the WACE Literature 2010 syllabus (Curriculum Council, 2010a). Part B focuses on Social, Cultural, Theoretical and Critical understandings of language shaping subject English and literary studies foregrounding a Critical Literacy orientation from which critical reading practices (CRP) have emerged. Part C examines contemporary orientations of English such as Cultural Studies, multimodalities and digital literacy. Each of these variant orientations examined in Parts A, B and C have influenced contemporary curricula, in particular the WACE Literature curriculum, shaped teachers' practices regarding what texts are read, how students read texts and how meaning is constructed and applied.

Part A: Orientations of Subject English

Subject English has been shaped and developed in response to political, social and economic influences. Part A examines the central orientations that shape subject English, considering how they are ideologically situated to provide points of access into what English is and how it is defined. Ball, Kenny, and Gardiner (1990) and O'Neill (1995) highlight key orientations of English: as Cultural Heritage, English as Skills, Growth through English model and Cultural Criticism. These orientations locate English in cultural and political spaces and in doing so reveal particular agendas,

functions and purposes. These functions and purposes include establishing a sense of nationhood and national identity, moral and ethical formation, providing a rich embodiment of culture, aesthetic immersion and as functional skills to participate in the workforce. English also provides access to power be it overtly or covertly through linguistic capital (Bourdieu, 1986) and potentially nurtures a “critical attitude” (Knight, 1996, p. 16) if access to language and education is equitably resourced. English is, therefore, positioned as a curriculum subject, as a discipline with specific rules regarding spelling, punctuation, grammar, parsing and paragraphing, and as a cultural and linguistic medium with multiple blends and borrowings from a range of orientations. These will be examined in this chapter in terms of how these orientations of subject English, shape and construct readings in order to provide a context and background for the examination of reading as one element of the WACE Literature curriculum.

Ball et al. (1990), O’Neill (1995), Green (1997), and Beavis (2003) have charted the development of English and the forms of English in operation over time. Figure 6 summarises key orientations in English and the relationship reading plays within and across these points of reference.

<p>English as Skills: Functional English</p> <p>Key values: knowledge about language, standard forms and genres, production of useful citizens.</p> <p>Role of teacher: inculcation of knowledge about language, demonstration of standard forms and uses, correction of student products.</p> <p>Role of learner: assimilation of knowledge about language, application and practice of standard forms and uses, analysis and criticism of models.</p> <p>Key figures: M. Scriven, J.M. Williams, F. Christie, J. Martin, J. Rothery.</p>	<p>Cultural Heritage: English as the Great Tradition</p> <p>Key values: conservation and transmission of the canon of great works of literature, production of keepers of the cultural flame; perpetuation of universal human themes and values.</p> <p>Role of teacher: transmission of knowledge and values of the cultural tradition and induction of students into the language of literary criticism.</p> <p>Role of learner: assimilation of information about the literary tradition and great works, interpretation and reproduction of the 'right response', assimilation of literary critical discourse, development of moral and aesthetic sensibility.</p> <p>Key figures: F.R. Leavis, E.D. Hirsch, A.S. Bloom</p>
<p>Progressive English (elsewhere known as Growth Model English, Whole Language, New Literacy or Personal Growth)</p> <p>Key values: respect for the individual qualities of the learner, child-centred, experiential, exploration of language in use, for production of personal meanings and growth in language competence; production of self-actualising individuals.</p> <p>Role of teacher: facilitation of language-rich experiences and contexts; collaboration and negotiation with the learner; provision of appropriate resources and information as the learner needs them.</p> <p>Role of learner: participation and engagement in learning experiences; articulation of personal response; cooperation and collaboration in learning experiences; respect for responses and products of other learners.</p> <p>Key figures: J. Britton, D. Barnes, H. Rosen, J. Dixon, J. Moffett, G. Boomer, J. Willinsky.</p>	<p>Radical English: Cultural Criticism</p> <p>Key values: recognition of cultural construction of texts and readings, and the values and interests privileged in each, promotion of equity and power for minorities, production of critical citizens.</p> <p>Role of teacher: foreground ways in which texts are constructed, make accessible/visible cultural assumptions and stereotypes, make available alternative readings, promote construction of critical readings.</p> <p>Role of learner: analysis of construction of texts, production of alternative readings, identification of attitudes and values privileged by particular readings, production of alternative texts.</p> <p>Key figures: T. Eagleton, C. Belsey, S. Ball, A. Kenny and D. Gardiner, W. Green.</p>

Figure 6. Variant English quadrant (O'Neill, 1995, p. 26).

Cultural Heritage paradigm. In the Cultural Heritage paradigm, English is seen as a way of promoting ethical and moral positions and particular cultural value systems. From a postcolonial perspective (Said, 1978), the Cultural Heritage paradigm supports dominant ideologies and silences other ideologies. However, the values being projected are assumed to be those of the national interest; those in positions of power

assert their ideological value systems, making them appear naturalised. Therefore, the function of English Literature in the British curriculum in 1921 was to:

use English literature as a means of contact with great minds, a channel by which to draw upon their experience with profit and delight, and a bond of sympathy between the members of a human society, we shall succeed. (Board of Education, 1921, p. 15)

Historically, the approach could be constructed as a project of national reconstruction to bond the people in order to restore a sense of unity after the trauma and destruction of World War One (1914-1918). The connection, therefore, between the process of reading Literature and culture is interwoven and the connection between the reader and their experiences in contact with great minds serves to show that reading Literature is not just functional; it is a process of connections, a bond. However, the bond may also be unequal as the great minds may dominate, relegating the readers' "experiences" to the margins and belittling them. This study, in later chapters, repositions the reader as an equal with the great minds and places the reader at the centre of the reading experience rather than on the margins.

Ethics and values shaping English. Being able to read critically encompasses the ability to read and comprehend the ethical and value laden understandings of the ideologies promoted in texts. Contrastingly earlier iterations of English presented the subject as a moralising, civilising and equitable force through a liberal and national education as highlighted by the Board of Education (1921):

the necessity of what must be, in however elementary a form, a liberal education for all English children whatever their position or occupation of life. We believe that in English literature we have a means of education not less valuable than the classics and decidedly more suited to the necessities of a general and national education. (p. 14)

Findings from the Board of Education's (1921) report on *The Teaching of English in England* assigned to subject English, a responsibility for inculcating social unity and equality through respect, pride and affection for the English language:

More than any mere symbol it is actually a part of England: to maltreat it or deliberately to debase it would be seen to be an outrage; to become sensible of its significance and splendour would be to step upon a higher level. (p. 23)

The purpose of English was seen to open up a unifying space, in which to promote identity, cultural heritage and in particular cultural, ethical and moral value systems, which supported dominant ideologies. In this unifying space, subject English was the

“birth right of all,” a “source of cultural capital” (Peim, 2004, p. 63). Peim further expands on English as a vehicle for cultivation of the self:

Because language is the intimate stuff of the self and literature is emotively highly charged, the new forming subject provides the ideal vehicle for the cultivation of the self. What’s more, this form of training is ideally suited to the huge transformations in the bourgeois state that operates through capillary power rather than explicitly visible sovereign power. (p. 63)

Similarly, Misson and Morgan (2006) align with Mellor and Patterson’s (2001) views on ethics in a culturally critical way, which explicitly link the values the text is promoting with students’ critical engagement with these values. A foresighted Kingman (1988) in *Report of the Committee of Inquiry into the Teaching of the English Language*, encouraged:

In later years of schooling, pupils can be brought to the point of reflecting upon literary style and its relation to a variety of values: they can begin to recognise that the language of literature is not transparent, but layered with meanings, and creates a view of the world revealed by the writing itself. (p. 12)

Such critical insight into the complexity of reading is further examined in later chapters in this thesis.

Aesthetics shaping English. The multiple spaces subject English occupies impacts on how the subject is perceived and received, particularly in the relationship between language and the aesthetic. Newbolt conceives of literature as a voyage of the mind to be as little disrupted by critical distraction as possible. This approach to understanding the aesthetic purposes of Literature in the classroom has not changed for readers in WACE 2010 literary studies, but this approach also defines Literature as not being open to analysis. Rather, analysis is created in other English spaces, namely “formal grammar and philology should be recognised as scientific studies, and kept apart (so far as that is possible) from the lessons in which English is treated as an art, a means of creative expression, a record of human experience” (Board of Education, 1921, p. 12).

Aesthetic purism runs counter to current critical reading practices, which form the focus for this study. However, aesthetics remind practitioners of the importance of pleasure in the text and resonate with Rosenblatt’s (1938) Reader Response theory, which values the primary spontaneous response as the starting point from which to reach out and into the text. Other reading approaches developed in this study interweave elements of language and integrate grammar, semantics, lexicon and theoretical

approaches to engage in deep reading experiences. They do this not only to attempt to share particular ideologies of texts, but also to read texts as ways of deconstructing and resisting the values which texts seek to promote, through deployment of critical reading practices discussed in later chapters in this study.

However, for Sawyer (2006) the role of language and the aesthetic is closely allied; he suggests that the language shapes experience and aligns this view of language with Langer (1951), Langer (1992), Britton (1970, 1978, 1982) and in particular, Abbs (1979), who views English as an aesthetic or expressive discipline. For Sawyer (2006), subject English might be a domain in which engagement with language comprises as an “act of shaping, in the craft itself” (p. 28). A reconceptualisation of English provided by Abbs (1982) defines English as “literary, expressive and aesthetic” (p. 1), providing space for the “production-composing aspect of language” and positioning the producer of craft as part of a “communal symbolism and the artist as representative of a culture and a community” (Sawyer, 2006, p. 28). Sawyer argues that the artisan’s role positions “English as a medium rather than as a discipline” (p. 29).

Sawyer connects the aesthetic understanding of English with Britton’s (1978) “spectator role” which enables the spectator “to savour feelings and to contemplate forms – the formal arrangement of feelings of events and ... of ideas, and the forms of the language, spoken or written in which the whole is expressed” (p. 121). Britton regarded students as “art-like users of language” and in this sense aligns with the aesthetic positioning of English. Green (2002) also highlights the importance of reconnecting teaching with the imagination citing Dart’s (2001) research, which urges “a pedagogy of the imagination” (p. 74) as means to develop the “linguistic imagination which generates and regenerates meaning through the linguistic power of metaphoricality” (Ricoeur, 1991, p. 463). Green (2002) posits that subject English is about engaging with a distinctive repertoire of literacies, which includes criticism and critique, as well as meaning-making, textual practice and includes “the literacies of metaphor and of narrative, of imagining and the practice of creativity - a language as a resource of meaning” (p. 31). Sawyer (2006) supports Green’s (2002) position by asserting that:

Form, pattern, shape are key terms here and a sense of English-as-making has ... some potential for re-valuing notions which the functional-literacy paradigm has neglected in curriculum discourse: “creativity,” “imagination,” “the personal.” (p. 32)

Connection between language and the aesthetic resonates with an earlier stance:

To read intelligently is to read responsively; it is to ask questions of the text and use one's own framework of experience in interpreting it. In working his way through a book the reader imports, projects, anticipates, speculates on alternative outcomes; and nowhere is this process more active than in a work of imaginative literature. (Bullock, 1975, p. 130)

This approach to reading literary texts aligns with the Reader Response approach of Rosenblatt (1938) and with the aesthetic where the reader is the centre of engagement. This approach of drawing upon the reader's own experiences and interacting with the text still has currency today. This kind of responsive reading is relevant to this study which taps into the richness of individual experiences and engagement with the aesthetic, where "we can come to know ourselves as selves who are capable of painting imaginatively in the range of thoughts and feelings, actions and experiences they offer—those manifold ways of being in the world" (Misson & Morgan, 2006, p. 175).

In this modern approach to reading, experience of the aesthetic elements of a text is interactive, not distant, artificial admiration where readers of the past were alienated from texts with which they could neither connect nor understand. The aesthetic engagement as proposed by Misson and Morgan (2006) is one that involves a proactive involvement with texts:

Students need to know something of the mechanisms of textuality because it gives them greater power in their own writing if they understand that meaning is not only carried out in the denotative content of the language, but in the way the language is shaped and the way it is used. (p. 176)

For Misson and Morgan, aesthetics is therefore about understanding how language operates in texts to produce meaning and how a reader is positioned to respond to these meaning/s. By understanding the mechanisms, students can become empowered readers and producers of texts. Similarly, student participants in this study also engaged with the mechanisms of textuality to construct their own meanings by being explicitly taught how language is shaped and the ways it is used to promote higher order understandings of reading and critical thinking.

English as cultivating taste. A social and historical exploration has occurred in literature regarding how reading evolved based upon the principles set out by the Board of Education (1921) in *The Teaching of English in England*, in which the functions of English and Literature were, variously, to create a national identity, to engage with the

creative imagination and to cultivate sensibility and taste. How English as a subject is guided by the principles of the Board of Education (1921) raises the question of how national identity, the creative imagination and cultivating taste should be taught (Beavis, 1996). Hansen (1964) suggests that offering only literary canonical texts inculcates particular ideological values. Typically, in today's contexts, syllabuses tend to offer a greater range of texts, recognising the cultural diversities in which texts in English are produced. However, the ways in which these texts are taught and studied may be located in new or traditional paradigms. This study engages with various pedagogical approaches to texts, which offer students opportunities to move beyond acquiring taste through a narrow canon of literary texts. Instead, in a culturally critical paradigm, students are encouraged to refute particular sensibilities, and to develop a critical attitude about how such sensibilities operate in culture and how readers are positioned to respond to manipulation and inculcation of such sensibilities.

Furthermore, a CRP approach to a text in this study, explores the kinds of meanings that can be constructed and the ways in which the reader is positioned to respond to the text. It invites inquiry about whose interests the text serves. This culturally critical paradigm is developed in the design of the curriculum intervention outlined in Chapter 5.

English as skills. Countering a paradigm, which promotes sensibilities, English as a subject, with an emphasis on skills, is characterised by a focus on reading, writing, grammar, parsing, spelling and punctuation. A focus on the accuracy and application of these English skills has been embedded in English curricula for hundreds of years. Often such skills were taught out of context and were drilled into students by rote method. Knowledge acquired in this way may have been short lived since it was disconnected from the working world students would enter (Green & Reid, 2002). The push towards a more skilled workforce was driven by post-war demand for products and developing technologies. The rise in population meant that there were more students who needed an education in order to access jobs and maintain the economic prosperity of a nation. In Australia, the need for skilled labour was a driving force in recruitment of migrant populations to develop and expand Australia's economy. As a consequence, the school curriculum was aligned to meet the demands of a growing nation. The link between the social and economic needs of a nation, were reflected in education policies and Acts of Parliament. English curriculum in Australia was primarily shaped by the tripod design, which consisted of grammar, composition and literature that highlighted a skills orientation and positions English as a discipline.

Green (1997) highlights key contestations of English, particularly in a Western Australian context, which were documented in Beazley (1984), the McGraw (1984) review of English and the teaching of English in Western Australia. Based on the feedback from these reviews, English curricula in WA became associated with a “literacy-as-skills” paradigm (Ball et al., 1990, p. 80) where core competencies and skills were being foregrounded as outlined by de Garis, Ellis, and Hill (1987):

In the present debate about literacy the term is being used to mean having competence in reading, writing, listening and speaking. The confident and appropriate use of these language modes, in the community, is seen to be the mark of a literate person. (p. 7)

The influence of this skills approach to English is operationalised through instruments such as the National Assessment Program-Literacy and Numeracy (NAPLAN) in Australia and benchmark testing in the United Kingdom (UK) as part of the National Curriculum. In the UK, further attempts to address the skills focus on learning in 2006 saw the introduction of Functional English Skills (Qualifications and Curriculum Development Agency, 2006), integrated in 14-19 year olds’ curriculum courses. The Australian Curriculum, Assessment and Reporting Authority (ACARA; 2011) identified three key strands of Language, Literacy and Literature shaping the new national curriculum, part of which embeds a skills based approach to English. However, for a skills based literacy approach to be successful, it also requires an understanding of literacy, that centres on the cultural context of the students’ literacy needs and which offers pathways to engage with language in meaningful ways. A literacy offering students ways to investigate how they can operationalise language for their own purposes, provides agency and empowerment. This is further elaborated in Chapter 6 and 7 in this thesis.

English as a medium for expression and psychological development.

Contrasting with the skills approach to English is the view of English as a medium of expression. The focus in this conceptualisation of English is language in use. The Growth through English model promoted an expressive approach to language, since “it is by means of words that we develop concepts which enable us to organise experience, and in one sense to create the world we live in” (Stratta, Dixon, & Wilkinson, 1973, p. 140). Language within this model was identified as “the main means whereby man becomes humanised; that is to say the means by which he [sic] learns about himself and the external world of people and phenomena” (Stratta et al., 1973, p. 140). Reading and

response in expressive and poetic modes (Britton, 1982) encourage students/children to move towards self-realisation and self-actualisation (Rogers, 1969).

Britton, influenced by developments in critical theory, pedagogy and linguistics, posits a more active role for language and its importance in the learning process by the theories that the function of language involves two roles: the role of the participant and the role of spectator (Britton, 1982, p. 103). He challenges the view of language as static and mechanistic. Britton proposes that the functions of language can be conceptualised as a continuum of “Transactional<-Expressive-> Poetic” (Britton, 1982, p. 106) in which expressive language serves as a communicative wellspring of language. The Growth through English model has influenced the design of the curriculum intervention in this study by incorporating a student centred approach to language which focuses on active participation, the organisation of form and generic conventions, and the expressive, creative and poetic understandings of language.

The psychological influences on subject English focus on the students’ cognitive and emotional development. The Growth through English model particularly focuses on the child as the centre for growth, using the child’s environment and interests to stimulate engagement and the imagination. The Growth through English model promoted by Dixon (1975) and Britton (1982) values personal response to texts. As Peim (2004, p. 23) states, “Personal response became a key principle, even a requirement. Literature came to be seen more as something we do than a body of enshrined texts.” As Sawyer (2006) posits, “English became defined as activity” (p. 23) with the emphasis on speaking and writing through active engagement with language. This approach to language encouraged recognition of students’ use of their local dialects and idioms, which contrasted with the standard approach to English later legislated in the United Kingdom’s national curriculum in 1995. The Growth through English Model approach to language and the needs of students impacted on the shaping of the types of texts being promoted such as biographies, journals and essays. Furthermore, the ways students engaged with texts was about participation, active engagement through workshops, drama presentations, or “translating a scene into a modern idiom” (Stratta et al., 1973, p. 47), which also involved a process of looking back reflectively through “talk, writing and possibly further reading, over what their active explorations have meant to them” (Stratta et al., p. 44). Dixon (1975) challenged the heritage model of English because:

A heritage model, with its stress on adult literature, turns language into a one-way process: pupils are readers, receivers of the master's voice. How, we may

ask, do these private activities of writing and reading relate to the stream of public interaction through language in which we are all involved every day, teachers as much as pupils? The heritage model offers no help in answering; because it neglects the most fundamental aim of language—to promote interaction between people. (p. 6)

Through the deployment of the curriculum intervention in this study student participants were encouraged to conceptualise their awareness of language (Dixon, 1975) through interaction by developing their own voices, synthesising differing views and readings of texts and connecting it with their own context discussed in Chapters 6 and 7.

Critics of the Growth through English Model suggest, “that the whole class question and answer instruction, whilst appearing to enable the pupils to relate their own experience to the topic of the lesson, was, in fact, highly controlling” (Bousted, 2002a, 2002b). Operationalising a Growth through English model revealed there were gaps in how to teach such a model. Multiple reports criticised the failures in operationalising a Growth through English curricula (Martin, 1980) and indicated that the ideational curricula were not operationalised in the ways intended, resulting in disconnection between language, tasks and students’ needs. How to ensure effective operationalisation of curriculum is considered in relation to the deployment of the curriculum intervention in Chapter 5.

Research highlighted in Part A. Orientation of subject English in this chapter indicates that what constitutes subject English continues to evolve. Part B: Situating a Critical Literacy Orientation continues to examine the evolutionary nature of subject English as it morphs into literacy and multiliteracies, and as a subject which attempts to redefine itself with the influence of technology and development of digital literacies. Changes in social, cultural and theoretical understanding of language have re-situated subject English as a social semiotic imbued with a critical literacy orientation. Part B examines subject English encompassing a critical literacy orientation and evaluates how these transformations impact on practice of subject English.

Part B: Situating English in a Critical Literacy Orientation

Social, cultural, theoretical and critical understandings of language shaping English. Changing views of language have impacted on the shaping of subject English and the curriculum intervention developed in this study. Understandings of English have been shaped by theoretical developments in a range of fields in anthropology, linguistics, psychology and sociology. Each of these fields has played a role in

understanding English not just as a subject but as a medium for cultural expression, shaping individual identity, providing opportunity for participation and creativity beyond the limitations of the curriculum. This understanding of English as a socially situated medium for cultural expression, foregrounds a critical literacy paradigm as posited by Malinowski (1935).

Malinowski (1935) viewed language as socially situated: “Meanings and language structures develop in response to social need” (as cited in Birch, 1989, p. 131). Language was seen in terms of macro functions such as a form of action, as a means of control and as a historical record. Contrastingly, Firth’s (1957) view of language concentrated attention on “the paradigmatic axis of meaning . . . This means talking not just about what is in the text, but what is not there” (as cited in Birch, 1989, p. 133).

This conceptualisation of English has been further influenced by Halliday’s social semiotic theory of language, which is comprised of three elements: “the ideational, which is the expression of content; interpersonal, which is the expression of interaction; and textual, which is the expression of situation through coherent text” (Halliday, 1978, p. 112). Knowledge of language involving the ideational, the interpersonal and the textual posits the view that the very medium of English is a socially constructed meaning system. Within this meaning system are five main concepts: “the text, the situation, the text variety or register, the code, the linguistic system and the social structure” (Halliday, 1978, p. 109). Examination of how language operates in a theoretical framework of meaning systems is fundamental to this study since in order to understand how students make meaning it is important to understand what semantic systems are in operation which can support the meaning making process or inhibit it. The kinds of meaning making processes operationalised by the student participants in this study are elaborated in Chapters 6 and 7 of this thesis.

Language as power. Understanding and applying language as part of a complex system of meaning making is a form of empowerment. This is central to the development of a critical literacy paradigm, which has been pivotal in shaping the WACE literature curriculum discussed in Chapter 5. Juxtapositioning of Halliday’s (1978) understanding of the functions of language and Bourdieu’s (1984) theory of habitus provides an opportunity to consider the ways in which linguistic capital provides access to social and economic power. Bourdieu (1991) suggests that access to linguistic production is based on competence since “the legitimate competence can function as linguistic capital, producing a profit of distinction on the occasion of each

social exchange” (p. 55). This view constructs linguistic power, which provides distinction, or status over others and profitability, where the power of language gives greater access to positions of power and therefore wealth.

Bourdieu (1991) argues that language is always political since language, in particular official language, “is bound up with the state, both in genesis and in its social uses” (p. 45). Bourdieu’s analysis of linguistic manipulation associated with the French revolution argues that purging a language of its forms and usages associated with the old socio-political order is an act of replacement, substituting new linguistic structures to support the imposition of the new world order. Ironically, Bourdieu shows that the new language of authority may be short lived as the organisations and institutions, which control it, may also redefine it, since “They” decide what constitutes language, the texts to be read and the way the language is communicated. As Medina (2005) states, it is the institution, which “tames the linguistic creativity of speakers” (p. 121). This taming process may be an act of complicity which leads to symbolic subjugation because as Bourdieu (1991) elaborates:

All symbolic domination presupposes, on the part of those who submit to it, a form of complicity, which is neither passive submission to external constraint nor a free adherence to values....It is inscribed, in a practical state, in dispositions, which are impalpably inculcated, through a long and slow acquisition, by the sanctions of the linguistic market. (pp. 50-51)

If meaning arises from signification acquired in the linguistic market, as Bourdieu suggests, without any power for disruption, logically meaning becomes reified. Butler (1997) extends Bourdieu’s theory by assigning to the speaking subject the power to resignify (Medina, 2005). Butler (1997) highlights the responsibility that goes with that power: “The speaker assumes responsibility precisely through the citational character of speech. The speaker renews the linguistic tokens of a community, reissuing and reinvigorating such speech” (p. 39). This study, through the implementation of a CI, sought to encourage student participants to renew their own linguistic tokens in a learning community and reinvigorate their own speech through a culturally critical paradigm.

Contrastingly, Anzaldua (1999) argues that there are speaking subjects who are disempowered, identified as frontier subjects who speak a border language, which strips them of identity from the dominant discourse (Medina, 2005). Anzaldua (1999), however, affirms the importance of border languages where “at the junction of cultures, languages cross pollinate and are revitalized; they die and are reborn” (p. 20).

According to Anzaldua, this process of regeneration restores identity and reinforces the connection between language and identity, as “Ethnic identity is twin skin to linguistic identity” (p. 81). As Medina (2005) fittingly concludes:

We need to allow for alternative cultural spaces and alternative cultural practices . . . We have the individual and collective responsibility to do everything we can to keep cultural dialogues open and to allow for the identities of groups and individuals to be polyphonic. (p. 184)

This desire to promote social and cultural responsibility to maintain linguistic diversity through language practices suggests an ethical approach to teaching subject English and as Kress (2002) suggests, this “will allow young people to understand and use principles for ethical judgment” (p. 22). Ethical and moral responsibilities include giving a voice to all speaking subjects to access and participate in cultural, social, political dialogues and discourses and aligns with Janks’ (2000) emancipatory discourse, which seeks to give a voice to those who have been oppressed, particularly in a South African context. This ethical and moral responsibility to hear a range of divergent voices is examined in Chapters 6 and 7 of this thesis and is foreshadowed in an applied curriculum context.

Theoretical conceptions of language shaping applied practice. As Malinowski (1935), Halliday (1978), Bourdieu (1984), and Kress (2002) highlight, language is significant in the dynamic of social and cultural interaction, as a means to gain access to academic institutions and to achieve academic success. Gee (1990) argues that Discourse is linked to “the distribution of social power and hierarchical structure in society” (as cited in Lankshear, 1997, p. 66). Exposing students to “knowledge of the ways power is produced and enacted through language” (Lankshear 1997, p. 78) enables students to take a critical position. Therefore, practicing a powerful literacy, Lankshear (1997) suggests “can provide the basis for reconstituting our selves/identities and resituating ourselves within society” (p. 71). Understanding the role of language and ways of reading texts through a critical literacy paradigm is necessary to immerse students in a complex theoretical discourse as a means to construct meaning and provide them with a metalanguage in order to engage cognitively with texts to articulate their readings (Jonassen & Land, 2000).

Control over particular Discourses can result in greater acquisition of social goods such as money, power and status by those who enjoy such control. Gee labels Discourse, which provides access to social goods as the “dominant Discourse” and those who have access to this dominant Discourse have the most power and influence in

society. Those who do not have access to the dominant Discourse are marginalised and disempowered. Gee (1990) defines powerful literacy as:

control of a secondary use of language used in secondary Discourse, that affords us a meta-language with which to understand, analyse and critique Discourses and/or secondary Discourses—notably, dominant Discourses—and the ways they constitute us as persons and situate us in society. (p. 153)

Lankshear (1997) identifies meta-knowledge as “knowledge *about* what is involved in participating within some Discourse(s)” (p. 72). He defines metaknowledge as “knowledge of the ways power is produced and enacted through language” (p. 78). The importance of developing metaknowledge about discourse for students has influenced the design and implementation of the curriculum intervention.

Theoretical understandings of language and discourse are key elements in a critical literacy paradigm. Critical literacy as identified by Lewison, Seely Flint, and Van Sluys (2002), as cited in Franzak (2006), involves (a) disrupting the common place, (b) interrogating multiple viewpoints, (c) focusing on socio-political issues, and (d) taking action and promoting social justice. Franzak elaborates that “reading, from a critical literacy perspective, involves not just the text and one’s transaction with it, but framing that transaction in a larger socio-political context” (p. 218). Reading, therefore, is a culturally situated activity (Barton, 1994; Gee, 1996; Street, 1995) and in a classroom context, the cultural voices of students should be represented.

Language as emancipatory in an applied context. Reading as culturally situated activity is explored by Janks (2000) in search of an emancipatory discourse after the first democratic elections in South Africa in 1994. Janks highlights how language of the state in the cultural context of South Africa, disenfranchised people because the discourses being operationalised within the institutions of power were divisive, controlling and exclusive. Janks (2000) posits that an emancipatory discourse, as advocated by the Truth and Reconciliation Committee (TRC) in South Africa, could bring social change and justice because:

the hearings demanded neither a dominant literacy—neither written testimony, nor established genres—nor the use of a dominant language. For the first time, South Africans from all sides could tell their stories in their own tongues. . . . This was fundamentally dialogic process in which the listener was crucial; the hearing as important as the telling. (p. 184)

This political change had dramatic impact on the use of language within South African cultural experiences and practices in the classroom. Janks (2000) suggests that a

multilingual education in South Africa highlighted the necessity for education to be more inclusive of students' diverse languages and literacies. Heath (1983) suggests, "In the interests of equity, inclusivity ensures that students' different 'ways with words' have a place in the classroom. In addition, difference increases the creative resources that students can draw on" (p. 177).

Similarly, Lee (2006) advocates an emancipatory discourse through the use of African American vernacular as a tool for students to use in the classroom to engage in the learning process to connect out of school discourse with academic discourse. This concept of listening to and telling stories in one's own tongue through dialogic exchange underpins the principles of design of the CI operationalised in this study. The listening, the hearing and the telling between teacher and student, student and student and teacher to teacher, plays a fundamental part in the dialogic practice of meaning making, constructing readings, developing critical reading practices and higher order thinking as well as developing students to be agents of moral change. Students' ways with words in an applied literary curriculum context is discussed in Chapters 6 and 7 in this thesis.

Reading as enlightenment in a critical literacy paradigm. Aligning with an emancipatory orientation to language, English and literary curriculum practice necessitates a review of how texts are read. Particular theoretical shifts pertaining to the act of reading promote construction rather than transmission or reception of meaning. The work of theorists such as Derrida (1967), Foucault (1967, 1986), Barthes (1967), Iser (1978), and Belsey (1980), and development of poststructural and post modernist theories encompassing (not always congruently) everything from gendered to post colonial readings have fractured preceding response paradigms such as transmission of cultural heritage, rhetoric and composition or personal growth. Such theories impacted on the notion of text, the role of the author and the role of the reader. Understandings about language also shaped views on modern curricula, how texts may be read and different types of texts such as the novel *Atonement* (McEwan, 2001) challenged both conventional approaches to reading a text and readers' expectations about the ways that they might engage with a text. Lucy and Mickler (2008) connect theories of postmodernism and critical literacy and align them with the Enlightenment as a means to shaping a critical attitude regarding how English may be taught:

Postmodernism represents a continuation (by other means) of a critical project associated with the Enlightenment, a project encapsulated in Kant's motto: "*Sapere Aude!*" – *dare to know* ("Answer" 54). It is therefore not an attack on

“truth” as such, but rather on notions of *absolute* truth as determined by the church or other institutions. (Since we no longer take it to be true that a woman’s place is in the home, that all swans are white or that the poor are morally inferior to the rich, why should we take it as true that all texts have “natural” or “essential” meanings?). (para. 1, 2)

This enlightened approach contextualises the development of critical literacy within subject English and Literature. The idea that students and teachers can dare to know is further developed in the design and implementation of the CI since it is in the process of knowing that students become more informed about reading as a meaning making process and critical thinking about texts.

Reading, critical thinking and language. The journey towards enlightenment is an extension of literary criticism since it requires the reader proactively to ask questions about texts in the desire to dare to know. This desire to read to know is therefore linked with the development of critical thought expressed through language. However, in revisiting *The Teaching of English in England* (Board of Education, 1921), it is reassuring to see the acknowledged importance of the relationship between words and thoughts through English:

English is not merely the medium of our thought, it is the very stuff and process of it ... as our discoveries become successively wider, deeper, and subtler, so should our control of the instrument which shapes our thought become more complete and exquisite, up to the limit of artistic skill. (Board of Education, 1921, p. 21)

This desire to control the instrument which shapes thought is further reinforced by Kingman (1988) where the relationship between language and thought as a form of cognitive development is articulated:

A partially understood word may pull the child into awareness of a concept never before encountered; a partially understood expression act[s] as a signpost to thoughts yet unformed . . . children should read Literature which stimulates and makes new demands both linguistic and emotional upon the reader (p. 80).

Kingman (1988) endorsed the value of “Knowledge about Language” since “Language is the naming of experience, and what we name we have power over” (p. 7). This deeper understanding of knowledge about language aligns with CRP and a culturally critical context, because an informed knowledge of language seeks to understand language as a process and provides access to power through active naming, engaging and constructing meaning with texts. Contrastingly, in a Cultural Heritage

model, readers remain passive to the cultural authority of the author and the text, through ideologies that maintain the cultural division between those who have access to knowledge and production of language and those who do not. Reading in a culturally critical context suggests a more conscious act through reading as naming personal experience and to challenge difference. This relationships between knowledge and language and language and thought is informed the development of the CI designed for this study.

Part C: Contemporary Orientations of English—Mediating Merging Borders

In a contemporary context, subject English still continues to evolve in multiple and interconnected dimensions (see Figure 7). Figure 7 illustrates the multiple orientations shaping subject English. Each orientation in Figure 7 builds on Foucault's (1967) heterotopic spaces of crisis, which is used to represent visually the interconnection of these spaces of literary crisis and how they intersect in framing a multi-orientated view of subject English. The fact that each of these spaces crosses various boundaries resonates with Bourdieu's (1986) concept of semi-permeable borders where there is also overlap and interconnection within and across these fields of reference. These interconnecting orientations shape current understandings of subject English and continue to generate into new blends that compete and intersect such as subject English reemerges as Cultural Studies.

English and cultural studies. According to Green (2004), contemporary orientations of English are reconceptualised as English merges into Cultural Studies. For Green, this shift in the definition of English also opens the nature and spaces within and across English towards “notions of ‘literacy,’ ‘textuality’ and ‘diversity,’ as they connect with the world of discourse and the world of difference” (p. 300). Green expands on literacy by defining it through “l(IT)eracy,” which opens up further the multimodality of communication as expounded by Kress (2002). Green (2004) also points out that there is an inherent danger for Literature where “‘English’ collapses for some into ‘literacy’ – a bright new Dark” (p. 301), suggesting that literacy is limited to functional use as skills acquisition. This study embraces literacy, as a means to open up and rediscover Literature through use of multimodalities to create new meanings beyond the functional. Green reconceptualises literature as a literary literacy. In a critical literacy paradigm, the literary becomes informed by the interconnection between literature and cultural studies. This interconnection enables the opening up of textuality to include all texts, not just the literary canon, and all forms from print to non-print to digital as illustrated in Figure 7.

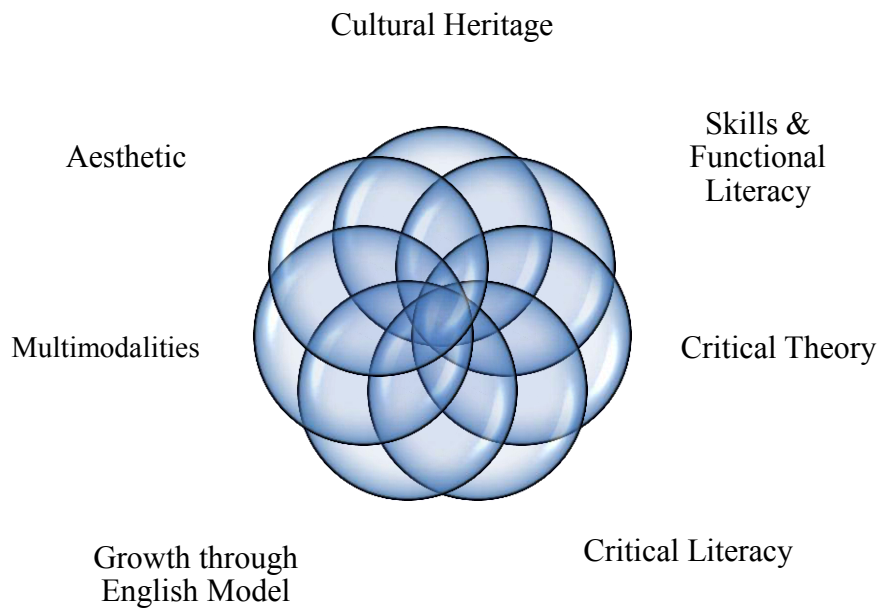


Figure 7. Reconceptualising subject English.

Reading digitally. Reconceptualising subject English by incorporating multimodal texts opens up notions of discourse beyond the printed text and in so doing challenges notions of reading texts. Discourses around reading and CRP in English and Literature courses in Australia suggest that CRP is still evolving due to the impact of technologies and how texts are read. Beavis (2008) and Misson and Morgan (2006) suggest that a different way of thinking about literary texts is needed which connects out-of-school literacies with in school experiences such as interactive websites and computer games. Beavis suggests that there needs to be closer interaction between literary understandings of *texts* and utilisation of digital texts such as computer games. Merchant (2006) suggests that since the emergence of digital texts the nature of texts has changed:

- A move from the fixed to fluid: the text is no longer contained between the covers or by the limits of the page.
 - Texts are revised, updated, added to and appended (and often archived).
 - Genres borrow freely, hybridize and mutate..
 - Texts become collaborative and multivocal, with replies, links, posted comments and borrowing.
 - Reading and writing paths are non-linear and epistemology is rhizomic.
- (Merchant, 2006, p. 94)

Kress (2002) considers that textuality in a digitalised world focuses on the maker of meaning, where meaning is “produced in the constant productive tension between the culturally shaped resources with their material and historical affordances, the demands of the social environment” (p. 21). Meaning making is based on the transformative use of multimodal forms to construct meaning, design meaning, reconfigure meaning, express meaning in asynchronous ways and mediate meaning. Reconceptualising English as multimodal necessitates producing, designing, mediating and receiving meaning/s and fittingly, so “human agency remains at the centre of the concerns of English” (Kress, 2002, p. 22). Human agency is central to this study because students and teachers continue to engage critically with texts and embrace multiple orientations of English that are emergent, interconnected and fluid.

Subject English-Shaping Pre-service and Practising Teachers

Thus far Chapter 3 has provided a context for understanding subject English and a synthesis of variant constructions of English from which the concept of CRP has emerged. These varying constructions of English impact on teachers’ professional identity and formation. As Locke (2003) suggests, a range of factors contribute to the formation of English teachers’ professional knowledge and classroom practice:

These include the critical orientation of their various degree courses, emphases in their initial teacher education, their history of professional development, the theoretical underpinnings of official curriculum and assessment documentation, the modelling of other teachers and the pedagogies embedded in text book and other resources and, last but not least, understandings related to the production, consumption and dissemination of texts developed in the wider social context. (p. 60)

Marshall (2003) and Hennessy, Hinchion, and Mannix McNamara (2010) identify a conflict between what teachers are required to teach, how they teach and the end point or goal of teaching, in particular literature and specifically poetry. The research literature indicates that teachers are positioned to be experts but are not given the full repertoire of pedagogical and instructional practices to equip teachers to deliver curriculum in ways that support higher thinking, advance the zone of proximal development (Vygotsky, 1978) and yet maintain an aesthetic and ethical inquiry mode of thinking. The overbearing emphasis on test performance and standardisation, as Marshall (2003) suggests, results in Literature as a subject “devoid of the spirit it once contained” (p. 83). Consequently, Hennessy et al. (2010) suggests that students are denied access and engagement which “significantly impact on the potential to develop

pupils' affective, subjective and epistemic sensibilities" (p. 182). The call for an aesthetic pedagogy may counter the performative and over reliance on a Teacher clarification centred pedagogy which as Hennessy et al. indicate may disengage the personal inquiry of the learner in transaction with the text. The richness of the meaning making process is sabotaged and "replaced by deep-rooted standardised approach to poetry analysis in which the transmission of dualism, the lowest level of epistemic development, appears to be well situated" (Hennessy et al., 2010, p. 182; also Dymoke, 2012; Sleeter, 2011).

Understanding the complexities teachers face, particularly when engaging with curriculum change and the impact this has on high stakes testing environments, provides a context for understanding how the CI (CRP booklet) was designed and operationalised to assist in the teaching of the WACE Literature course (Curriculum Council, 2010a) in a private girls' school as a means to facilitate a culturally responsive pedagogy to the teaching of Literature.

Conclusion

This chapter has mapped the changing orientations of subject English and how such orientations have been shaped by theoretical understandings about language and the changing role language plays in culture. These multiple orientations to English are not a playful plurality of passing historical interest. Rather the dimensions of power and possibility explored in relation to English and Literature are about constructions of citizenry in different value and power positions. Students and teachers are constructed as reading practitioners and readers of the world by the orientations of the textual practices that they experience. This chapter has examined how changing conceptualisations of English impact on English curriculum in particular:

- the ways texts are taught and read within multiple orientations to English;
- how these orientations shape perception about what constitutes English and literary studies to students at schools, colleges and universities;
- how preservice and practicing teachers are constructed by their previous experiences of English and Literature at school and university and how this shapes their practice; and
- that different teachers have different "residualities" of various orientations to English and Literature.

Shifts in orientations in English and Literature, as highlighted in this chapter, reveal instabilities in the construction, production and reception of texts. Shifting orientations have influenced the development of the WACE Literature course, which is the locus of

this research. The ways in which variant understandings of English influenced the syllabus are elaborated in Chapter 5 (The Curriculum Intervention).

In summary, Chapter 3:

- Highlights the social, historical, cultural, political, economic, technological, moral and aesthetic influences shaping multiple orientations of English and outlines how they impact the shaping of English and literary studies' curriculum and practice.
- Brings attention to the power of institutions, which regulate what is read and how it is read.
- Demonstrates how theories from linguistics, philosophy and semiotics influence the construction of meaning and how texts are read.
- Reinforces the importance reading has in terms of personal autonomy, to be able to participate in and contribute to the cultural capital within a given context.
- Provides a snapshot of where CRP within a 2013 context is positioned and invites discussion of where to go next.
- Enables the construction of a theoretical framework, which encompasses four cognate fields of knowledge, which have shaped the design and implementation of the curriculum intervention examined in Chapter 4.

Delineating the dimensions of and the influences on English as a subject discipline is a necessary step in positioning the field in relation to adolescent cognition, critical thinking, pedagogical practices and applied English and Literature curriculum practices that contribute to the conceptual framework to be developed in the following chapter.

CHAPTER 4: TOWARDS A CONCEPTUAL FRAMEWORK

Introduction: Cognate Fields of Knowledge

The previous chapter reviewed the historical development of subject English and its relationship with literature. Implications of this historical and theoretical conceptualisation of the field are carried forward to Chapter 4 to contribute to the conceptual framework for the study, and in particular the implications that they have for development of the CI implemented as the substantive content of the research project.

In the previous chapter, the review of theoretical literature related to the production of meaning from texts, particularly literary texts, highlighting competing and complementary positions, and the varying implications for teachers and students in developing informed and critical readings of texts. This body of literature was the first of five fields of knowledge germane to the research problem addressed by this study.

This chapter examines four cognate fields of knowledge, which have shaped the design and implementation of a CI to facilitate critical literacy practices and higher order thinking in a high stakes curriculum for female adolescent learners. The conceptual framework locates the study within a critical literacy paradigm where the centre of these fields, namely critical reading practices (CRP) is positioned. The first field of knowledge involves cognition, where cognitive development theories appropriate for adolescent growth and development are reviewed. The second cognate field focuses on critical thinking, characterised by Glaser (1941) as involving a critical disposition, knowledge of the methods of inquiry and application of these skills. Critical thinking is a dynamic cognitive intellectual process, which has the power to start and direct significant inquiry and reflection (Dewey, 1910). It may be observed in the interrelationship between critical thinking and pedagogical theories and practices. The third cognate field focuses on pedagogical practices which support adolescent learning; here the roles of the teacher and the learner are examined to consider choices and constraints of the teacher in planning and delivering curriculum and the opportunities for and capacities of adolescent students to respond to the learning opportunities being provided. In the fourth field, the requirements of the curriculum are evaluated to show how these impact on students' mediation with texts through discussion, reading and writing about prescribed texts and how teachers teach literary texts to meet the demands of the curriculum.

The purpose of this review is to synthesise theory and research relevant to cognition, adolescent cognitive development and pedagogical practices applicable to

critical reading practices of literary texts. The review provides understandings in the form of a conceptual framework that can then be used in the context of a particular curriculum, the pedagogical practices of teachers and the kinds of learning in which students engage. The implications of the conceptual framework extend beyond the specific curriculum to foster critical literacy and support higher order thinking and metacognition in order to enhance the possibility of more general transfer of learning. The conceptual framework developed from the reviews in this chapter provided a platform from which to construct readings of a new ideational syllabus document and to design strategies to operationalise the document.

Figure 8 highlights the interrelated connections between these fields and the complex interrelationship between teaching, learning, and thinking in order to promote critical reading practices and higher order cognition. CRP is represented in the centre of the figure—the intersection of the overlapping cognate fields.

This review does not focus directly on the functional understanding of literacy as decoding, fluency and phonetics, or literacy related to students with reading difficulties or ESL needs. However the acquisition of reading does impact, to some degree, on how students engage with critical literacy, because without the functional skills of reading, critical literacy would not transpire. The focus in this review is on the development of higher order literacy skills (including production of critical readings) in preparation for high stakes testing, not functional literacy skills. Research in the field regarding secondary school learners tends to focus more on struggling readers and failure rather than on advanced readers whose needs seem to be rather neglected. Research indicates that to advance adolescent students beyond basic reading strategies requires greater exposure and access to critical reading practices such as critical literary theory and critical pedagogy, which provides scaffolded cognitive stimulus and challenge. It is the interrelationship between these cognate fields of knowledge as outlined in the conceptual framework (see Figure 13), which has enabled the construction of the CRP Booklet as outlined in Chapter 5 of this study.

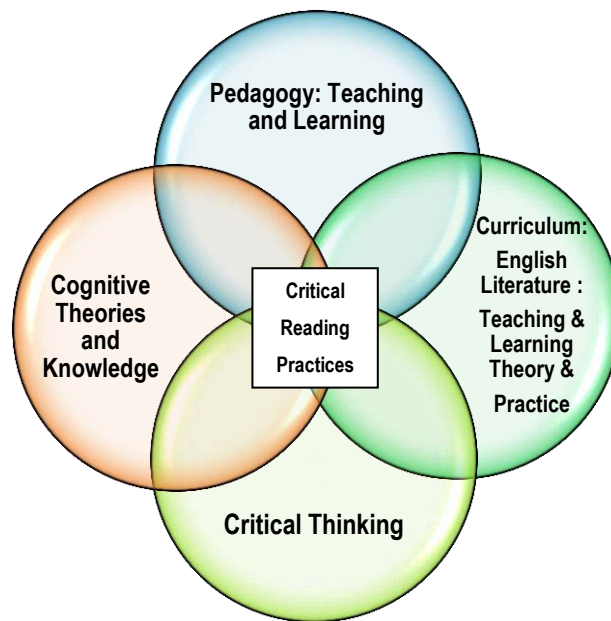


Figure 8. An outline of the cognate fields of knowledge shaping the conceptual framework.

Figure 8 reveals the complex interrelationship between these fields of knowledge and how each field overlaps and intersects across boundaries. The organisational framework outlined in Table 3 highlights the key fields of knowledge which informed the design of the conceptual framework and functions as an organisational tool to map out four key fields reviewed in the remainder of this chapter. Table 3 is divided into four parts: Part A: Cognition, Part B: Critical Thinking, Part C: Pedagogy, and Part D: Curriculum. The review of these fields will culminate in the presentation of a conceptual framework.

Part A: Cognition

In this section three areas related to cognition will be reviewed. First, cognition and knowledge will be theorised in relation to adolescent physiological and neurological development. Second, cognition is examined as a way of knowing. Next, ways of knowing are characterised as building a knowledge trajectory that supports metacognition encouraging self-reflective knowing. Theories of intelligence and knowledge building are then explored to illuminate how intelligence and cognition may be extended and challenged to promote higher order thinking and the potential to transfer knowledge across contexts. Finally, an examination of the relationship between discourse, thought and language is elaborated to examine the significance of language in the cognitive process of learning and thinking.

Table 3

Summary of the Organising Fields of Knowledge Informing the Conceptual Framework

Part A: Cognition
<p>Theorising cognition and knowledge, adolescent social and psychological development and adolescent neurological and physiological development.</p> <p>Ways of knowing: Building a Knowledge Trajectory, Metacognition, self-reflective knowing, Theories of intelligence and knowledge, Transfer of knowledge, The Relation of Discourse to Thought through Language.</p>
Part B: Critical Thinking Theory about Critical Thinking
<p>Characteristics of Critical Thinking: Affective dispositions, infusion process, philosophic approach and elements of reasoning.</p>
Part C: Theorising Pedagogy and Practice
<p>Pedagogical practices supporting higher order thinking and reading: Think and read aloud, ETR, SRE, Schema Theory, Web and Graphic Organisers and the role of Dialogical Exchange.</p> <p>The role of the teacher: instructional and curricular design, curriculum design, entering the ZPD and questions which promote critical reading practices.</p> <p>The role of the learner, communities of learning and affective behaviour in adolescence.</p>
Part D: Curriculum
<p>Reading Theories: reader response, transactional, critical literacy, multimodality and meaning as design.</p> <p>Conceptual Framework: From Theory to Practice.</p> <p>Constructing Principles of Design.</p>

Theorising cognition and knowledge. Cognition is about the process of thinking and knowing. Bahr and Prendergast (2007) use the terms *knowing* or *perceiving*. Using the definition as outlined by Krause, Bochner, and Duchesne (2003), Bahr and Prendergast outline two main aspects of cognitive theory, namely “qualitative changes in the way people develop” and “actions and operations that take place when a person receives, remembers, thinks about and uses information” (p. 112). The processes of knowing may also include awareness, perception, reasoning, and judgment and that which comes to be known, as through perception, reasoning, or intuition (Krause et al., 2003). Knowing what constitutes cognition potentially enables cognitive processes to be built into the design and delivery of the curriculum to engage learners in higher order thinking, thereby enhancing intellectual capability.

Other views conceptualise cognition as a computational information process or symbol-processing which privileges only the mind and what operates inside the mind, rather than conceptualising the mind as “an aspect of person-environment interaction” (Bredo, 1994, p. 24). An interactive approach to cognition was advocated by Dewey (1910, 1933), Bruner (1966, 1974), and Vygotsky (1978) and is aligned with the constructivist approach to learning where prior knowledge (Bransford, Brown, & Cocking, 1999) is used to facilitate and create new knowledge. The relationship between cognition and knowledge is vital to advance thinking. Research highlights the complexity and multifaceted nature of thinking: critical thinking (Paul, 1990; Paul & Elder, 2006), problem solving (Capon & Kuhn, 2004), and reflective thinking (Fisher, 2009). Thinking is not only a curriculum school domain, but stretches across culture and humankind to address life issues. This approach to thinking and how it relates to a wider global context (Bernstein, Marx, & Bender, 2004) has shaped the design and implementation of this study.

Constructivist learning approaches encourage students to engage, produce and create new knowledge (Law & Wong, 2003) and in so doing articulate a knowledge discourse involving “ideas, theories, hypotheses” (Gan & Zhu, 2007, p. 206). An inquiry-learning environment, as identified by Bereiter and Scardamalia (1996), enables learners to “embark on a knowledge building trajectory” (Gan & Zhu, 2007, p. 206). For knowledge to flourish the research indicates that it should be interactive (Brown, 2001; Seufert, 2002), and collaborative, in order to generate collective knowledge (Bereiter & Scardamalia, 1996). This also requires knowledge management (Ubon & Kimble, 2002) in a situated learning context. Gan and Zhu (2007) make the claim that these features of knowledge are apparent in virtual learning environments, but the research indicates that it is not limited to the virtual world of learning; rather it is extended across learning and cultural environments. Harnessing collective knowledge promotes sharing and operationalising the benefits of multiple intelligences (Gardner, 1983) in a class or group. Kitchener and Fischer (1990) posit that “uncertainty is a fundamental aspect of knowing” since uncertainty is a platform which opens up possibilities and further questioning, potentially leading to other approaches to thinking about a given situation or problem, where “knowledge is an outcome of a general inquiry process” (pp. 52, 55).

Adolescent social and psychological development. In order to understand how adolescents read and learn it is important that the social and psychological aspects of adolescence are examined. Adolescents experience particular changes that may impact

on their ability to comprehend, synthesise information and interact socially in a classroom. Research in the field of adolescent reading highlights the developmental aspects of adolescence and their period of transition from one stage of development to another as they try to find place and space in a changing world (Hargreaves, Earl, & Ryan, 1996). Fairbanks (2000) states the importance of exploring the social world and “the importance of students’ personal connections to their literacy activities to foster both literacy learning and understanding of the social world” (p. 37).

Adolescent neurological and physiological development. Developmental change in adolescence is influenced by changes in the brain. Research shows that the brain development of adolescents is particularly strong with the onset of puberty. Brain development research such as MRI scans (Giedd, 2004; Nagel, 2005) show changes in the adolescent brain where there is high proliferation of neuronal connections (Giedd, 2004). Researchers suggest that these neuronal connections enable greater cognitive development and the ability to think in a more abstract manner. Current research provides examples into information processing in the brain and how knowledge is stored and retrieved, for example, McInerney and McInerney (2006) have identified different types of memory: episodic, semantic and procedural. These different aspects to memory also play a role in how students retrieve information, store it and connect it to their own experiences. Other studies (Baddeley, 1992) suggest that working memory may impact on cognitive functioning. Baddeley (1992) argues that working memory is composed of multiple components. One of the components is the phonological loop. According to Baddeley, in the phonological loop acoustic or verbal information is held and rehearsed. O’Connor, Spencer, and Patton (2003) found that the component of working memory called the “phonological loop” (Baddeley, 2007; Baddeley & Hitch, 1974) appears to contribute to levels of cognitive functioning in children.

A broad review of neurological research of brain function is beyond the domain of this research project; however, it does inform this research in terms of the role that cognition plays in the learning process and in students’ ability to read, comprehend, understand, think and apply their knowledge to tasks, texts and the wider world. A focus on cognitive development enables teachers to consider what kinds of thinking transpire and the potential for extending and enriching the process in adolescence through critical reading practices. Such practices provide access to meaning making processes on a higher level of cognitive engagement.

Ways of knowing: building a knowledge trajectory. Cognition is recognised as a developmental process (Piaget, 1954, 1972, 1990) with adolescents moving from

the stage of concrete thinking to more formal operations. Advanced abstract thought processes, encompassing synthesis, generalisation and hypothesis formation permit acquisition and manipulation of knowledge to support or argue a position on an issue from literal to critical levels. The cognitive shift from the literal to the abstract is a complex process requiring declarative and procedural knowledge (Derry, 1990) to transform information into action, and deploying conditional knowledge (Almasi, 2002a, 2002b, 2003) to understand why and when to apply a particular strategy, a process that resonates with Habermas' (1972) "Three Ways of Knowing" presented in Figure 9.

Ways of Knowing	Explanation
Empirical and analytical	Way of knowing include facts and figures, conventions about spelling, signs, symbols and numbers.
Negotiation of meaning	Knowing through negotiation involving verbal and written communication. It involves an interpretative and hermeneutical knowledge).
Self-reflective knowing	Knowing from reflecting on experience, which is internalised and identified as self-reflective knowing.

Figure 9. Habermas' (1972) three ways of knowing. Adapted from Smith and Lovat (2003, pp 100-101).

According to Smith and Lovat (2003), Habermas applies each of these three forms of knowing to achieve a "praxis of action" (p. 90), enabling each participant to be an "actor in change" (Habermas, 1972, p. 198), but it is the self-reflective component which for Habermas is fundamental in establishing a critical, self-reflective mindset. This study examined how students engaged with ways of knowing in order to develop critical reading practices as a means to access literary and cultural knowledge through their own praxis of action in a Year 11 Literature classroom.

Metacognition: self-reflective knowing. Habermas' (1972) three ways of knowing were developed by Flavell (1979), who defined self-reflective knowing as a metacognitive activity involving active control over cognitive processes. Anderson and Krathwohl (2001), expanding on Flavell's (1979) framework, divided metacognitive knowledge into three types: strategic knowledge (knowing what strategies to use), knowledge about cognitive tasks (knowing about when and why to apply strategies) and self-knowledge (knowing one's strengths and weaknesses, awareness of motivational beliefs). Incorporating a rich understanding of knowledge strategies positions the

teacher in a key role as a catalyst, making explicit to students the nature and use of strategic knowledge, by working to enhance each student's understanding of their own individual strengths and weakness so that they become self-reflective and empowered learners. Studies in the field of critical literacy show that a critical pedagogy enhances critical thinking in the classroom through reflective metacognitive practices. Granville and Dison (2005) and Schneider (2008) emphasise the links between metacognitive reflection, learning and higher order thinking, which may lead to broader understandings that may be applied across other learning situations. Such studies on metacognition informed the design of the CRP Booklet and its implementation.

Theories of intelligence and knowledge. The ability to control and utilise cognitive processes is linked to intelligence as identified in the seminal work of Sternberg (1985, 1988). Sternberg's (1985) Triarchic Theory of Intelligence highlights three specific types of intelligence: componential (analytical), experiential (novelty, automation and creativity) and contextual (attaining and adapting to fit context). This construct of intelligence may shape the variety of tasks and learning opportunities for students to extend their intelligence and utilise their innate abilities. Understanding multiple forms of intelligence and how such intelligence can be supported may empower teachers to nurture students' cognitive abilities. The ability to deploy different forms of intelligence coupled with a range of cognitive processes builds upon each student's repertoire of cognitive capacities, potentially furthering their ability to think critically and to become self-reflective and autonomous learners.

Transfer of knowledge. Although reading as a meaning making process was a key focus in this study, another aspect of this research focused on learning transfer. The literature reviewed in this study highlights various understandings of learning transfer. Dufresne, Mestre, Thaden-Koch, Gerace, and Leonard (2005) outline a range of definitions of transfer as being shaped by context, as a methodology for applying acquired knowledge to a new problem or situation, as a construct, degree of repetition or as a type of procedure.

Dufresne et al. (2005) provide their definition of transfer "as a dynamic process with specific mechanisms by which formal and informal knowledge pieces, some relevant and some not, are selectively activated and applied during the task under study" (p. 157). Further, in the transfer process other sub-processes are in operation, which relate to activating a response to external stimuli to the senses, which they define as "readout" filters. Other sub-processes involve drawing inferences which may allow the learner to make predictions, deduce, and anticipate consequences of possible actions

to be taken, defined as an “expectations filter” (Dufresne et al., 2005, p. 157). For Dufresne et al., effective transfer involves the filtering processes between previous contexts with new contexts as a sense making process.

Cognitive transfer according to Broudy (1977) involves three types of knowing: replicative, applicative and interpretive. Broudy suggests that replicative and applicative knowledge are forms of lower order transfer but the interpretative is more advanced. The traditional view of transfer is one that focuses on what a learner “transfers out,” characterised by what the student does by themselves, absent of context and the factors permeating in that context. Schwartz and Nasir (2003) suggest that this view of transfer is too limited and they propose a “transfer in” approach where learning from one context is transferred in to a different context. Schwartz, Bransford, and Sears (2005) suggest that not only content-independent strategies such as knowledge organisation techniques should be considered in transfer, but the content knowledge which learners bring to new contexts is important for developing “interpreting new problems” (p. 13). Royer, Mestre, and Dufresne (2005), citing Greeno (1992), indicate that by applying a sociocultural model of transfer “mediated by factors such as interactions with the environment, peers, teachers, and other external influences that lead the individual to become attuned to the affordances of the context” (p. xviii). A sociocultural model of transfer informed by Barnett and Ceci (2002) is presented in Chapter 6 and informed this study’s approach to knowledge transfer.

Schunk (2004) charts the types of knowledge transfers as illustrated in Figure 10, building on research from Cree and Macaulay (2000) and Ormrod (2004). Similarly, Salomon and Perkins (1989) differentiate between low road transfer and high road transfer. Low road transfer is where skills, actions or behaviours become automatic and so cognitive quality is diminished, since some skills are so automatic that there is little need to reflect on one’s thinking to solve the problem or action. Low road transfer is associated with declarative knowledge. However, the point at which a higher order skill or thinking process becomes automatic and becomes a low road is an interesting one. Acquisition of a level of automaticity may free larger amounts of the mind, potentially enabling greater opportunity to engage with executive function, and once acquired it may become the basis of higher cognitive activity. High road transfer involves more abstract thinking where principles and schema may be used and applied in a particular way to access and construct meaning. High road transfer is associated with conditional forms of knowledge and is more complex.

Salomon and Perkins (1989) identify two high road transfer forms of knowledge namely Forward Reaching and Backward Reaching transfer of knowledge. These high road forms of knowledge may be evidenced in understanding of literary terms, theories and generic understandings of texts, where users make complex interconnections with concepts through reflexivity to formulate hypotheses. By synthesising ideas, students may generate a range of critical readings based on the critical reading practices offered in the CI. This cognitive process of linking interrelationships between readings and texts may extend and enrich the meaning making process because the process of linking interrelationships encourages students to draw on a wide range of reading repertoires and reading experiences. This connection between what students read and what they think about texts is primarily carried through language.

The relationship between thought and language. In order for cognitive processes to transpire, language is used as the vehicle for expression of thought. The relationship between a student being able to read information and comprehend and interpret this information at a high level of meaning informs this study (Block, Gambrell, & Pressley, 2002). To promote advanced thinking it is necessary to develop inferential understanding of texts by (a) asking questions, (b) collecting and analysing evidence, (c) making connections between prior knowledge and new information, (d) making predictions, (e) making informed decisions, and (f) drawing conclusions (Kispaal, 2008). Offering students pathways of inquiry through the design and structure of the curriculum intervention may facilitate multiple opportunities for higher order thinking with texts.

Type	Characteristics
Near	Overlap between situations, original and transfer contexts are similar.
Far	Little overlap between situations, original and transfer settings are dissimilar.
Positive	What is learned in one context enhances learning in a different setting. (+)
Negative	What is learned in one context hinders or delays learning in a different setting. (+)
Vertical	Knowledge of a previous topic is essential to acquire new knowledge. (++)
Horizontal	Knowledge of a previous topic is not essential but helpful to learn a new topic. (++)
Literal	Intact knowledge transfers to new task.
Figural	Use some aspect of general knowledge to think or learn about a problem.
Low Road	Transfer of well-established skills in almost automatic fashion.
High Road	Transfer involves abstraction so conscious formulations of connections between contexts.
High Road/Forward Reaching	Abstracting situations from a learning context to a potential transfer context.
High Road/Backward Reaching	Abstracting in the transfer context features of a previous situation where new skills and knowledge were learned.

(+) From Cree and Macaulay (2000). (++) From Ormrod (2004).

Figure 10. Types of learning transfer. Abstracted from Schunk (2004, p. 220).

Part B: Critical Thinking Theory About Critical Thinking

The key areas in Part B examine characteristics of critical thinking theory and how it may be applied in learning contexts. These characteristics associated with critical thinking are identified as affective dispositions, infusion process and a philosophic approach involving elements of reasoning.

Characteristics of critical thinking. The cognitive theories previously outlined provide an understanding of what thinking is, the relationship between thinking and cognitive development and in particular, higher cognitive functions, such as critical thinking. Glaser's (1941) three main elements of thinking suggest the need to consider the existing cognitive and intellectual development of adolescent learners in designing curriculum to scaffold higher order thinking and learning. Vygotsky's (1978) Zone of Proximal Development (ZPD) and Bloom's (1956) and Fink's (2003) taxonomies of learning highlight the structural support required to empower teachers and students to start and direct significant inquiry and reflection (Dewey, 1910).

The power to start, direct inquiry and reflection may be observed in the interrelationship between critical thinking, critical reading practices and critical literacy in the WACE Literature curriculum. This interrelationship is conceptualised as a taxonomy of criticism which was presented in Figure 1 in Chapter 1. The researcher has constructed this taxonomy to reflect movement of thinking from basic meaning making with texts to higher levels of cognition to metacognitive levels, which may enable transference to other learning contexts. A taxonomical framework maps the phases of thinking from the literal and personal to developing abstractions by working with theories of language and complex texts. The purpose of this is to extend critical thinking about texts and the construction of meaning. The particular characteristics of critical thinking involved in cognitive abstraction, elaborated by Paul (1990) and developed by Paul and Elder (2006), have influenced the design of the CI.

Elements of thought and reasoning. Paul (1990) defines critical thinking as the ability to think about one's thinking. This involves identifying the basic Elements of Thought: purpose, question, information, assumption, interpretation, concepts, implications, point of view. Those elements are assessed using Paul and Elder's (2006) universal intellectual standards (clarity, accuracy, precision, relevance, depth, breadth, and logicalness), as represented in Figure 11.

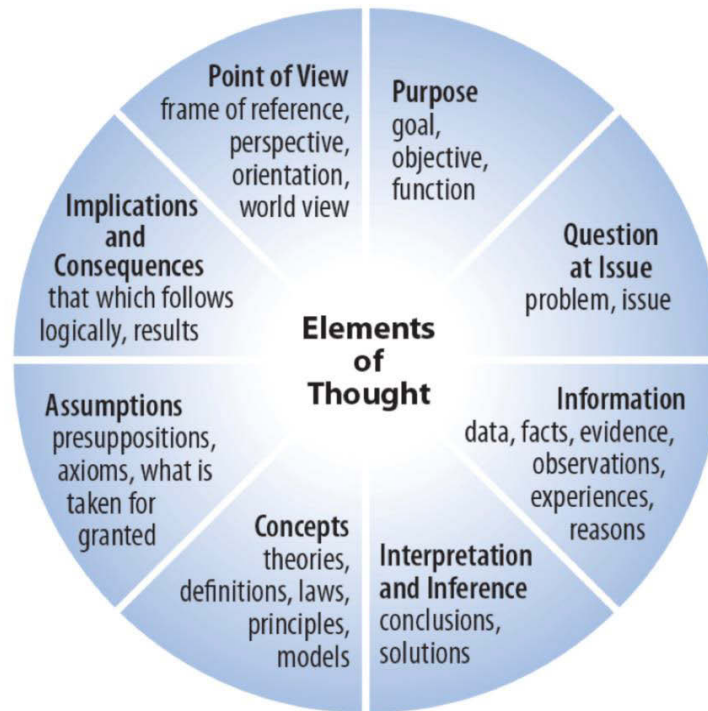


Figure 11. Elements of Thought (Paul, 1990; adapted by Paul & Elder, 2006).

Paul's (1990) Elements of Thought (adapted by Paul & Elder, 2006) represents critical thinking as an overarching construct and highlights ways to access, engage, stimulate, create and reflect upon knowledge by making explicit particular strategies that can be asked of texts, formulated into questions, which are then answered. Identifying specific thought processes enables students to access, engage and reflect upon knowledge across learning areas. Such approaches to critical thinking were combined in the design and scope of the CI, which also incorporated the infusion of critical thinking blended with literary knowledge as a means to engage with higher order thinking.

The key factors in promoting and extending critical thinking in the classroom influenced the design of the curriculum intervention and its implementation. For example, the types of questions to be asked by the teacher in the CI were informed by Bloom's (1956) taxonomy which highlights progression from basic to more advanced cognitive engagement. Applying advanced cognitive approaches to learning may enable students to extend their cognitive capacity and participation in Vygotsky's (1978) ZPD.

Strategies regarding extending critical thinking have led to numerous educational programs which support the view that teaching thinking strategies leads to improvement in cognitive development as discussed in Chapter 1. Knowing how to

build, develop and encourage critical thinking requires understanding of what kinds of thinking learners need to be engaged in and how to access it. Paul (1990) and Paul and Elder's (2006) Elements of Thought model (see Figure 11) provides a framework with which to make critical thinking tangible and offers different avenues in which to engage in a topic or concept. Knowing the forms of critical thinking may enable a critical thinking framework to play a key role in constructing knowledge in a Literature classroom and in development of cognitive and intellectual growth.

Other approaches to support critical thinking to enhance cognitive growth emerge from understanding the impact of the affective disposition on learners, teaching critical thinking through an infusion process across the curriculum and teaching critical thinking directly through philosophy programs as outlined in Table 4. The combined impact of Paul and Elder's (2006) Elements of Thought, examination of affective dispositions, infusion and philosophy lessons may be supportive of a critical thinking mindset, which can assist in the development of critical thinking for learners. Principles derived from the preceding theoretical review, were deployed in the development of the curriculum intervention to scaffold construction of knowledge as specified in the unit content of the WACE Literature syllabus, in order to develop higher order critical thinking and intellectual growth.

Affective dispositions. Critical thinking combines a set of cognitive skills as well as individual affective dispositions. Facione (1990) identifies these affective dispositions as: truth-seeking, open-mindedness, analyticity, systematicity, critical thinking confidence, inquisitiveness, and cognitive maturity, which need to be channelled appropriately, to develop and support the ability to analyse and to synthesise information and engagement in complex higher order thinking. Complementing affective dispositions of individuals, teaching strategies also include infusion and philosophical approaches to the teaching of thinking skills.

Infusion process. Another approach to enhance critical thinking is the infusion process, which integrates critical thinking skills and immerses students in the subject discipline. This infusion approach, as advocated by Swartz and Perkins (1990), Swartz and Parks (1994), and Paul and Elder (2006), suggests that critical thinking through an infusion approach may play a key role in constructing knowledge in a Literature classroom and development of cognitive and intellectual growth.

Philosophical approach. A third way of teaching critical thinking skills is through a program of philosophy for children, established by Lipman, Sharp, and Oscanyan (1980). Lipman (2003) employed a range of philosophical concepts and

procedures provided by stories as a means to “open up inquiry in order for philosophical dialogue to take place” (Splitter & Sharp, 1995, p. 99). The debate on the importance of critical thinking in the learning process is elaborated in Part C of this chapter, which focuses on how particular pedagogical theories and practices support critical thinking in the classroom to enable learners access to the ZPD (Vygotsky, 1978).

Part C: Theorising Pedagogy and Practice

Part C is divided into three sections which outline key pedagogical strategies and practices to support higher order thinking and reading strategies for student participants in this study. The first section examines pedagogical practices supporting higher order thinking and reading: Think and read aloud, Expanding Textual Repertoires (ETR), Scaffolded Reading Experiences (SRE), Schema Theory, Web and Graphic Organisers and the role of Dialogical Exchange. The second section discusses the role of the teacher regarding instructional and curricular design supporting ZPD and questions that promote critical reading practices to extend learners’ mastery of the DLRC. The third section focuses on the role of the learner and how pedagogical practices in learning communities can affect behaviour in adolescence and cognitive outcomes.

Pedagogical practices supporting higher order thinking and reading competencies. To facilitate higher order critical thinking and advance higher order reading competencies, particular pedagogical theories favour constructivist approaches, which promote active engagement of learners. The literature concerning how advanced meaning is constructed highlights a variety of approaches to facilitate this process. The primary approach in this study is a Constructivist pedagogy, which Cobb and Bowers (1999) suggest highlights the interaction between people and situations in the acquisition and refinement of skills and knowledge. Schunk (2008), drawing on a range of research studies (Greeno, 1992, 1998, 2006), suggests that cognitive processes are situated in social and cultural contexts and not only in the mind. The construction of meaning involves a variety of pedagogical practices including ETR, SRE, Schema Theory, Web and Graphic Organisers. Interactive learning approaches such as Think Aloud, Read Aloud and the role of Dialogical Exchange also enable students to construct, evaluate, debate, resist and challenge texts in terms of how they read and construct meaning about the text, their context, the writer’s context and their world. These interactive approaches to reading informed the development and implementation of the CI deployed in this study.

Think and read aloud. The process of making meaning through comprehension and interpretation is complex and involves multiple strategies. In order to read to learn, readers need to actively construct a mental model of the text and their background knowledge to the text (Graesser, Millis, & Zwan, 1997). Kucan and Beck (1997) apply a reading aloud strategy as a mode of instruction to encourage social interaction. Their research highlights the importance of teachers modelling their reading and how they comprehend texts, providing students with frameworks, which enable them to develop their textual understanding and construct meaning. By encouraging social interaction through thinking aloud methods, the researchers indicate that thinking aloud within a social context can enhance reading comprehension and possibly promote critical reading practices. This dynamic interaction amongst adolescent learners is a key focus of this study.

Lapp, Fisher, and Grant's (2008) study with high school students showed that employing a constructivist approach to learning enabled students to improve their thinking, language and reading strategies as well as being able to become more independent learners through a gradual release of responsibility plan, as outlined by Duke and Pearson (2002). The use of interactive think-aloud strategies in the classroom and the incorporation of effective instruction assisted students to engage in higher order thinking in the ZPD (Mathan & Koedinger, 2005; Schunk & Zimmerman, 1994, 2007; Vygotsky, 1978). Lapp et al. (2008) provide a framework entitled *Dimensions of Interactive Comprehension Modelling* to promote cognition. Read-aloud activities have benefitted students by modelling "pitch, tone, pace, volume, pauses, eye contact, questions and comments to produce fluent and enjoyable delivery" (Morrison & Wlodarczyk, 2009, p. 111). Trelease (2001) suggests that reading aloud is a powerful way to engage students in the reading process. Klesius and Griffith's (1996) study showed that read-aloud activities improve development of vocabulary and comprehension growth. Although most of these studies have been conducted in a primary school environment, the methods and approaches can be applied in a high school context to build on these experiences or fill the gaps that may have occurred in students' learning. Read aloud strategies have been a key factor in the delivery of the CI.

Expanding textual repertoires (ETR). Kramer-Dahl, Teo, and Chia (2007) examined ETR as a framework for Singaporean secondary teachers' understandings of specific language and literacy competencies to support cognitive development in low achieving students. Kramer-Dahl et al. outlined three principles of ETR: intellectual

quality, connected learning and explicit instruction. By focusing on one teacher and her post interventionist method through evaluating classroom discourse, the researchers documented how the teacher applied new learning strategies to enhance literate talk with secondary students. Building on the research of Kramer-Dahl et al. employing ETR, the study reported in this thesis also examined a range of learning strategies to facilitate higher order thinking. The CI deployed a range of teaching styles and cognitive understandings to engage in literate talk as a means to extend students' critical understandings of texts.

Scaffolded reading experience (SRE). Clark and Graves' (2008) research contrasted two forms of literature instruction. One form promoted student autonomy and the other less autonomy. The researchers used the SRE lesson framework (Graves & Graves, 2003) to design each type of instruction. SRE designs were taken from Fountas and Pinnell's (2001, 2012) conception of text mediation. Open text mediation provided student autonomy, whereas directed text mediation constrained students' autonomy. The results showed that when using an accessible text and given open and directed text mediation, students comprehended well. However, with more complex texts, students' comprehension and attitude towards the literature and instruction benefitted from increased mediation. Their research builds on the work of Fournier and Graves (2002) where the influence of SRE increased performance on multiple choice tests and improved student attitude. Research by Graves and Liang (2003) also demonstrated through improved Year 10 and 12 students' understanding of key elements in literary texts, compared to students who did not receive SRE instruction. These outcomes suggest that appropriate scaffolding provides pathways of access. These pathways of access are examined in this study to facilitate critical thinking and critical reading practices.

Graesser et al. (1997) suggest that in order for readers to acquire and extend their comprehension abilities, readers need to construct a mental model of the text and apply their background knowledge to the text through a constructivist approach to learning. Using teacher modelling, think alouds (Davey, 1983), concept mapping and scaffolded questions to support inferential understandings enabled more independent thinking approaches to reading texts. When strategy instruction is taught explicitly there is improved comprehension (Gaultney, 1995; Haller, Child, & Walberg, 1988) and instruction benefits students in higher grades and when exercised in small groups (Chiu, 1998). Such approaches to reading have informed this study, particularly in the construction of curriculum intervention materials and pedagogical approaches.

Schema theory. Studies by Anderson (1994), Kintsch (1998), and Meyer (1975) examined comprehension models to enrich reading comprehension strategies. This included Schema Theory, which maintains that reading is an active process, whereby readers construct new ideas and concepts based on their prior knowledge (Anderson, 1994; Anderson, Spiro, & Anderson, 1978). The schema model provides readers with an “ideational scaffold” where a schema is used to:

match the elements in the situation with the generic characterisations in the schematic knowledge structure. Another way to express this is to say that schemata contain *slots* or placeholders that can be *instantiated* (Anderson, Pichert, Goetz, Schallert, Stevens, & Trollip, 1976) with certain particular cases. (Anderson et al., 1978, p. 434)

Hamm and Pearson (2002), Barr (2001), and Calfee and Drum (1986) also support the view that teaching background knowledge about a text improved comprehension understanding. The more prior knowledge one has about a topic, idea, or concept, the easier it is to understand a text discussing that topic, idea or concept (Pearson, Hanson, & Gordon, 1979). King’s (1999) research indicates that peer interactive learning through question stimuli encouraged students to link knowledge to other contexts and their understanding of the information accelerated. Studies from Harvey and Goudvis (2007), Keene and Zimmerman (2007), Miller (2002), and Morrison and Wlodarczyk (2009) identify three types of connections with texts to enhance meaning: text-to-self, text-to-text and text-to-world connections. Miller (2002) emphasises the importance of modelling each of these types of connections for the students so that they are clear about the concepts and processes involved. Morrison and Wlodarczyk (2009) go further and state that “when students make connections, they are actively constructing meaning of the event, thus building higher levels of meaning of the event, thus building higher levels of learning” (p. 115). Strategies in the design and implementation of the CI were intended to promote interactive learning through question stimuli and to link their emerging knowledge across a range of contexts.

Use of webs and graphic organisers. Other schema highlighted by Alverman (1991) and Vacca and Vacca (2005, 2008) support the notion of discussion webs or graphic organisers enabling students to see and hear different sides of an argument, topic or concept. Comparing pair share webs in discussion groups enables students to share ideas, consider other view points and therefore extend their understanding and critical thinking (Hampton & Resnick, 2009).

Role of dialogue. To facilitate cognitive development the research indicates that the role of dialogue (Bakhtin, 1981; Voloshinov, 1986, 1987) between teacher and student and between peers is another contributor to extending the quality of discourse in a learning environment. Skidmore and Gallagher (2005) identify four research areas that shape classroom discourse. The first, dialogic instruction, is characterised by the teacher's uptake of student ideas, authentic questions and the opportunity for students to modify the topic (Nystrand, 1997). The second, dialogic inquiry, focuses on collaborative group activities in responsive learning in the zone of proximal development (Wells, 1999). The third, dialogic teaching, is collective, reciprocal, cumulative and supportive (Alexander, 2006) and finally, dialogic pedagogy allows students to express their own views, speculate and counter fictional arguments (Skidmore, 2000, 2005, 2006). The interrelationship between visual representation in graphic organisers, applying Read Aloud and Think Aloud strategies, and dialogue in the classroom builds on interactive pedagogy and reflective practice (Schön, 1983, 1987) to promote cognition. This may potentially enable critical reading practices to transpire, evolve and extend the meaning making process, which is the focus for this study.

Nystrand's (1997, 2006) studies examined teaching pedagogies where the emphasis was on dialogue between teachers and students. This enabled students to operate metacognitively, to become not only critical readers but also critical writers (Sperling & Freedman, 2001). Gee (1999) links the ideas of Vygotsky and Bakhtin to language and discourse by stating:

Vygotsky shows how people's individual minds are formed out of, and always continue to reflect, social interactions in which they engaged as they acquired their "native" language or later academic languages in school. Bakhtin stresses how anything anyone thinks or says is, in reality, composed of bits and pieces of language that have been voiced elsewhere, in other conversations or texts. (p. 114)

Gee suggests that the relationship between discourse and thought strengthens when students are engaged in social interaction. They engage in verbal exchanges by building on the bits and pieces of language from other conversations and texts. Through these conversations, students may then interpret, understand and question what they read (Anderson, 1994; Applebee, 2000; Forman & Cazden, 1994; Halliday, 2000; Harste, 1994; McCarthy, 1994; Ruddell, 1994).

Other studies (Helterbran, 2007; Murphy, Wilkinson, Soter, Hennessey, & Alexander, 2009) support the view that dialogue exchange in the classroom enhances critical reading competencies. These studies have influenced the delivery and implementation of the curriculum intervention. Consideration of the role of the teacher and how teachers structure their lessons and apply particular pedagogical practices is a key feature of the CI designed for this study.

The role of the teacher.

Instructional and curricular design. Another influence on developing critical reading and understanding is the significant role of the teacher and pedagogical practices the teacher deploys in the delivery of the curriculum intervention. Dobler (2009) investigated 18 elementary and middle school teachers' use of comprehension strategies and how they applied this knowledge to their instruction. Dobler's research highlights the meaning making process and the importance of explicit understanding of what this process involves by examining the process of reading as a transaction between reader and text (Kucer, 2001; Rosenblatt, 1938, 1978). Camp's (2008) research supports the view that teachers who are competent and informed about pedagogical strategies bring knowledge and skills to their students. Exemplary teachers bring interpersonal qualities, and a variety of teaching and learning styles to enable students to achieve. The teacher plays a significant role in the delivery of the curriculum intervention and in the promotion of higher order cognition by incorporating a range of teaching and learning styles, which offer students a range of learning opportunities.

Not only is instructional design, led by the teacher, a significant contributor to learning, but the perceived role of the teacher is significant. Earlier models of teaching, including the Transmission model outlined in Chapter 3, position the role of the teacher as an expert communicating knowledge in a monolingual style where teacher's voice dominates and the student is primarily a recorder of the knowledge imparted by the teacher. Contrastingly, Vygotsky (1978) viewed transmission teaching as "pedagogically fruitless" (p. 170). Vygotsky is a supporter of quality learning through thought; this indicates that quality learning is about internalisation. Matusov (1998) states that:

The internalisation model of cultural development, emphasising transformation of social functions into individual skills, leads to a chain of mutually related dualisms between the oppositional abstractions such as the social and the individual, the external and the internal, and the environment and the organism. (p. 326)

This aspect of internalisation has informed the design and delivery of the CI, since questions in the CI invited student participants and teachers to express ideas and internalise their thoughts by making connections to their own social contexts.

To facilitate cognitive opportunities for students, Constructivist approaches to pedagogy indicate that the teacher leads students to where possibility thinking can occur, entering Vygotsky's (1978) ZPD. Vygotsky suggests that the development to higher states of learning is not automatic and needs to be supported by a mentor or teacher. The ZPD is "the distance between the actual development level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or collaboration of more capable peers" (Vygotsky, 1978, p. 86).

The ZPD described by Cottrell (2001) is presented as the potential for a next stage of learning that can only be achieved with support. As Cottrell suggests, the pedagogic research tool of reflection becomes a means of mediating the combined development of higher order thinking and a specialist language. In this study, the development of higher cognitive thinking through engagement with more abstract concepts such as literary theory potentially offers students the opportunity to discuss and apply literary theory to texts enabling them to develop critical reading practices.

Curriculum design: questions promoting critical reading practices. To promote reading as a meaning making process in order to comprehend and promote critical reading practices (Ritchhart, Palmer, Church, & Tishman, 2006; Walsh & Sattes, 2005), teachers need to consider what types of questions they ask. The role of the teacher and the questions they pose are imperative to facilitate higher order thinking. Dechant's (1991) research outlines a taxonomy which indicates levels of questions starting with the literal, organisational, inferential, evaluative, aesthetic and appreciative to the integrative. Stepping the questions in this way may enhance critical engagement for students in the ZPD.

To support student learning, this study has incorporated specially designed curriculum intervention materials which build on developing stepped questions to direct and support student thinking and metacognitive functions. By incorporating other taxonomy structures, it may be possible to map out the kinds of questions and activities that may assist in the development of critical thinking through Literature. For example Bloom's Taxonomy (Anderson & Krathwohl, 2001) is a guide for selecting the skill level as a means to extend student thinking. The affective domain (Krathwohl, Bloom,

& Masia, 1973) includes the manner in which emotions such as feelings, values, appreciation, enthusiasms, motivations, and attitudes impact on cognitive processing.

The role of the learner. Different approaches to teaching and learning posit different roles for the learner. Constructivist approaches to learning place students at the centre of their own learning as active agents in the construction of knowledge through building a “community of practice” (Wenger, 1998, p. 45). Rogoff’s (1990) study suggest that guided participation builds a community of inquiry. Lave and Wenger (1991) and Gutiérrez and Rogoff (2003) highlight the importance of students’ cultural experiences and the sense of identity that they bring to the learning environment, arguing that developing a sense of identity in the learning process encourages richer cognitive engagement, making learning more connected and relevant. By linking the internal world of the student to the external world, guided by the teacher as facilitator, the teacher moves from being the sole expert offering one finite view of the world (the right and only answer) to creating a community of inquiry. To support a classroom environment of inquiry, the teacher becomes a guide. Rogoff’s (1990) guided participation approach focuses on effective teaching strategies to build a community of inquiry in the classroom, to facilitate greater cognitive opportunities for students.

To foster a community of learning and promote critical reading practices various approaches to reading may be deployed. Parsons’ (2009) empirical research on children’s engagement with their reading suggested that applying a transactional theory which emphasised reading the text for pleasure, with the focus on feelings, sensations and images from the text, encouraged student engagement. In addressing the adverse effects of isolation experienced by lone readers, Parsons highlighted the importance of multivocality and sought collective groups of readers to support and encourage positive behaviours. Parsons identified that a community of learning is characterised by transaction rather than transmission, when student participants were epistemologically empowered through their roles as co-researchers. The design and deployment of the CI embraced this transactional approach to reading text within a community of inquiry as posited by Parson.

Developing a community of inquiry through critical pedagogy encourages critical thinking and creativity. The report by the National Advisory Committee on Creative and Cultural Education (NACCCE, 1999) suggested the need “to encourage young people to believe in their creative potential, to engage their sense of possibility and to give them the confidence to try” (p. 90). It recognised the need to encourage attributes such as risk taking, independent judgement, commitment, resilience, intrinsic

motivation and curiosity, noting that in order to teach for creativity, teachers must identify children's creative strengths and foster their creative potential. Jeffery and Craft (2004, 2006) suggest that enhancing children's creative thinking or behaviour involves adopting an inclusive approach to pedagogy, inherent in which is passing control back to the learner. Thus, teachers and learners enter a co-participative process around activities and explorations, posing questions, identifying problems and issues together and debating and discussing their thinking. Jeffrey (2005) argues that a learner inclusive pedagogy supports a child's imaginative engagement with problems and their possibility thinking plays a central role. Inclusive pedagogy to stimulate imaginative engagement with texts and the learning experience underpinned the design and implementation of the CI.

Affective behaviour in adolescent learning. In order to facilitate a productive Constructivist learning environment, it is important to consider the affective domain of learning. Studies from Bohn-Gettler and Rapp (2008, 2011) and Komeda and Kusumi (2006) indicate how mood can impact on reading comprehension activity. The study revealed that emotional factors regarding the processes and products of text comprehension can influence readers' processing of a text, comprehension and text memory. The way a reader responds to a text is also shaped by their prior knowledge (Best, Floyd, & McNamara, 2008; Rapp, 2008). This in turn may affect their mood and attitude regarding a text, since positive emotions are associated with an increase in learning achievement (Pekrun, Frenzel, Goetz, & Perry, 2007).

Other studies reveal that a reader's goal and purpose for reading impacts on the affective domain of learning (Linderholm & van den Broek, 2002) and students' capacity for text retention. Student motivation for reading (Guthrie & Humenick, 2004) may be influenced by the text that the student is reading, its relevance to the student and how compatible it is with the student's reading goals (McCrudden & Schraw, 2007). Guthrie and Humenick (2004) suggest that when readers are connected with the text, they are more likely to persist with the text, and this then leads to a sense of self-efficacy. Bokhorst-Heng and Pereira (2008) build on McKenna's (1994) model of adolescent dispositions towards reading where:

an individual's attitude towards reading develops over time as the result of three primary and inter-related factors: (a) normative beliefs—subjective norms based on the expectations of others (parents, teachers, peers); (b) beliefs about the outcomes of reading; and (c) specific reading experiences, having to do with the

physical and time constraints and competing options. (cited in Bokhorst and Pereira, 2008, p. 286)

Empirical research indicates that the affective domain of learning is relevant in the design and implementation of a CI, which seeks to engage adolescent readers in cognitively and affectively productive ways.

Part D: Curriculum

Building on empirical research to promote cognition, Part D examines a range of applied reading theories to enhance and extend students' understanding of how texts may be read. Exposing students to a cognitively advanced discourse assists with their metalanguage development through DLRC.

In Chapter 3, reference was made to the social, cultural, theoretical and critical functions of language and how different views of language shaped various approaches to the teaching and content of the English curriculum. Language as shaped through a critical literacy orientation, outlined in Chapter 3, was presented as a vehicle for constructing meaning and providing access to power, identity and to challenge the hegemony outlined by Malinowski (1935), Halliday (1978), and Bourdieu (1991). In this chapter, particular approaches to reading informed by earlier theories of language have been drawn upon to engage students with ways of reading texts, congruent with the required WACE curriculum requirements outlined in Chapters 5 and 7 of this study.

Applied reading theories. A range of reading theories and approaches to reading texts informed this study to engage students' interest, open up pathways of access to texts but also to provide a language of analysis. Enabling students to speak, think, read and write, using a discourse gives them the tools to access abstract concepts and potentially develop a metalanguage to find their own voice. By developing a metalanguage, students extend their critical thinking abilities because they have to support, justify and evaluate texts, formulate an argument, synthesise ideas, contrast ideas, challenge and resist positions as outlined in Bloom's (1956) taxonomy. This study explored and experimented with a range of reading theories to extend cognitive development and provided explicit approaches to reading and analysing texts. The curriculum intervention strategies were intended to widen students' understanding of critical literacy and enable them to apply critical reading practices across a range of texts.

Learners engaged in a high stakes Literature course in Year 11 require the skills to read texts at a sophisticated level of understanding. The readings that learners construct of Literature texts are already shaped by their prior knowledge of texts.

Previous reading experiences include comprehension of extracts from a range of fiction and non-fiction texts. Learners have previously responded by answering narrow set questions based on extracts of texts where there is usually one correct answer.

How learners interpret and comprehend information is less clear. Manuel (2003) cites a range of issues regarding adolescent readers and how reading is perceived in school, particularly as a form of functional literacy. A functional literacy which focuses on “merely assessing how fast or how fluently a student can read is a highly inaccurate measure of how well that student has understood the *what* and *why* of a text” (p. 42).

The relationship between the reading process of semantic and syntactic decoding of texts and a more critically informed understanding of how texts are constructed requires greater examination. Allen’s (2000) research indicates that although senior school students are immersed in “texts that are expository, dense and full of new, more difficult vocabulary, especially in maths, science, and social sciences...students are not taught how to read these types of texts” (p. 1). The implication for learners is that an understanding of how texts are read specifically in a school context remains disjointed. This lack of clarity about critical reading practices, which foreground the ways in which language can be manipulated to convey meaning, impacts on the kinds of prior reading knowledge Literature learners bring with them. The varied reading experiences of learners suggests that the Literature teacher needs to break down the mystique of the reading process to assist readers to shift from being passive readers to active readers. Manuel (2003) identifies three dimensions of the reading process which foreground a more active and reflective approach regarding the reading process: (1) semantic and syntactic decoding of what has been read; (2) understanding and comprehending what has been read; and (3) questioning, interrogating, critiquing and challenging what has been read and why it has been written.

The reading process for learners is stepped, supported and made explicit so that readers may implement the strategies for deep reading where they no longer remain passive decoders but become active meaning makers. The literature highlights that the process of reading is interactive (Rudell & Speaker, 1985) but also scaffolded and structured. The process of reading involves moving from the functional (characterised as being able to decode words) through three main systems that include semantic, graphophonic and syntactic knowledge. Building upon the functional aspect of literacy, Keene and Zimmerman (2007) outlined a range of reading strategies to aid comprehension and the reading process that teachers could use in their instruction.

Schmar-Dobler (2003) concluded from a review of earlier research that effective readers apply comprehension strategies. Duke and Pearson (2002) building on research from Paris, Cross, and Lipson (1984) constructed a model to guide and support comprehension instruction. Pearson, Roehler, Dole, and Duffy (1992) developed a reading strategies model to support the reading process for novice readers based on how expert readers comprehend information. Vellutino and Scanlon (2002) outline a schematic model depicting the range of cognitive processes, types of knowledge and reading skills involved in the reading process. They reveal how the content, semantic and syntactic characteristics, decodability, word identification and reading comprehension are shaped by these multiple factors.

Thus far this chapter has provided an overview of the Reading Process for the reader and the instructional role of the teacher providing support through applying a range of reading strategies to support comprehension of texts. Freebody and Luke (1990, 2003) and Luke and Freebody (1997) suggest that in order to improve comprehension strategies for learners it is necessary to focus on the roles of the reader. These roles mark a shift from functional decoding towards critical literacy.

Moving from functional decoding towards critical literacy. Readers in Freebody and Luke's (1990) model not only comprehend meaning through the various roles that they undertake, but become constructors of how they are positioned by a text in their cultural context. Freebody and Luke's model of the roles of the reader posits multiple reader functions, which support each other. For teachers, the problem of the theory/practice interface remains: how can developing readers be encouraged to immerse themselves in these roles?

Each of these reader roles provides a way of transacting with the text. According to Rosenblatt (1985) the transaction process between a reader and a text is a unique experience in that the reader is shaped by the text as much as the reader shapes the text. Rosenblatt argues the need to:

see the reading act as an event involving a particular individual and a particular text, happening at a particular time, under particular circumstances in a particular social and cultural setting and as part of the ongoing life of the individual and the group. (p. 100)

The reading that is constructed from the reader's transaction with the text is one that draws upon the reader's prior reading experience, is culturally situated and evolves over time since readings are impacted by the continuing experience of the reader. Bleich (1986) posits that the reading process is intersubjective and involves a community of

shared readers and their shared experiences. Valuing the personal and the collective community of readers provides multiple reading positions and challenges the notion of a single fixed reading position. This thinking aligns with interactive construction of knowledge building and meaning making as outlined in the Activity theory framework examined in Chapter 2. Rosenblatt (1985) empowers readers by valuing their relationship with the text and the meanings they construct. These meanings are shaped by the efferent and aesthetic stance and whether the stance readers bring to the text carries away specific information or focuses on the emotional, artistic memories evoked and the way images capture the imagination. The efferent and the aesthetic stance are two ends of the continuum. The reader may be positioned at any point along the continuum. The reader has the freedom to move along the reading continuum selecting and transacting with information for a particular purpose or multiple purposes from various stances. In a Year 11 Literature classroom, Rosenblatt's approach to reading opens up possibilities for readers, and provides a different kind of security, valuing the validity the meanings that students construct, as they position and transact with texts at different points along the reading continuum.

Transaction between texts and readers in high stakes Literature classes requires a pathway between the efferent and the aesthetic through integrating reading strategies with literary theory. It was hypothesised that a CI could bridge the gap between reading strategies with literary theory in a Literature course whilst valuing the reader's lived (Rosenblatt, 1978) experiences. The CI provided opportunities for learners to extend their critical understandings of texts through developing a literary literacy in terms of how language operated in texts, but also focused on the reader's experiences and emotions. The naming and application of the language of a literary discourse provided the cultural and social semiotic tools to engage with theoretical reading practices. The importance of teaching explicitly literary discourse through advanced reading strategies and critical thinking were key principles in the design of the CI since many learners had not been exposed previously to such discourse and conceptual knowledge. Eckert's (2008) research suggests that there is very little "evidence-based practice specifically designed to scaffold student progress from one level to the next" in reading; consequently, the "cognitive leap from reading to interpretation" requires further analysis (p. 11).

According to Fish (2001), reading is an interpretive process involving "a set of interpretive strategies, which when they are put into execution become the large act of reading...interpretive strategies are not put into execution after reading...they are the

shape of reading” (p. 2085). To shape reading in a more cognitively advanced way research suggests that reference is made to literary theories. Eckert (2008) posits that:

making diverse theories of literary interpretation explicit in the practice of teaching literature at all educational levels not only builds on students’ prior knowledge of textual situations, but also encourages them to expand their repertoire of reading strategies to comprehend increasingly complex and diverse material in a variety of media. (p. 112)

Eckert views the use of literary theory as a way of reading texts, building on reading theories from Goodman (1967) and Iser (1978), as ways of reading texts which link back to the learner’s early reading lessons. The process of reading indicates that it is the continuous building and synthesising of the reading experience that offers learners a way forward to find their own voice and meaning with the text shaped by their cultural and ideological contexts.

The research previously outlined, indicates that the reading process embodies and embraces the functional, semantic, syntactic, graphophonic, interpretive, efferent, aesthetic and multimodal approaches. However, as Eckert (2008) suggests, a reading process also involves reading theories where power constructs are revealed. Applying critical reading practices signals a reading process, which can enable readers to transact with texts as a cultural and social activity, which questions what has been read and considers how the readings produced are shaped ideologically. Such questioning may therefore lead to a theory of action towards liberation and justice (Freire, 1972; Gee, 1999).

A close analysis of the reading processes in Year 11 Literature classes provided a portal into the “cognitive leap from reading to interpretation” (Eckert, 2008, p. 111) and provided insight into how student participants developed their knowledge of the reading process by incorporating a range of reading strategies and critical reading practices to transact with texts as a cultural, social and experiential activity to make meaning.

The literature highlights that the relationship between text, reader and context has undergone extensive change in the last 20 years. The very nature of language and its importance in the dynamic of social, historical, cultural and political interaction, particularly in the way language operates, impacts on access to power. This focus on social discourse shaping a theoretical critical literacy orientation has been examined in the research work of Gee (1992), Lankshear (1997), Janks (2000, 2002), Bourdieu (1991), Halliday (1978), Kress (2002), and Medina (2005) discussed in Chapter 3 of

this study. Pedagogical practices, which focus on applied reading understandings through a critical literacy orientation, may engage learners in the meaning making process as posited by Morgan (1994). Morgan advocated a paradigm shift in English teaching seeking to apply theories of “reading and textual constructedness” (p. 168). This was developed in Smagorinsky’s (2001) research, which explores the relationship between reader and text in an applied context. Smagorinsky suggests that “reading extends beyond the cover; reader and text conjoin in an experimental space enabling cultural mediation to transpire” (p. 140).

Reading is also based on intertextuality, as described by Ricoeur (1983), where different and variant readings of texts can vary at different points in readers’ life histories. The notion of intertextuality was a key syllabus concept and focus in this study, requiring readers to make connections between texts, genres and context to create meanings and understandings. Smagorinsky (2001) highlights the significance of intertextuality, juxtapositioning of and connections with evocations in the construction of meaning. Response to the question “If meaning is constructed, what is it made from?” Smagorinsky emphasised the transactional zone and the kinds of processes and practices that readers engage in as they:

employ the associations they make with text with their broader life narrative, generating new texts that in turn make the narrative more comprehensible in terms of culture and ideological drama that composes their life story and locates that story in a broader social community’s political life. (p. 163)

This study builds on Smagorinsky’s (2007, 2011) research where students create their meanings by articulating their views and positions about texts informed by various literary theories about understandings of language but also locating, connecting and transacting texts with students’ own cultural contexts as a means to construct and participate in the meaning making process.

Multimodality. Building on the notion of reading as constructed meanings in a transactional process, Kress et al. (2005) reposition the role of language, text and reader as multimodal:

where attention is to all culturally shaped resources that are available for meaning making: image, for instance, or gesture, or the layout- whether of the wall display, or the furniture of the classrooms- and of course writing and speech as talk. *Mode* is the name we give to these culturally shaped resources for making meaning. *Multi* refers to the fact that modes never occur by themselves, but always with others in ensembles. (p. 2)

This multimodal approach to construction of meaning informs this study where the culturally shaped resources in the classroom offer multiple meanings through ensembles between teacher and student, student to student, texts, timetables, social environment, political environment, the syllabus and pedagogical practices. A multimodal approach offers learners a “sense of what language is, and what it is not” (Kress et al., 2005, p. 2) and enriches how meaning is constructed in a wider and more diverse way. In common with Kress et al., Cope and Kalantzis (2000) discuss the role of the reader:

readers, after all, have never been mere receivers of texts for they choose what they read; they read as much of a text which interests them; and they read into texts what they will. The meaning in literature is as much in its reception as in its production. (p. 228)

A multimodal approach also suggests that the meaning making process enables the ability to “shift our meaning-making emphasis, through processes of transduction or transcoding” (Cope & Kalantzis, 2000, p. 211).

Meaning as design. The reading process, in terms of constructing meaning as demonstrated in the literature review, is about transformation, redesigning, transcoding in various forms in creative ways. It is not just about finding the right answer, but about constructing various answers and approaches to meaning making. “The Multiliteracies Project” based on the New London Group (1996) sees texts as culturally situated designed artifacts which carry a range of meaning making resources, genres, discourses shaped by the available cultural and linguistic meaning making resources. From these semiotic and cultural resources the meaning making process involves “representation and recontextualisation” (Cope & Kalantzis, 2000, p. 22), not imitation but designing and redesigning with the semiotic and cultural meaning making resources to transform knowledge through new constructions (Cope & Kalantzis, 2000). This focus on the construction of meaning and the stages involved in the meaning making process is outlined in Figure 12.

Types of Design	Definition
Available Designs	Includes meaning making resources: language, patterns, conventions and cultural context.
Designing	The process of shaping emergent meaning through language involves representation and recontextualisation leading to transformation by design.
The Redesigned	The outcome of the design, something the meaning-maker has designed for themselves, is then transformed or recreated to make new meanings. Language is not simply the reproduction of regularised patterns and conventions but draws upon intertextuality, hybridity to shape cultural change.

Figure 12. Designs of meaning. Adapted from The New London Group (1996), cited in Cope and Kalantzis (2000, pp. 19-29).

There are three aspects to Meaning as Design as outlined in Figure 12: the Available designs, the Redesigning and the Redesigned. This understanding of reading as meaning making and as part of an interrelated design process highlights the complexity of the meaning making process, but also emphasises the rich variety of how meaning is conceptualised in a contemporary orientation of English and Literature. Bringing together such understandings about reading and the complexities involved in reading texts in a critical way highlights the importance of being critically literate to survive in an information technology age where ways of reading take on another level of design, form and transformation; where meanings are multiple and unstable, shaped by positioning and mediation within and across cultures.

In Chapter 3, reference was made to the impact of technology and the internet that has brought cultural change where “new multimedia environments necessitate a diversity of multisemiotic and multimodal interaction, involving interfacing with words and print material and often with images, graphics, and audio and video material” (Kellner, 2002, p. 163). The rise of computers and the world wide web has extended notions of reading and applying critical reading practices to embrace the notion of multiple literacies to “access, interpret, criticise, and participate in the new emergent new forms of culture and society” (Kellner, 2002, p. 163). As the notion of reading becomes much more complex and the reading of texts changes to wider synthesis across multiple genres and multiple forms, the ability to be able to read more critically is all the more necessary. As Kellner states, “individuals should be provided with opportunities to acquire the capacities to understand, critique, and transform the social and cultural conditions in which they live; to be creative and transformative subjects and not just objects of domination and manipulation” (p. 164).

Chapters 3 and 4 in this study have examined theoretical and applied reading approaches to contextualise subject English and how these varying orientations shape English and inform the WACE Literature course. This course focuses on how meaning is constructed through examination of the role of language, the use of genre and conventions, an understanding that reading is intertextual involving the interrelationship between reader, writer, text and context. Contemporary understandings of language involve the reader as producer, mediator and receiver of texts and through the reading process the text and the reader may offer alternative discourses. Reading may involve an aesthetic relationship between text and reader, provide an ethical understanding of the world and enable the growth of the individual to find, explore and challenge their place in the world.

Conceptual Framework

Complex theoretical understandings of cognition, critical thinking, pedagogy, critical literacy and theory and curriculum, gained from this review of the literature, provide a conceptual framework informing the practice of classroom teachers. This review has made explicit the kinds of knowledge which Literature teachers and Literature students need to engage with texts and to develop understandings of conventions, decoding signs, (technical knowing), negotiating knowledge through communication as a social practice and then internalising this as self-reflective knowledge (critical knowing) to build metacognitive ability. These cognate fields of knowledge intersect as represented in Figure 13. The conceptual centre of the study, critical reading practices, is located at the intersection of the theory and practice of teaching and learning of English Literature, general theories of teaching and learning (pedagogical theory) and theory and practice of critical thinking and cognition.

The cognate fields of knowledge that informed the conceptual framework of this study (represented by Figure 13) related to a variety of social, political, cultural and historical contexts. The conceptual framework identified these four cognate fields and located the focus of the study within a critical literacy paradigm where the centre of these fields, namely CRP is positioned. The first of these fields involves cognition, where cognitive development theories and practice appropriate for adolescent growth and development is applied to build upon and enhance adolescent cognition, which in turn encourages adolescent students to develop critical thinking. The second cognate field examines what critical thinking is and the multiple forms it takes in order to extend cognition and higher order thinking.

The third cognate field focuses on pedagogical theories and practices which support adolescent learning; here the role of the learner and the teacher are examined in terms of how the teacher delivers the Literature curriculum to the students and how students respond to the pedagogical practices being delivered. In the fourth field, the requirements of the curriculum are evaluated in order to observe how particular orientations in subject English have shaped the Literature curriculum and impacted on how students are taught and how they engage with texts. Collectively, these cognate fields overlay at the intersections of the fields of inquiry revealing complex interrelationships, enabling emergent cross fertilisation between these cognate fields of knowledge which have shaped the design and deployment of a CI, specifically a CRP Booklet.

These cognate fields are conceptualised as a taxonomy of criticism constructed by the researcher to reflect possible hierarchal movement of thinking from basic meaning making with texts to higher levels of cognition to metacognitive levels which may enable transference to other learning contexts (See Figure 1, Chapter 1). Tracing cognitive progression from Level 1 in the taxonomy of criticism to Level 4, it is possible to see the hierarchical progression between functional, literal reading, critical reading practices, critical literacy and multiliteracy practices and cognitive progression.

Constructing Principles of Design

This extensive examination of theory has been an essential precursor to the development of a CI designed to improve the teaching practice and learning outcomes for students of Literature. Understandings gained from these theoretical perspectives have shaped the instructional design and the development of resources to enhance students' learning experiences. These cognate fields of knowledge have informed the construction of a theorised diagram of the principles for the design and implementation of the CI as deduced from the literature reviewed in Chapters 3 and 4 of this study. Chapter 5 of this study elaborates on the principles of the curriculum design and implementation of the CI in a school context by applying these principles in relation to the requirements of the WACE Literature course.

Stenhouse's (1975) Principles of Design were used to study and evaluate the progress of students with the delivery and implementation of the WACE Literature course (Curriculum Council, 2010a) based around the requirements of the WACE Literature syllabus (Curriculum Council, 2010a) and the professional development of teachers associated with the curriculum change.

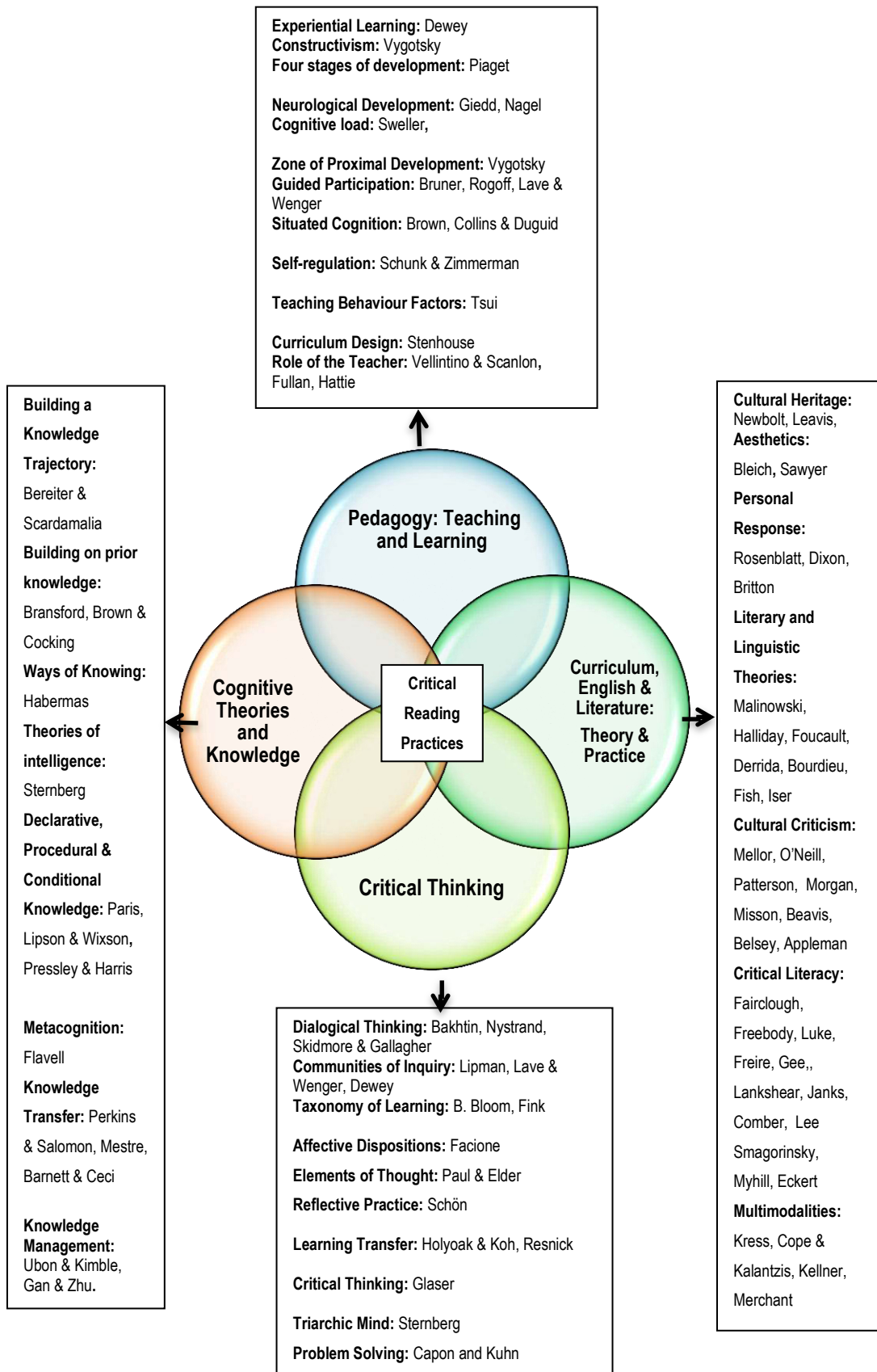


Figure 13. Cognate fields of knowledge informing the conceptual framework (Tuchaai, O’Neill, & Sharplin, 2012).

Conclusion

The conceptual framework synergises the interconnectedness of the reading process involving multimodal interaction between text, context, writer, producer, reader, receiver, teacher and learner, language, discourse, literary theory, power and culture. These fields of knowledge highlight the importance of giving adolescents an active voice by providing opportunities to speak, interface between the personal, the social, cultural and theoretical in the reading process, and provide opportunities for the hearing and telling of their own literary journeys in a Literature classroom. The next chapter applies these intersecting fields of knowledge to an analysis of the Year 11 WACE Literature course mandated by the Curriculum Council and the development of a cognate CI (CRP Booklet) based on the principles of design educed from this conceptual framework.

CHAPTER 5: THE CURRICULUM INTERVENTION

Introduction

The impetus for the curriculum intervention and the research presented in this thesis arose in the context of a systemic review and restructure of senior secondary school provision in WA. *Our Youth, Our Future: Post Compulsory Education Review* (Curriculum Council, 2002) was a response to meet the needs of post-secondary school students' pathways. The aim of the review was to:

construct a postcompulsory education system that: contributes to increasing retention rates to year 12; maximises educational opportunities for students in low socio-economic metropolitan, rural and remote areas; and improves educational outcomes for all students, particularly those who currently have low participation rates in years 11 and 12. (Curriculum Council, 2002, p. 2)

From this review, the impetus for the WACE emerged. Based on seven key principles stated in the Curriculum Framework (Curriculum Council, 1998), the Curriculum Council endorsed development of new courses of study (WACE), which linked to these principles. The emphasis was on explicit information about coordinated pathways across a range of education sectors in WA addressing students' needs and coordinating pathways for post-secondary school students.

The principles outlined in Table 4 were to guide schools in whole-school planning and curriculum development. The first principle established understanding of the curriculum not as a syllabus document but as a broader encompassing concept including: "the learning environment, teaching methods, the resources provided for learning, the systems of assessment, the school ethos and the ways in which students and staff behave towards one another. All of these provide experiences from which students learn" (Curriculum Council, 2002, p. 16). Principle two made explicit the impact of core shared values in and through the curriculum by referencing social and civic responsibility, self-acceptance of self and others, a commitment to the pursuit of knowledge and achievement of potential, concern for self and others and environmental responsibility. Principle three focused on inclusivity for all students irrespective of their educational settings and equitable opportunity for all by "recognising and accommodating the different starting points, learning rates and previous experiences of individual students or groups of students" (Curriculum Council, 2002, p. 17). Principle four highlighted the importance of education adapting to the needs of the 21st century and encouraging effective use of technologies. Principle five addressed integration,

breadth and balance of the curriculum. Specialist knowledge needs to be balanced with various fields of knowledge and endeavour. Principle six focused on the development approach to learning where students learn at different rates and in different ways. The Curriculum Framework provided transparency regarding assessment and reporting procedures. The seventh and final principal addressed the collective responsibility of education in a collaborative way including students, teachers, parents, tertiary educators and the community.

Table 4

Abstracted Principles of the Curriculum Framework

Principles of the Curriculum Framework	Explanation
An encompassing view of curriculum	Curriculum is much more than a syllabus. A syllabus normally outlines the content to be taught. Curriculum on the other hand is dynamic and includes all the learning experiences provided for the student.
An explicit knowledge of core values	A commitment to the pursuit of knowledge and achievement of potential, self-acceptance and respect of self, respect and concern for others and their rights, social and civic responsibility, environmental responsibility.
Inclusivity	Inclusivity means providing all groups of students, irrespective of educational setting, with access to a wide and empowering range of knowledge, skills and values.
Flexibility	The curriculum must be adaptable to the particular needs of different schools and communities. It must also be responsive to social and technological change and meet students' needs arising from that change process.
Integration, breath and balance	Effective education enables students to make connections between ideas, people and things, and to relate local, national and global events and phenomena.
A developmental approach	Students develop and learn at different rates and in different ways, constructing new knowledge and understandings in ways which link their learning to their previous experiences.
Collaboration and partnerships	Education is a shared responsibility for students, teachers, parents, tertiary educators and community.

Note. Source: Curriculum Council, 1998, pp. 16-17.

The principles of the review also sought greater sequential development and continuity between all years of school from K to Year 12, as highlighted in the Curriculum Framework published and mandated in WA in 1998.

To provide more inclusive opportunities for post-secondary school students the Curriculum Council combined the former three separate study pathways for post compulsory secondary students: university-bound students (TEE), Technical and

Further Education (TAFE), and students who did not plan to pursue any tertiary education in Vocational Education and Training (VET) into one framework. This framework would give students who met the required standard the opportunity to study courses which may have been previously prohibitive because of the different assessment courses and requirements. The WACE courses offered by the Curriculum Council offered traditional courses such as Literature and Physics but widened the scope of courses to include vocation-orientated courses (e.g., Automotive, Construction, and Workplace Learning). Table 5 displays WACE curriculum pathways and course stages at Year 11 and Year 12, depending on the abilities of the students and their career destinations.

Table 5

WACE Curriculum Pathways

General pathway description	Year 11	Year 12
Typical university orientated pathway	Stage 2	Stage 3
Typical pathway to further training, university or employment	Stage 1 or Stage 2	Stage 2
Typical pathway to further training and/or employment	P Stage or 1	P Stage or Stage 1

Note. Adapted from WACE Manual (Curriculum Council, 2010b, p. 2).

This inclusive approach aligned the Literature course of study with the Curriculum Framework's overarching outcomes regarding inclusivity and intellectual challenge. However, as with English, a student wishing to study a particular unit needed to demonstrate competency based on Year 10 English results, NAPLAN results, written coursework, in class common test assignments and oral presentations.

The Literature syllabus first implemented for study in 2008 was examined for the first time in 2010. The focus of this study was primarily on Stage 2AB Literature units taught in 2010 as outlined in the WACE Literature course requirements and provided the context for the curriculum intervention. Typically students participating in this research studied 2AB Literature in Year 11 and then progressed to 3AB Literature in Year 12. For the senior secondary curriculum a four stage structure was developed for all subjects. The unit structure outlined in Table 6 describes the cognitive difficulty at each stage.

Table 6

WACE Manual, Unit Structure

<p>Preliminary (P) Stage units</p>	<p>P Stage units provide opportunities for practical and supported learning to develop the skills required to be successful upon leaving school or in the transition to Stage 1 units. Post-school pathways may include entry level training and the workplace.</p>
<p>Stage 1 units</p>	<p>Stage 1 units provide bridging support and a practical and applied focus to develop skills required for students to be successful upon leaving school or in the transition to Stage 2 units. Post-school pathways generally include vocational education and training including apprenticeships, traineeships or the workplace.</p>
<p>Stage 2 units</p>	<p>Stage 2 units provide opportunities for applied learning with more focus on academic learning for transition to Stage 3 or post-school options including vocational education and training, apprenticeships and traineeships, university and the workplace.</p>
<p>Stage 3 units</p>	<p>Stage 3 units provide opportunities to extend knowledge and understandings in academic learning contexts. Typically, the post-school pathway is further study at university with some students opting for the workplace or enrolling in vocational and education and courses.</p>

Note. Source: Curriculum Council (2010b, p. 5).

The Development of the English and Literature CoS in WA

The English Course of Study Structure

The English course of study, first introduced in 2006, comprised of four stages as outlined in Table 6. In each unit the complexity of the content is based on the students' levels of achievement attained in Year 10. The unit structure encourages progression from one stage to another, providing the required level of competency has been attained in a particular unit. The English course, though inclusive, does require that students demonstrate language competency in order to advance to the next stage. Students enter a stage according to their ability and Year 10 English results; therefore, students will enter at different stages and embark on two years of study focusing on

combined pairs of units. For example, some students study 1 CD English in Year 11 and 2 AB English in Year 12, or 2 AB English in Year 11 and 3 AB English in Year 12.

A Context for the Literature Course of Study

The Literature course is one of four English subjects at senior secondary level which are available for study under the aegis of the Curriculum Council. In the preceding Tertiary Entrance Examinations (TEE) structure Literature was seen as academically more challenging than English and therefore, the students who took this subject were seen to be more academically able. However, with the introduction of the WACE examination, all Stage 3 courses regardless of their previous status are now seen as equal. This change in the curriculum has also changed, to some extent, the types of students taking Literature at stages 2 and 3. In the Literature classes in this study not all fell into the category of high academic achievers. As a consequence, the range of ability in a Literature class was varied with the majority having passed Year 10 English with at least a Grade C. Literature classes were formed on timetable demands and not on streaming; creating a range of ability in each Literature class. Due to the mix of ability, the design and implementation of the CI had to address the needs of all abilities and address the key learning outcomes as prescribed in the Reading and Producing outcomes of the Literature WACE course.

English course of study compared to the Literature course. Two new courses of study replaced the previous English and English Literature courses. The central learning outcomes, which underpinned the English course of study, were clustered under: Speaking and Listening, Reading, Writing and Viewing. The English course of study involved a range of text types, including expository texts as well as literary texts. The main difference between the Literature course and the English course was that the Viewing outcome was assessed only in the English course. Consequently the English course included a range of non-print viewing texts for study and examination.

The Literature course of study. The Literature course of study replaced the previous subjects TEE English Literature D005 and TEE English Literature E005 examined by the Secondary Education Authority of Western Australia (SEA). The new Literature course continued to maintain a separate identity from subject English since its focus was primarily centred on print texts and only literary texts were included in the Literature course of study syllabus text list. This focus on literary texts was also apparent in the previous D005 and E005 TEE English Literature courses. The Literature course of study was first implemented for teaching in 2009 and the first external WACE examination was in 2010. The removal of the word “English” from the title of the

course, conveyed the idea that the domain of literature was no longer circumscribed to English Literature, but sought to embrace other cultural forms and representations of world literature.

Rationale and syllabus. The WACE Literature rationale establishes that there is a cultural connection between the world, the student and Literature. There is a clear interface between texts, which “presents many perspectives on life” and how these connect to the students’ worlds of their “identity, culture and society” (Curriculum Council, 2010a, p. 3). This positioning of the student in relationship with the world, the text and their own context, foregrounds a personal growth orientation. The student is positioned at the centre of learning and engagement with texts, aligning with the personal Reader Response theory outlined by Rosenblatt (1938). The Literature WACE course draws upon other orientations which shape subject Literature as previously outlined in Chapter 3 of this study. The study of Literature is presented as a form of cognitive engagement, “to stimulate intellectual curiosity and to promote creative, logical and analytical thinking” (Curriculum Council, 2010a, p. 3). The functional component of Literature is indicated in that students need to be “literate and articulate” (Curriculum Council, 2010a, p. 3) and that they express their views in a variety of modes of speaking, listening, reading and writing.

The Literature course draws upon aesthetics both in terms of “appreciation” of literary texts and “creative activity” (Curriculum Council, 2010a, p. 3) with texts and to communicate students’ responses in a variety of ways and forms. Giving expression to what is “powerfully imagined and memorably expressed” (Australian Council for the Arts, 2007, cited in Curriculum Council, 2010a, p. 3) immerses students in an aesthetic relationship to language as they attempt to find their own forms of expression and relationship to texts, the language employed and the meanings such texts evoke. The study of Literature is posited as part of the reader’s cultural heritage and identity where students study a range of texts, in particular, Australian Literature that “develops an understanding of our culture and our past” (Curriculum Council, 2010a, p. 3). The syllabus outlines that Literature is about shaping of character, in particular, through the “moral, ethical and philosophical issues debated in the culture” (Curriculum Council, 2010a, p. 3). However, what differentiates this cultural heritage approach to Literature from past iterations of English and Literature is that “readers play an active role in the construction of meaning from language” (Curriculum Council, 2010a, p. 4) which is transparent and informed through a culturally critical literacy paradigm.

Unit content. The Literature CoS is divided into three areas identified as unit content. The unit content outlines three areas for study: Language and Generic Conventions, Contextual Understandings and Producing. The unit content outlined in Table 7 charts the depth of knowledge, understandings and skills required for each unit.

Language. The unit content in the WACE Literature Syllabus foregrounds the significance of language as a primary focus of literary study. Language is presented as a “medium,” which offers “representations of the world” (Curriculum Council, 2010a, p. 18). Language is clearly seen as a cultural medium through which representations of groups/individuals are constructed through the selection of language, “writers select grammatical and stylistic elements of language” for a particular “audience, purpose and genre” (Curriculum Council, 2010a, p. 18). Language is seen to be “open to interpretation” and therefore offers “different ways of thinking and speaking (discourses)” which may offer different “representations of the world” (Curriculum Council, 2010a, p. 18). Language is examined in terms of its literary richness, for creating effects and for learning about what language is and how it operates: “Learning about language develops the ability to use words precisely and to interpret language with sensitivity to shades of meaning, understanding of contextual appropriateness and an awareness of its impact” (Curriculum Council, 2010a, p. 4).

Students need to be taught about how “language is a social practice that generates meanings” and that “it produces representations of reality” (Curriculum Council, 2010a, p. 4). Language is also presented as fluid because “the use of language determines meaning and the meaning of words is contingent on the context in which they are used,” and as a consequence, meanings of words might change over time and as a result “multiple meanings are possible at any one time” (Curriculum Council, 2010a, p. 4). Language in the Literature course is therefore seen as a form of “social practice that generates a range of meanings. It influences and is influenced by society and culture” (Curriculum Council, 2010a, p. 4).

Table 7

WACE Literature Syllabus

<p>This unit includes knowledge, understandings and skills to the degree of complexity described below:</p>
<p>Language and generic conventions</p> <p>Students demonstrate an understanding that:</p> <ul style="list-style-type: none"> • the production and reception of texts is informed by an understanding of the conventions usually associated with a genre • language is a medium used to offer representations of the world and to position readers • writers may select grammatical and stylistic elements of language to invite a particular response • the different ways in which language can be used involves choices about audience, purpose and genre • language is open to interpretation and different people may respond to it in different ways • different groups of people use different terms to represent their ideas about the world and these different ways of thinking and speaking (discourses) offer particular representations of the world
<p>Contextual understandings—the relationships between writer, reader, text and context</p> <p>Students demonstrate an understanding that:</p> <ul style="list-style-type: none"> • there are different reading strategies such as reading with an emphasis on various representations; or reading with a focus on different contexts; or reading intertextually, that is, reading that focuses on connections among texts. Different reading strategies produce different readings • readings are constructed as a result of the reading strategies that readers apply and as a result of readers relating the text to their understandings of the world. In this way, multiple readings of a text are possible • the ideas represented in a text are just one possible way of thinking about the world and may reflect a particular set of values and attitudes • by reading intertextually we can examine how a text may position readers by inviting them to draw on ways of thinking they have encountered in other texts • some literary texts reflect the system of attitudes, values, beliefs and assumptions (ideology) of powerful groups. In this way literary texts may be used to ‘naturalise’ particular ways of thinking, to serve the purposes of these powerful groups, while marginalising the views of other less powerful groups • the reading of a literary text may be influenced by the experience of reading other texts, ideas about the society and culture in which the text was produced, the writer’s context and the reader’s own set of values, attitudes and beliefs
<p>Producing texts</p> <p>Students are able to:</p> <ul style="list-style-type: none"> • develop an understanding of literary terminology and concepts • develop increasing control of the processes of textual production, reflecting upon their own work, and making independent but informed judgements about the strengths and weaknesses of their work, either individually or collaboratively • produce analytical, discursive, reflective and creative texts taking into account considerations of audience, purpose and context

Note. Adapted Unit Content Stage 2AB (Curriculum Council, 2010a, pp. 18-21).

Genre. The second focus in the unit content is on genre and how genres are “fluid and dynamic over lapping and changing over time” and that “no text replicates the characteristics of a genre exactly. Indeed, many blend or borrow from a number of genres” (Curriculum Council, 2010a, p. 4). The importance of intertextuality is foregrounded, and how this in turn, shapes readers’ understandings of texts to make and produce meanings. The syllabus makes clear connections between reading and producing texts by encouraging students to respond to texts in a variety of ways through

“the process of producing texts” (Curriculum Council, 2010a, p. 4) which encourages greater experimentation with the writing process through a range of genres, styles and forms of writing for students based on their reading of texts.

Contextual understandings. The third key focus in the syllabus document is on the “contextual understandings—the relationships between writer, reader, writer, text and context” (Curriculum Council, 2010a, p. 4). This relationship between writer, reader, text and context focuses on the meaning making process as interactive and dynamic. This focus of literary study emphasises reading as a socially situated process, open to multiple ways of reading and offering multiple meanings. Multiple meanings are constructed through intertextual connections with texts, the cultural context in which a text is produced and received, the readers’ contexts and their ideological positioning within culture. Students studying Literature in this WACE course are exposed to a culturally critical paradigm of language and literature study.

There is a greater emphasis on critical reading practices compared to the previous TEE Literature courses in WA. With this shift students need to be better equipped about what the reading process involves in terms of culture and the relationship between reader, writer, text and context and the role of language as a medium to present particular representations about the world. Specific examination of the generic understanding of texts and how genres operate and blend to convey meaning is foregrounded in the syllabus. The process of meaning making through accessing a variety of theoretical reading practices is highlighted in the syllabus, and encourages multiple ways of reading texts through the ideological, contextual, generic, aesthetic, linguistic and stylistic considerations. This shift in the Literature WACE syllabus regarding approaches to reading necessitated a revisiting of resources and the need to construct curriculum materials to support student and teacher knowledge regarding approaches to reading.

Producing. According to unit content outlines, students need to develop an understanding of literary terminology and concepts, develop increasing control of the processes of textual production, reflect upon their own work, make informed judgements about the strengths and weaknesses of their work, either individually or collaboratively, and produce analytical, discursive, reflective and creative texts taking into account considerations of audience, purpose and context. Producing is a learning outcome in the course and is discussed in detail under outcomes

WACE Literature Course Requirements

Outcomes and assessment. Students are assessed on two outcomes, Reading and Producing outlined in Table 8. Reading in the WACE Literature course focuses upon how generic understandings of texts shape how readers read texts. Reading texts involves understanding the kinds of language operating in texts, in particular, how literal and figurative meaning are constructed and operated. A focus on the relationship between language and meaning with particular reference to point of view, tone, diction, imagery and figurative language is foregrounded.

An emphasis on how readings are culturally constructed and the importance of the readers' own personal experiences and cultural understandings, beliefs and values is presented in the unit content of the syllabus elaborated in Table 7. A cultural understanding of texts highlights that texts carry ideologies and practices. Meanings may alter over time and are not stable or universal; consequently, texts and how they are read at different times offer multiple meanings. Perceptions on what literature is considered to be are also subject to change over time.

The syllabus sets out references to reading as an intertextual process where prior reading experiences and connections through linguistic elements, generic elements or subject matter are drawn upon to make meaning. The meaning making process is informed through theoretical understandings of language, readers' own repertoire of skills and wider reading drawn from critiques and professional reviews.

Table 8

Course Outcomes

The Literature course is designed to facilitate the achievement of two outcomes. Outcomes are statements of what students should understand and be able to do as a result of the syllabus content taught.

Outcome 1: Reading

Students demonstrate creative, logical and analytical thinking when making meaning from a range of literary texts. Employing different reading strategies, they demonstrate understanding of the structures of such texts, and of the relationships between writer, reader, text and context.

Outcome 2: Producing

Students communicate and account for their responses to literary texts using a variety of text forms and produce texts appropriate to purpose, context and audience.

Note. Adapted from the WACE Literature Syllabus (Curriculum Council 2010a, p. 3).

A more detailed understanding of the reading process elaborated in the WACE Literature syllabus is presented in Table 9. In this WACE Literature CoS, the reader is assigned a significant part in the construction of meaning: "Readers play an active role in the construction of meaning from language. The meanings readers make will be

influenced by their contexts: their life experience and reading experiences” (Curriculum Council, 2010a, p. 4). This process of reading as constructing meaning from language is pivotal because it values what the reader thinks and feels, shaped by their own personal experiences and ideological positioning.

To demonstrate the Producing outcome, students are required to produce varied responses to texts including analytical, discursive, and reflective responses to literary texts. Through the process of producing students examine form and variations in forms through blending conventional and unconventional approaches across three genres: drama, prose and poetry. Students are required to address context, purpose and audience. They need to engage in drafting, revising and editing their own texts. Students are encouraged to seek guidance and collaborate with others for feedback and direction. Through creative writing, students are encouraged to develop understanding of the processes and strategies in producing their own texts. In doing so they enhance their understanding of the literary and literature. A summary of the Producing outcome is presented in Table 10.

The Literature course offers readers an opportunity to examine their reading in complex ways through a range of reading practices. The reading practices identified in the syllabus are by no means definitive but indicate key pathways for students to consider when reading texts, see Table 9. Once students have completed their readings they are required to produce a range of responses as indicated in Table 10 and Table 11.

Table 9

Readings Posited in the WACE Literature Syllabus

Texts may be read by understanding the generic conventions in the text and how this shapes reader positioning.

Texts may be read through understanding the kinds of language employed and how language is used to convey literal and figurative meanings. An aesthetic approach to reading may be operationalised in such a reading. Students explore how language works in literary texts and how readers are positioned. This involves a study of the relationship between language and meaning which includes the development of point of view, tone, diction, imagery and figurative language” (WACE Literature Syllabus, Curriculum Council, 2010a, p. 18).

Texts offer particular representations of individuals, groups and ideas, and that the representations offered in a text are shaped by the cultural values and attitudes circulating within a society (WACE Literature Syllabus, Curriculum Council, 2010a)

Students identify and consider the understandings that they bring to their readings and which are present in the texts they examine. They consider how the pleasure and value of texts are not stable and universal attributes, but are generated by the process of reading within a particular context. They examine the changing notions of what is considered to be literature over time (WACE Literature Syllabus, Curriculum Council, 2010a, p. 5).

Contextual readings provide readers opportunities to engage in “the personal, social, cultural and historical spaces in which texts are produced and read” (WACE Literature Syllabus, Curriculum Council, 2010a, p. 4).

Context also includes “an understanding of ideology, which is a set of underlying assumptions about society, its structure, social practice and people’s place and function. Texts articulate the assumptions and ideas which inform social practice and hence also the representation of different groups or ideas” (WACE Literature Syllabus, Curriculum Council, 2010a, p. 4).

Texts can be read intertextually: “the way texts are interpreted is influenced, to some extent, by other texts a reader has encountered. *Intertextuality* signifies the relationship among texts whether in terms of allusion, quotation, generic affiliation, and reader-made connections between one text and one or more others” (WACE Literature Syllabus, Curriculum Council, 2010a, p. 4).

Reading also involves not only the study of the selected course texts but also wider reading from the students’ own repertoire where appropriate from “professional reviewers or critics” (WACE Literature Syllabus, Curriculum Council, 2010a, p. 6).

Note. Adapted and abstracted from WACE Literature Syllabus (Curriculum Council, 2010a, pp. 4-18).

Table 10

Producing Texts

Literature students produce analytical, discursive and reflective responses to literary texts, considering the choice of form, the adherence to, or divergence from various conventions of genre and the use of language to position readers (Curriculum Council, 2010a, p. 4).

Literature students also produce creative pieces, which draw on the processes and strategies that writers might use. In producing texts for presentation to others, students need to pay attention to context, purpose and audience (Curriculum Council, 2010a, p. 4).

Producing written, oral or multimedia texts requires attention to planning, drafting, revising and editing. It may also involve seeking out appropriate models, mentors and critical readers and often requires cooperative learning skills and collaboration with others (Curriculum Council, 2010a, p. 4).

Students are required, at times, to respond creatively, to use their experience of literature and their own experience and values to create their own literature, their own stories, poems or plays; to learn to use language and conventions of genre; and to learn to consider the effects of context on how their own literary pieces might be read (Curriculum Council, 2010a, p. 4).

These creative writing experiences will develop students' understanding of the processes and strategies involved in producing literary texts and their understanding of what we mean by 'literary' or 'literature' (Curriculum Council, 2010a, p. 6).

Note. Adapted and abstracted from WACE Literature Syllabus (Curriculum Council, 2010a, pp. 4, 6).

Assessment. The assessment structure of the WACE Literature course is illustrated in Table 11, which outlines the types of assessment tasks, and the weightings of each assessment type based on the particular unit being studied. The Literature course of study was structured into three pairs of units: Stage 1AB, Stage 2AB and Stage 3AB. Each stage reflected different levels of cognitive complexity. Providing a series of staged units meant that Literature was open to a wider range of students and therefore it was more inclusive, providing opportunities for students to enjoy the pleasure of reading literary texts and responding to these texts in a variety of contexts appropriate to their ability.

Table 11

WACE Literature Syllabus: Assessment Structure

School-based assessment table			
Weightings for types			Type of assessment
Stage 1	Stage 2	Stage 3	
10–30%	10–30%	10–30%	Extended written response This could include analytical, discursive and reflective responses in a number of forms, for example, long essays, research assignments, feature articles or a collection of journal entries.
30–50%	30–50%	30–50%	Short written response This could include analytical, discursive and reflective responses in a number of forms, for example, short essays, close readings, short responses to a series of questions or individual journal entries.
10–20%	10–20%	10–20%	Creative writing This could include writing in the three genres: poetry, prose and drama, for example, poems, short stories or scripts.
10–20%	10–20%	10–20%	Oral This could include oral work in a number of forms, for example, speeches, tutorials, group discussions, panel discussions or performances such as role-play or reader's theatre.
0–20%	10–30%	20–30%	Examinations This could include extended or short written responses in appropriate forms.

Note. Source: Curriculum Council (2010a, p. 8).

Table 11 highlights the weightings for each stage and the five core assessment types that each stage must assess. Each stage is assessed on extended written responses, short written responses, creative writing, Oral presentations and performances, and examinations. Each of the three stages in Literature provide consistency and transparency in terms of weightings, assessments types and cohesion between stages ensuring cognitive progression and clarity of what is being assessed. To ensure fairness and equity, the weightings of the school assessed examinations are higher at Stage 3 (20-30%) compared to a student studying a Stage 1 Literature course (0-20%). The final examination for Stage 2 and 3 at the end of a two year course is set by the Curriculum Council and it is weighted at 50%. The combined marks from the School based assessment and the final examination are statistically compared, moderated and ranked by the Curriculum Council.

The range of assessments reinforces the interplay between the speaking and listening, reading and writing as a means to access and engage with texts across three genres of poetry, drama and prose. Students are positioned as producers of meaning

informed by their reading, speaking and listening and writing about literary texts. Through mastery of the DLRC students take control of their own meaning making arsenal as demonstrated in the range of assessment types they engage in during the Literature CoS. In the Literature CoS, there is a blend of analytical and creative responses in class and extended research tasks where the process of meaning making through analysis and personal response enables students to engage and produce texts. Meanings based on students' prior knowledge, reading experiences and literary understanding of how texts are constructed, the ideologies, beliefs and values that texts carry are posited in the Literature CoS unit content, outcomes and assessments. To support students' knowledge, as presented in the Literature CoS, a CRP Booklet was designed to assist students on their journey to DLRC.

Justification for the Curriculum Intervention: Addressing Curriculum Change

Curriculum change provided opportunities for review of existing school based practice as well as impetus for change and intervention. As the Literature coordinator at the school, which became the research site, the immediate problem for the researcher was to translate the ideational curriculum into an operational curriculum, which would support teachers and students in achieving the Reading and Producing outcomes delineated in the WACE curriculum. The CRP Booklet, as an instructional tool, is intended to provide a framework within which teachers can develop their own pedagogical materials, aligned with the culturally critical orientation of the course. This approach was taken to assist teachers to meet the demands of the new course of study. Key considerations informing the development of materials for the operational curriculum were understanding relationships between the reading process and critical reading practices, the efficacy of critical reading practices in promoting higher order thinking, and what kinds of intervention strategies might support students' and teachers' understandings of critical reading practices.

Other considerations regarding the development of materials for the WACE Literature course centred upon two key changes that were radical departures from the previous TEE Literature course. These changes included the insertion of an unseen passage in section one of the WACE Literature examination and the production and assessment of creative writing in the WACE Literature coursework component (see Table 11).

The unseen reading response section of the examination provided opportunities for learners to select a particular genre and write a response to an unseen poem, drama or prose extract. However, once this genre was selected a candidate had to address two

different genres in section two of the examination. The change to the examination structure removed the security and predictability of three examination essays on texts studied in detail through the course and introduced the challenge of responding to a previously unencountered text by an unknown author in a high stakes testing context.

To address the challenge concerning reading and responding to unknown texts across three genres, the CRP Booklet was designed to support teachers and learners to focus on how particular readings could open different interpretations and approaches to reading texts across different genres. The CRP Booklet encompassed multiple orientations to textual practice including a culturally critical orientation, aesthetic, cultural heritage and the Growth through English model as discussed in Chapter 3 of this thesis. The CRP Booklet was built upon previously established texts produced by Chalkface Press, for example, *Reading Fictions* (Mellor et al., 1991), but had a unique focus on readings which examined not only on class, gender and race but also ventured into ecological readings, literary readings and psychological readings in a condensed eight-page booklet format. Each reading practice was foregrounded with a definition from Moon (1992) followed by specifically designed questions, which act as scaffolds to assist teachers and learners in constructing a response. The CRP Booklet is unique in that it provides a comprehensive exposure to multiple readings of texts across genres and generates ways of thinking about texts through the scaffolded questions in succinct ways. At the time, the CRP Booklet offered a unique engagement with the WACE syllabus discourses, mediating the construct of reading practices offered in the WACE syllabus and the possibilities of classroom practices, especially in preparation for the unseen text section of the examination.

Teachers had access to resources for the previous TEE Literature courses (English Literature D005 and TEE English Literature E005). Commercial resources such as *Reading Fictions* (Mellor et al., 1991) and numerous other texts produced by the Chalkface Press took a culturally critical approach to teaching texts; Moon's (1992) *Literary Terms* was on the suggested reading list of the TEE syllabus but was not compulsory. The Secondary Education Authority of Western Australia (1994) provided relevant teaching materials, such as the *Assessment, Grading and Moderation Manual: Year 11 (D Code) and Year 12 (E Code) Accredited Courses*, and the English Teachers Association Western Australia (ETAWA) published answer guides where candidates' exemplary essays from previous examinations provided guidance on types of questions and ways in which candidates responded to them.

The new WACE examination in the Literature Course of Study syllabus (Curriculum Council, 2008b) changed not only the structure of the examination but the kinds of examination questions being asked. Compared to the previous TEE examination questions, the WACE Literature examination questions were broader and not specific to one genre; the unpredictability of the unseen passage generated some dissonance about what might be presented in the exam and how to produce a response under timed conditions.

As a Literature coordinator and researcher it was imperative to review the new course and to provide leadership on the theoretical underpinnings of the textual practices required by the new syllabus; how students could engage with texts in the unseen part of the WACE examination; and how students might purposefully engage with creative writing. The inclusion of creative writing as a compulsory coursework component of the WACE Literature course assessment structure linked to how readers and writers construct readings from texts and the ways language is used to communicate meanings. The CRP Booklet provided a section specifically on the “Tools of the Trade” exploring how language operates in texts and how this may impact on the meanings constructed by readers and writers. Introduction of the creative writing unit emphasised not only reading texts, but constructing texts, where learners develop as both readers and writers. Students’ understanding of how readings are shaped would enable them to be more effective writers, engaging in using language to communicate their own ideas and approaches to texts. This reader/writer approach to texts was seen as a way of dismantling the formulaic essay response to favour more innovative and higher-order thinking approaches to teaching, engaging with texts and producing creative texts. Paralleling the “unseen” section of the examination, the production and assessment of creative writing was another challenge for teachers and learners to overcome. However, establishing connection between being a meaning maker as a reader and producer of texts was central to the WACE Literature course and was a radical departure from the previous D and E TEE courses, which focused more on the writer than on the creative interconnection between readers as writers.

From the Ideational to the Operational: Curriculum Considerations

In considering, the Reading and Producing outcomes from the ideational to the operational curriculum, a series of interrelated questions emerged for the researcher:

- How do theories of cognition inform or connect with understandings about the nature of knowledge?
- How can knowledge be constructed for adolescent learners?

- How do theories of cognition and knowledge connect with theories and practices related to critical thinking?
- What pedagogies are appropriate to promote critical thinking?
- How do those bodies of knowledge intersect with theories and practices of reading literary texts?

Answers to these questions were presented in Chapter 4 as a theorised framework for developing a curriculum intervention, based on an examination of theories of cognition, the nature of knowledge, theories of critical thinking and pedagogical theories and practices to promote critical thinking. These bodies of knowledge provided a sound base for practitioner action in a high stakes testing context. The knowledge acquired from this theorised framework enabled the researcher to evaluate the fields of knowledge in the WACE Literature syllabus, map out the requirements of the course, construct a curriculum intervention to address the course requirements and offer teachers and students pathways to access critical reading practices.

Purpose of the Curriculum Intervention

The purpose of the CI was to make explicit for students and teachers the interrelationships between the readers' positions within culture, their ideology, the text's contextual position and how these elements work to either challenge meaning/s in the text, resist meaning/s or endorse meaning/s. This multiple interfacing of meaning/s enabled readers to read a text with greater understanding of the different social and historical contexts between the reader, the writer and the text, the generic understanding of texts and engagement with the persuasive, rhetorical and literary nature of language such as figurative language, conventions of texts, point of view, style, form and structure. The critical reading practices intervention strategy (CRP Booklet) was intended to provide opportunities for students to engage with "knowing about language...and knowing through language" (Halliday, 1993, p. 93) by promoting interactive exchange in a constructivist learning environment.

The design of the CRP Booklet provided exposure for student participants and teachers to theoretical aspects of language, communication, sign and symbols from which they could begin to understand language and texts in different ways. Concomitantly, access to these discursive practices encouraged learners to construct textual meanings and written responses through advanced, abstract and complex approaches. Student participants were able to consider, for example, the implications of selecting particular genres, what intertextual blends of genres offered in creative experimentation with texts, and how alternative meanings could be constructed.

By providing explicit pathways which were not completely prescriptive, the CRP Booklet offered ways of thinking about texts, encouraged adolescent readers to activate higher order thinking involving metacognitive knowledge through critical reading practices. The CRP strategy outlined in the CRP Booklet provided scaffolded reference points for student participants. In test assessments previously outlined, students are given a series of unseen literary passages not on the WACE syllabus so that there is less familiarity with a text or author and the students have to rely upon their own skills and knowledge to assist in the production of meaning drawn from the Literature CoS and prior knowledge. In the unseen passage assessment, students must rely on application of knowledge acquired from classroom and homework tasks to construct meanings from a passage, to construct a logical argument and critique the text. The questions outlined in the curriculum intervention booklet provided entry points for engagement with the text and such reading strategies provided support for student participants when completing Literature examinations.

The CI was critiqued by professional audiences; feedback from groups of critical friends (teachers, educational Literature specialists and conference feedback from professional delegates) was sought to ensure that the CI met the requirements of the WACE syllabus and was an operational teaching and learning intervention. Critical friends in this study provided outsider perspectives beyond the immediate research site. All three professional friends were experienced experts in the field of Literature and had taught English and Literature at senior secondary level. One of the three critical friends also held a leadership position at the Curriculum Council overseeing the WACE Literature curriculum, implementation, moderation, examination and assessment. All three critical friends served as listeners and advisors at various stages. In the pilot stage, critical friend one provided feedback on the design, assisting the researcher to maintain focus on the CRP Booklet's purpose, function and how the CRP Booklet might support teachers and their professional practice and students. Drawing on this process, a resource booklet, intended for teachers and students, was designed and presented at the ETAWA conference in 2009 in an interactive workshop, which provided dialogue between professional colleagues and the researcher. This mediated, hands on approach to applying readings from the CRP Booklet with sample texts in small group contexts indicated that a print artefact such as a CRP Booklet would be an aide memoire for teachers after the workshop. Consequently, the CRP Booklet was a supplement to the ETAWA Conference workshop, and could be used as an instructional tool to develop pedagogical materials.

The other two critical friends were teachers involved in teaching the WACE Literature course. The second critical friend had taught Literature at the study site during the pilot phase (2009), and a third critical friend taught Literature in a coeducational school in the city of Perth. Due to staff changes at the study site during CI implementation in 2010, critical friend two was not teaching the WACE Literature course. All three critical friends provided feedback on whether the CRP Booklet was user friendly, could support learners in other school contexts in terms of the language, and whether the definitions and the questions in the booklet contributed to establishing a critical literacy mindset and the development of DLRC.

These critical friends provided opportunities to discuss what kinds of texts might facilitate engagement of their students and colleagues with critical reading practices. The critical friends highlighted the variability of knowledge of CRP; as some schools had made an earlier start in developing a critical literacy approach in Year 8, by Year 11 there was a growing familiarity with a critical literacy orientation. They recognised that established TEE D and E Literature courses (discussed in Chapter 5) had set an antecedent for teachers in Western Australian Literature syllabi, which foregrounded a critical literacy approach to studying texts: gender, class, race and context. Therefore the readings presented in the CRP Booklet were not unfamiliar to WA teachers but could be problematic for those coming to teach in WA for the first time and for teachers and students who may not have been exposed to a critical literacy orientation. The new WACE Literature course, as discussed in Chapter 5, also placed a particular emphasis on reading strategies and the role of the reader in constructing a response, particularly in the unseen section of the WACE Literature examination. These changes in WACE Literature curriculum presented the researcher with particular challenges as a Literature coordinator in 2010 at the study site: working with new teachers from other locations unfamiliar with the research site; and with staff unfamiliar with the critical literacy orientation of the previous WA TEE Literature courses (see discussion in Chapters 1, 3, and 5). The teachers teaching the WACE Literature course at the study site in 2010 did not have the experience of working with the CRP Booklet in the pilot phase in 2009 nor had they been exposed to the English Teachers' Conference in 2009 interactive workshop on engaging with and applying CRP using the CRP Booklet. However, working with teachers from differing locations and schools provided potential for other reading positions and professional insights regarding implementation of the WACE Literature course and the CRP Booklet.

Critical friends were important to reduce researcher bias and provided teacher perspectives on the CRP Booklet since colleagues at the study site respectfully declined to participate in the research. McNiff and Whitehead (2006) emphasise the value of external perspectives: “By asking someone who is outside the research project to comment on it, the researcher is asked to reconsider and reflect critically on the process and product of the research” (as cited in Sandretto, 2011, p. 6).

Critical friends occasioned critical introspection and the opportunity to engage in dialogue regarding the CRP Booklet, the design and implementation and effectiveness in other contexts such as a co-educational environment. Interaction with critical friends enabled the insider researcher to be transparent, to articulate the purpose of the CRP Booklet, opened up discussion about transferability of the CRP to other contexts and to consider its possible limitations. For example, critical friends suggested that others may regard the CRP Booklet as a grab bag of reading strategies, potentially overlooking the critical literacy underpinning of social justice and emancipation and therefore limiting culturally critical engagement. These critical friends described the CRP Booklet as a learning tool or arsenal enabling teachers and students to read texts in multiple ways; developing familiarity with theoretical understandings of readings in a condensed form; and opening up texts to be questioned and challenged. For the researcher engaged as an insider in the research site, the critical friends provided professional strength and collegiality as they supported and guided the CRP Booklet in its infancy and encouraged its public exposure at professional conferences to assist others with their professional practice at the onset of a new WACE Literature curriculum.

From 2009–2011 these critical friends highlighted ways in which the CRP Booklet assisted in establishing a questioning mindset, and where the suggested questions in the booklet could be used sequentially or selectively according to the focus of the teacher or the student during their reading of a text/s. Critical friends attributed the use of the CRP Booklet to the evolution of students’ vocabulary as they developed the DLRC. They endorsed the CRP Booklet as a resource for condensed and simplified understanding of theoretical readings from which students and teachers could further investigate these theoretical positions.

Critical friends commented that the CRP Booklet gave teachers and students a guide to work from to address the broad scope of the section one of the WACE examination (unseen texts) and the essay in section two of the examination. Critical friends recognised that the CRP Booklet supported operationalisation of the syllabus

content that addressed aspects of the WACE Literature Reading outcome (see Chapter 5).

Critical friends recognised the pressure for student academic performance in high stakes examinations that senior secondary teachers face. The unsettling change of a new WACE Literature course increased these anxieties; with no previous models to work with, some teachers wondered what a reading practice meant, how would they teach it and how their students might perform in this new testing environment. For some teachers, according to these critical friends, the CRP Booklet assisted in addressing their concerns and offered practical ways of approaching the WACE Literature syllabus and exam.

Principles of Design of Intervention

The curriculum intervention was informed by theoretical understandings of cognition and the nature of knowledge, critical thinking, pedagogical theories, practices to promote critical thinking and critical reading practices previously discussed in Chapter 4. The cognate fields of knowledge that underpin the conceptual framework of this study were also linked with Stenhouse's (1975) Principles of Curriculum Design framework, in order to validate the curriculum intervention design and implementation strategies.

A synthesis of the research literature led to the following principles regarding the design and deployment of the curriculum intervention using Stenhouse's framework: Part A Planning, Part B in empirical study and Part C Justification of the CI accessible to critical scrutiny.

Part A: Planning

Principles for the selection of content included a structured scope and sequence assessment program, which:

- provides a rich variety of genres and styles of writing and contexts;
- addresses needs and interests of adolescences;
- meets syllabus requirements: Reading and Producing outcomes;
- offers a range of readings and reading strategies;
- develops literary and critical appreciation of language and texts;
- builds reflective thinking and reviews practices; and
- employs scaffolded practices to build higher order cognition.

Principles for teaching strategy: how it is to be learned and taught. A Constructivist approach, which builds a community of practice and inquiry through collaborative learning and dialogic exchange was adapted. This included:

- development of a learning environment which aligns with Cognitive; Apprenticeship enabling entry into Vygotsky's (1978) ZPD;
- employment of interactive learning approaches: Think Aloud, Read Aloud activities coupled with structured Schema, Web and Graphic organisers to provide a rich range of thinking and learning styles through dialogic exchange;
- incorporation of opportunities for students to engage with their preferred learning styles by drawing upon their multiple intelligences and enabling choice of learning styles to meet learning outcomes;
- engagement of students' own affective dispositions and encouragement for students' to work to their strengths to create an environment, which is tolerant of different views but maintains respect for all stakeholders;
- explicit articulation and identification of types of knowledge (Paris et al., 1983) to be investigated and the forms it takes:
 - declarative knowledge: (knowing what);
 - procedural knowledge (knowing how) and;
 - conditional knowledge: (knowing when, where and why);
- explicit identification of transfer of knowledge from literal to figurative, from low road to high road transfer; and
- development of a language rich environment to support personal expression and exposure to academic discourse.

Literary knowledge. Literary knowledge foregrounds the substantive content that needs to be identified in the Literature course, and proposes ways it can be made accessible to students. To develop and extend students' reading understandings, a range of principles are outlined to provide explicit direction regarding ideation of the syllabus outcomes to an operational scoped and sequenced teaching programme (a copy of the teaching program for 2010 is outlined in Appendix G). The operational curriculum will:

- introduce technical terminology such as literary terms, engage with background knowledge e.g. writer's context and utilise prior knowledge;
- make concepts explicit and invite students to provide examples from their own context;
- make conceptual linkages explicit and relevant to student context;
- review literary knowledge, highlight key points and invite clarification;
- connect and transfer current literary knowledge to new knowledge;

- construct questions which are stepped and provide differentiated tasks;
- integrate and apply language of the discourse to develop a metalanguage and enhance metacognition;
- employ technical terminology to build a repertoire of the subject discourse;
- provide a range of reading approaches employing a scaffolded approach to support and direct learning;
- provide opportunities to engage with a range of theoretical approaches to reading and response such as Reader Response, Critical Literary theory, Critical Discourse theory and Critical literacy;
- extend understanding and application of literary vocabulary through exposure to complex discourse;
- apply a literary taxonomy to enable cognitive progression to develop critical thinking and enhance development of a literary metalanguage; and
- develop a creative connection and aesthetic appreciation of language and the crafting of a text.

Pedagogical instructions for implementation of the CI. Instructions are clear and specific with an approximate time frame given to focus on task and then collective gathering of ideas to be shared with the class. Teaching and learning processes will:

- establish clear demarcation zones in lesson structure e.g., introduce topic or concept as a class; provide specific examples related to the course and students' own environment.
- initiate group activity to engage students in their own learning and review practices
- make explicit transfer of knowledge from one text or concept to another and from one task to another.
- build on students' prior knowledge.

Part B: In Empirical Study

Principles to monitor strengths and weaknesses of students. Learning and assessment tasks have been designed to encourage students to demonstrate development of skills, competencies and knowledge in ways that the teacher can observe, assess, and evaluate student progress and plan future interventions. Students will:

- demonstrate knowledge of key literary terms, genre, role of language and critical theory in a range of speaking, listening, reading and writing tasks;

- develop the ability to read and write about texts critically and informatively in written and spoken tasks in line with syllabus requirements;
- demonstrate knowledge in a variety of assessment tasks: oral presentations, group work, research essay tasks, short written tests and examinations to test literary knowledge and the ability to communicate such knowledge; and
- participate in peer and self-evaluation activities and write own reflection to further improve.

Principles on which to study and evaluate the progress of teachers. In this study, several assumptions were made about teachers. The first is that teachers do make a difference to educational outcomes for students (Hattie, 2003, 2004, 2012), and that as teachers are informed professionals, their activities in the classroom may be influenced, but not controlled by a curriculum intervention. Second, that the professional formation of teachers is shaped by their own teaching and learning experiences, which may leave them more or less open to change and risk-taking in an environment of curriculum change. Part of teachers' professional formation relates to the ways in which their orientation to their subject discipline is constituted. Based on the review of the historical development of English as a field of study, it was assumed that teacher participants in this research were likely to have varied orientations to reading practices associated with literary texts, which would influence the degree of comfort that they had for the curriculum changes imposed through the new Courses of Study, and their willingness to engage with the CI.

This study followed Stenhouse's (1975) principles to evaluate the progress of teachers with the implementation of the WACE Literature course and the CRP Booklet. However, this study did not evaluate teachers; teacher evaluation was beyond the scope of this thesis. Based on the PD provided and ongoing meetings between colleagues, the principles on which to study and evaluate the progress of teachers with the implementation of the WACE Literature course could be evidenced in the following:

Teacher knowledge:

- teachers have a shared understanding of effective approaches to teaching Literature and critical literacy;
- teachers have an understanding of the new Literature syllabus and apply this knowledge in their practice;
- teachers share ideas and strategies about learning and teaching within and across year groups;

- the teaching program is flexible, resourced and engages the needs of the students and the Literature curriculum;
- teaching pedagogy and assessment tasks involve explicit thinking and learning with high expectations of achievement;
- effective literacy and numeracy learning design and practices are grounded in evidence-based research; and
- reflect the theoretical knowledge of specific content and pedagogy and the practical application of that knowledge to improve student learning.

Teaching and learning environment:

- the learning environment is supportive, productive and respectful (inclusive);
- the learning environment promotes independence, interdependence, self-motivation, collaboration and promotes alternative positions;
- learning connects within communities and practices beyond the classroom;
- learner motivation and engagement in a supportive classroom environment are vital for effective critical literacy learning; and
- productive home/community/school partnerships are important components of a successful critical literacy program.

Teaching and assessment:

- assessment practices reflect the full range of learning program outcomes and objectives;
- provide learning opportunities for all abilities and backgrounds; and
- assessment practices are equitable and transparent.

Given the assumptions made about potential variations in professional formation and discipline orientation of teachers, and that their implementation of the CRP Booklet in their classrooms could not be controlled (as is usual in naturalistic research settings), emergence of differences in outcomes for class groups would be predictable. Because the class groups were constituted by random allocation, differences in outcomes might be accounted for by teacher variance rather than class group variance. The relationships between teacher formation, subject discipline orientation and classroom practices during curriculum change would be a useful project for future research.

Context for learning: teachers' professional development. In a culture of curriculum change teachers' professional development is imperative. Research into teachers' professional development highlights the significance of teacher and learner preparation to support the quality of learning in the classroom. Marshall (2003) and

Hennessy and Mannix McNamara (2012) focus on debates about training, orientations and choice of approach to literature teaching, especially poetry, in high stakes testing environments. Hennessy and Mannix McNamara (2012) identify five significant categories of learning for pre-service teachers aiming to optimise student engagement within the classroom. The findings of the research indicate that teachers who reflect a mature epistemological position, encourage critical thinking and understanding, hold a positive attitude towards poetry, encourage poetic composition, reflect and promote creativity were more successful in how poetry was taught and experienced by the students exposed to such approaches.

Relevant research (Hennessy, Hinchion, & Mannix McNamara, 2011; Hennessy & Mannix McNamara, 2012; Smyth, 2006; Youens & Hall, 2006) suggests that development of pedagogical practices to promote productive student learning requires in depth teacher preparation focused on creating opportunities for creativity, critical thinking, authentic analysis and personal response rather than adherence to a culture of standardization, conformity and exam performativity.

Dymoke (2012) highlights that effective pedagogical practices may also be constrained by teacher confidence. Teacher confidence might be constrained by anxiety about assessment in poetry writing and preparation of students for response to unseen texts. Dymoke comments that ironically the overt focus on examination assessment and results has shifted the focus away from aesthetics and creativity in Literature and this may in fact detract from the very experience that Literature has to offer learners. Dymoke (2012) also raises other concerns that teachers face in high stakes teaching environments, namely the students' performance and results. Anxiety over performance can lead to the safe, tried and tested approach:

To raise one's voice or take the less popular assessment option might be not be easy choices. Both acts represent personal and creative risks, particularly within assessment regimes where performance tables, "no-notice" inspection teams and revised teaching contracts impinge on teachers' professionalism and jeopardise their job security. (p. 33)

The CI implemented in this study sought to provide support for teachers and to afford them agency to overcome safe, tried and tested approaches in a high stakes assessment environment. Curriculum change associated with the introduction of the Literature course of study necessitated development of materials to support teacher and student learning. Initiatives to support teachers' professional development in 2010 are discussed next.

In 2010 three teachers were involved in teaching the Literature course at the study site. All three teachers were familiar with and experienced in the previous TEE D and E Literature courses in WA since they had taught them previously in WA schools and had experience teaching Literature in other countries such as Britain and South Africa. The three Literature teachers had taught Stage 2AB English course of study and Year 10 students at the school site. As a consequence, the 2010 Literature teachers were familiar with the curriculum framework, the WACE English course and experienced in addressing the needs of adolescent learners, particularly the needs of the students at the school site. All of these teachers were issued with the 2010 teaching programme, and a copy of the curriculum intervention, which had already been piloted in 2009. These teachers were also experienced in dealing with curriculum change due to the development of outcomes based education, the Curriculum Council (1998) Framework and in 2007 and 2008 the implementation of the English course of study. All three teachers delivering the Literature course in 2010 were experienced with Literature TEE marking. One of the Literature teachers in 2010 (the researcher) had the benefit of teaching the first cohort of 2009 Literature students in the previous year, so knowledge and insight from this experience also shaped the curriculum intervention and how it might be incorporated in the classroom.

There were two main tiers of professional development (PD) available for the Literature course. The Curriculum Council provided external support through workshops, sample programmes and work samples, moderation and consensus meetings. Other PD was available internally at the school site over the period of an academic year through department meetings since teachers needed to be supported throughout the implementation of a WACE Literature CoS and the curriculum intervention. Although teachers were experienced in teaching Literature, the extent of their familiarity with the Literature WACE syllabus and how to operationalise the Literature curriculum was less clear. To assist with the teaching of the WACE Literature course, teachers were supported at the school site with PD at the beginning of 2010 (see Figure 14). To support teachers, a detailed teaching program, with particular reference to the scope and sequence of the course connected the teaching programme with the essential content prescribed by the key outcomes of the Literature syllabus.

External PD. All three teachers attended PD run by the Curriculum Council at the end of 2009 and during 2010. These PD sessions focused on how to write and develop a teaching programme incorporating the outcomes specified in the syllabus. Group discussions with other teachers in the district considered text types and how they

could be incorporated to engage with the complexity of reading and responding to texts. Discussions considered the appropriateness of texts for the school site, the students and the values of the school as well as the current resources in the school's English department.

Other PD opportunities provided by the Curriculum Council were based on moderation and assessment standards. Sample essays were given for marking, debates about ways of marking and use of marking keys were voiced and consensus was reached.

Internal PD: school site. The paradigm shift in the Literature course indicated that, as a group of professionals, teachers would need to continue to be collegial, share ideas and to be supportive of the new curriculum and how it could be operationalised. The researcher was the Literature coordinator at the school site, so it was her role to support and lead the Literature team in terms of resources, programming, curriculum support and pedagogical approaches to the delivery of a rigorous Literature curriculum.

At the end of 2009, a meeting was held with five teachers, three of whom were involved in teaching the course in 2009 and two other members who would be teaching the Literature course in 2010, including the researcher. Staff changes resulted from one teacher moving interstate and one involved in Middle School coordination. The group concluded that in 2009 there were too many texts being covered and not enough teaching time was being allocated so amendments to the teaching programme were made in light of these findings. A copy of the teaching and learning programme for Literature in 2010 is included in Appendix G.

Feedback regarding the teaching programme in 2009. The 2009 programme included a range of texts in order to encourage wide reading and expose students to experiment with narrative forms. Consensus among teachers was that breadth of reading inhibited depth of study of the set text such as *Jane Eyre* (Bronte, 1986), *Wide Sargasso Sea* (Rhys, 1966) and *The Eyre Affair* (Fforde, 2001), and rushed students in assessment tasks of analytical essays and panel discussions. Consequently, the teaching and assessment programme was adjusted for 2010 to focus on *Jane Eyre* with extracts taken from *Wide Sargasso Sea* and *The Eyre Affair* where appropriate. To accommodate depth in reading and writing, *The Book Thief* (Zusak, 2005) was dropped in favour of reading poetry and engaging with multiple forms of poetry to extend the range of genres to which students were exposed. This unit on poetry was designed to facilitate independent reading where students could choose their own poem for study (subject to consultation with the teacher) and produce their poem and critique, in line with the creative

component of the Producing outcome as outlined in the syllabus document. Teaching *Hamlet* (Shakespeare, 2002) and the pressure of teaching and learning time was another key factor highlighted from the 2009 Literature teaching programme, but all Literature teachers agreed that *Hamlet* should still be included because of the cognitive and linguistic challenges this text presents to students and the enrichment it provided in the depth and historical range of texts students engaged with.

Feedback about CRP Booklet in 2009. Notated feedback was collected from teachers who gave comments at department meetings in 2009. Staff indicated that the CRP Booklet was a useful tool, which could assist students in terms of how they read texts. One Literature teacher from the 2009 academic year stated that the curriculum intervention was: “A very good resource to get into the poem and break it down.” Year 11 students in 2009 were invited to anonymously write down their responses to the CI at the end of the academic year when the course was completed, grades finalised and reports written. The anonymous feedback was handed into the English department’s collection tray in an envelope with the teacher/researcher’s name on the official school site envelope. Responses from 20 students suggested that the CRP Booklet was a useful learning tool. An indicative response from a student perspective included:

I have gained invaluable skills in critical reading. I have gained knowledge about the tools of the trade: metaphor, symbolism, irony...Learning about the details of these literary conventions and understanding how they function has made reading a completely different experience.

Consequently, the CRP Booklet was issued at the end of Term 4 in 2009 so teachers could become familiar with the document (see Figure 14), but this preparation was thwarted by staff changes in 2010. Figure 14 outlines how the CI was implemented with the three classes of students in 2010. The figure represents how data were collected about the implementation in four phases over a full academic year. Once implementation was completed, follow-up written questionnaires in 2012 were completed 2 years after the initial data collection began.

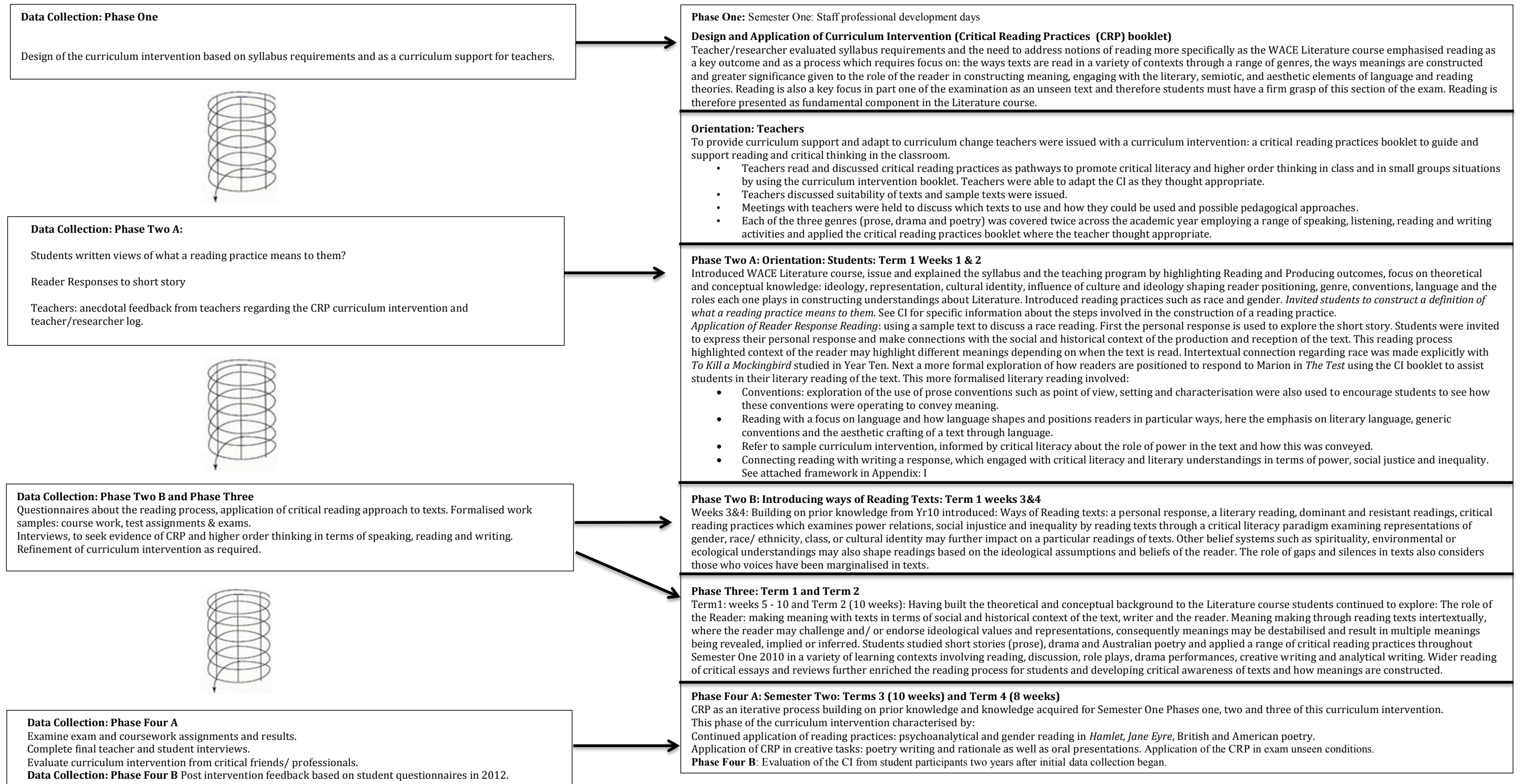


Figure 14. Schematic representation of a curriculum intervention to develop critical reading practices & higher order thinking.

The Implementation of the Curriculum Intervention

Phase 1 Semester One 2010: Staff Professional Development, Design and Application of Curriculum Intervention

During departmental preparations for the beginning of the school year 2010, the Literature team of teachers reviewed the teaching programme and course materials, discussed key aspects of the course and identified how the syllabus requirements of the 2010 Literature course differed from the previous TEE course. For example, areas discussed included: the specific outcomes of Reading and Producing which included language and generic conventions, contextual understandings of the relationship between reader, writer, text and context, the producing of analytical responses, creative responses and oral production. For a detailed overview of the curriculum intervention see Figure 14 (A3 Insert, p. 123).

During Phase 1 teachers reviewed the requirements of the WACE syllabus and the WACE exam in conjunction with the CI to gain clarity about what to teach and how to teach in order to meet the WACE requirements. In particular, the unseen Reading passage in section one and the essay questions in section two of the exam were evaluated in terms of how the CI approaches to reading might assist students to construct informed readings of texts. The outcomes and units of content (such as language and generic conventions, contextual understanding between reader, writer, text and producing, interpreting and creating meaning) were incorporated into the design of the curriculum intervention, the teaching course and assignments given to students. Teachers were free to use texts outside the selected texts to aid in developing student literary understanding of texts and were not bound to follow the CI in a rigid, uniform way, but could select particular reading practices and use a selection of the focus questions to support student learning.

Orientation of teachers: facilitating change. As preparation for the implementation of the Literature CoS and the CI, teachers and students participated in orientation sessions. To facilitate with the transition to the WACE Literature course, key points regarding the role of the reader and the kinds of readings the syllabus was promoting as illustrated in Tables 11 and 12 were presented to the teachers in 2010. Suggestions regarding how the meaning making process for students could be implemented was discussed to assist teachers and provide opportunity for them to share their ideas and positions regarding CRP and how to deliver the CRP. Assumptions about teaching experience and expertise regarding the teaching of the WACE Literature could not be assumed, therefore, each teacher was issued the following pointers and

each point was discussed and questions were addressed in an open forum (see Table 12).

Table 12

Adapted Literature Agenda PD Teachers, January and February 2010

Transitioning to the new Literature course

- Different exam structure: no longer three specific genre based sections; they have been replaced with two sections. Section One is the Unseen Passage: students are provided with a choice of three genres but select only one in their response. Need to prepare for all genres: poetry, prose and drama for students to engage with the unseen.
- Section two of the exam is very broad, usually nine questions to choose from. Questions will not be genre based; they will be broad and overarching. Students will select TWO questions only but they cannot refer to the same genre, which they may have selected in section one, e.g. if a student selects to write a response about the unseen poem, then they are NOT ALLOWED to answer on poetry in section two. In this case students must select to write about a prose text or drama text.
- Reading time will be 10 minutes with NO ANNOTATIONS.
- Another difference from the old course to the new is that there is a conscious effort to teach intertextuality; that is the connections between texts, rather than seeing them as completely separate entities. So it is important in the teaching of such a course that you bring this to the attention of the students and make it another aspect of literary exploration and debate.
- With the emphasis on close reading response it is important to develop students' conscious awareness of reading practices. Fundamentally a reading is primarily the reader's personal reaction to the text based on their cultural positioning and how this may shape their ideology be it implicitly or explicitly. Students need to be made aware of the importance of the relationship between reader, text and context. Students also need to express their personal voice in their responses.
- Where appropriate weave in readings informed by critical theory. Consider how gender/race/ethnicity/class may impact on how a student might respond to a text. Students encouraged to employ theoretical readings as these too can open up new meanings and providing other insights into texts further developing critical literacy and informing students' critical reading practices. Critical theory is also important in the extended essay responses where students have more time to become familiar with such ideas and develop/challenge them further. However in class essays will also benefit from such exposure as students can integrate such approaches in their responses.

Curriculum implementation: Phase 1: teachers 2010.

Limitations. The only documents with formal status in implementing the new Literature CoS at the research site were those emanating from the Curriculum Council. The CRP Booklet was an instructional tool intended to provide a framework within which teachers can develop their own pedagogical materials, aligned with the culturally critical orientation. This approach was taken to assist teachers with meeting the demands of the new course of study. Although the CRP Booklet was aligned to the key outcomes of Reading and Producing in the WACE Literature syllabus, the CRP Booklet

did not have formal status and, therefore, how it was perceived by users might vary.

Other constraints impacting on the integrity of the intervention were:

- Because of staff changes, two of the three Literature teachers in 2010 had not been involved in using the CI and were unfamiliar with deploying it. (Though invited, they did not agree to participate in the project).
- Teachers as practitioners are shaped by their previous professional experience and may adopt, adapt or accommodate curriculum change to varying degrees (refer to Chapter 3 for different understandings of English).
- The CI was a text; the position taken in the WACE Literature CoS, the CI and this thesis is that texts are susceptible to multiple readings, depending on what readers bring to the text; thus the CRP Booklet was open to multiple and varying readings, and neither the readings nor the implementation of practices could be fixed.
- If the position taken in the Literature CoS, the curriculum intervention and this thesis is that texts are susceptible to multiple (and even contested) readings, it follows that teachers need to feel empowered to make teaching and learning decisions for their own classrooms.

Operationalising the CI. The CI document (Appendix J) was designed to function as a supporting resource rather than a prescriptive handbook and provided:

- An approach that teachers could adapt to their own teaching style and the perceived needs of their students.
- A set of questions from which selections could be made for discussion and writing tasks.
- Strategies to promote group work and dialogic exchange as the key pedagogical strategies.
- Scaffolds to support task assignments on unseen texts and set texts.
- Strategies to support multiple critical readings across text types and genres.
- Teachers were engaged in discussion of the various approaches to texts and alternative readings as ongoing professional development throughout the year.

Part 2A: orientation: student participants: term 1 weeks 1 & 2. Figure 14 outlines how student participants were orientated regarding the Reading and Producing outcomes, introduced to critical reading practices using a selection of texts and how particular readings may be constructed by using the CRP Booklet. However all readers

come to texts from their previous experiences of reading. It might be assumed that young readers located in the research site, were likely to have experienced two formative processes as readers of literary texts: Reading for pleasure, located in a personal reader response practice; and Cultural Heritage, “right response” approaches to text. The former approach is likely to construct readers who believe that reading is a natural, rather than a learned process. While the latter approach may have created awareness that reading is a learned activity, it will not necessarily have alerted them to the existence of different reading practices, which generate different readings of the same text. Although most of the students in the Literature classes were native speakers of English, some students came from different ethnic backgrounds and spoke at least two languages. Given the importance of context it is possible that students of different cultural backgrounds might approach their learning environment in different ways.

The orientation phase of the CI was designed to serve several purposes: to assist teachers in recognising the students’ current understandings of reading practices; to raise students’ awareness of how they read, and why they might produce various readings; and to begin the process of transition from personal response reading practices towards culturally critical reading practices and critical thinking. The assumption that transition processes were necessary draws on the constituent elements of the conceptual framework of this study—the influence of Britton’s (1970) expressive mode writing, Rosenblatt’s (1978) idea of primary spontaneous response, and cognitive psychology that locates adolescents on the cusp between concrete and abstract thinking.

Curriculum Implementation: Phase 2A: Orientation: Students 2010

To gauge students’ knowledge about reading practices, the researcher requested each of the three teachers in the project to invite their students to write down what a reading practice meant to them. Students’ responses were collated. Results at this point indicated very broad understandings, confused with little understanding of the term *reading practice*. Teachers were encouraged to participate and share with their students what a reading practice meant so that students could share with their teacher the concept of a reading practice and in doing so, engage in further debate on the topic.

The next step involved reading a short story, “The Test” (Gibbs, 1940), which had some similar themes with *To Kill A Mockingbird* (Lee, 1960), studied in Year 10. Student participants were invited to construct a reading of the text, which would be unassessed; but they could use the CRP Booklet to assist with their understandings of critical reading and how such a reading might be constructed. Student participants were exposed to the contextual understandings of the texts and its social and historical

positioning compared to their own reader context. They were invited to consider the importance of the social and historical context of the text and its impact on how they read the text and what it made them think about the ideas circulating in the society at the time of the story's publication. To make the link between reading about how a text might be read using the CI as a scaffolded support, the researcher provided a sample scaffold of how to write and structure a reading response (see Appendix K). Scaffolding was used to assist student participants with the organisation of their ideas and how to construct a formalised reading response which is necessary for the written assessment component of the course in seen and unseen assessment contexts. Given that many Year 11 students had never written an analytical response to literary texts, the curriculum support provided an appropriate scaffold to assist students and teachers with the challenge such a task presents.

Curriculum implementation of a CI: Phase 2B. Having completed Phase 2A, students were beginning to exhibit greater familiarity with the concept of reading practices and explored this concept through: class and group discussion, feedback on key words and ideas, using the questions in the CRP Booklet to guide reading and provide a focus on what a reading might offer students and how they might develop their own hybrid forms of reading practices. These practices opened up the possibility that the same text may offer different readings depending upon the ideological, contextual and/or intertextual positioning of the reader and their relationship between text, writer and context.

Once students began to feel confident about such reading approaches they had to prepare readings of short stories selected by their teacher in preparation for an in class essay on a seen short story called "The First Party" (Hosain, 1953). This was the first assessed task and enabled the students to engage with the context of the text, the writer, their own reader context, genre, language and conventions as a means to construct a reading of "The First Party" by applying supporting scaffolds from the CRP Booklet (see Appendices J and K).

Curriculum implementation of a CI: Phase 3. The remainder of Term 1 and the whole of Term 2 of 2010 focused on the three genres of prose, poetry and drama (six main set texts) to engage and develop critical reading practices. Student participants learned to construct a response to the text studied, then linked it to their wider understanding of texts. The use of the CRP Booklet was iterative. Each time a new text was introduced, the key elements of how readings were constructed were centred around the use of the critical reading practices booklet as determined by the teacher.

Student participants were free to use the CRP Booklet but were not limited or constrained by it since wider reading including reading for pleasure; non-print texts, critical reviews and critiques of texts were also part of the reading process.

Assessment tasks throughout 2010 tested student knowledge and understanding about the conventions of text, the role of genre, language and the contextual understanding of the relationship between reader, writer, text and context as outlined in the syllabus document. Theoretical approaches to reading outlined in the syllabus document were operationalised in the CRP Booklet and in the pedagogical approaches teachers used with the CRP Booklet. Assessment tasks drew upon the students' ability to read critically with informed opinions and literary understandings, as well as their ability to express their ideas cogently in oral and written contexts. To assist students in their development of literary knowledge and the construction of meaning and expression of ideas, students were given tasks that were completed as independent research tasks in the form of extended essays, short in class one hour tests and an examination of three hours in duration at the end of each semester. Oral performances such as role-plays and panel presentations were integrated in the assessment outline (see Appendix H) to support the conceptual and theoretical literary knowledge being presented, further enabling engagement with a literary discourse.

The CRP Booklet was one of many resources used as a teaching and learning tool to support students' understanding of the literary concepts and ways of reading texts. The CRP Booklet provided scaffolded questions, which enabled students to think about a text in particular ways in class and group situations, and potentially such approaches assisted students' thinking and reading approaches across genres and in unseen test assessments. As each iteration of a particular genre in the teaching program was being taught, the CI offered students familiarity with approaches to critical reading practices and over time a framework to read texts, challenge the issues being presented, evaluate how the text was constructed and how a reader might read a text. Consequently, the students were enabled to produce multiple readings and interpretations.

Feedback from student participants about the effectiveness of the CRP Booklet was invited in terms of usage, layout and the development of conceptual knowledge. Suggestions about improving the design of the CRP Booklet and how it could be used were important, so that adjustments could be made and deployed.

Curriculum implementation of a CI: Phase 4A. In terms three and four of the second semester 2010, the cognitive complexity of texts increased. The use and

effectiveness of the CRP Booklet across genres was compared with student participants across the three Literature classes through semi-structured focus group interviews, second semester questionnaires and creative writing rationales. Familiarity or otherwise with the CRP Booklet in Phase 4A could provide insight into the efficacy of the CRP Booklet from the student participants' perspectives and whether the CRP Booklet offered opportunities for students to apply their knowledge and understandings of genre, language, context, audience and purpose. Implementation of the CRP Booklet in Phase 4A provided opportunities for pathways for students to construct poems, produce a rationale explaining their production processes using the reading strategies generated from the CRP Booklet and other texts. Post intervention feedback regarding implementation of the CRP Booklet (Phase 4B) through questionnaires from all participants was sought two years after the initial data collection began and is discussed in Chapter 7.

The Curriculum Intervention in Action

The CRP Booklet provided a series of critical reading practices or strategies for students to focus upon (see Table 13). As outlined earlier, a series of stepped approaches before direct commencement of the curriculum intervention was deployed (see Appendix I). Each reading practice began with Moon's (1992) definition of what this particular reading practice provided. Next began a series of stepped questions that built upon the definition to open up critical debate on how individuals and/or groups might be represented in particular texts. Employing particular reading lenses such as race, class, and/or gender to explore how these representations were presented, enabled students to focus on how particular representations were connected to power and how access to power is shaped by cultural, social, political, historical and economic factors as well as the values and attitudes operating in texts, the writer and the reader. Questions in each CRP were varied but drew attention to the literary and political nature of language.

To break down these complex issues for adolescent learners, it was important to provide accessible questions for students to engage with complex and abstract ideas. For example, in the Ecological reading practice (see Appendix J), question two draws attention to the political nature of a text in relation to the treatment of the environment. In the Class reading practice of a text (see Table 13), students were invited to consider who had access to power in the text and who did not. Inviting students to consider power relations within the text gave them a platform to consider where such a concept was operating in the text and, how was it being promoted and why. Question three

regarding a Class reading practice provided the opportunity for students to engage with their personal response regarding power positioning; for instance they were asked if they felt anger or sympathy towards particular groups and/or individual and they then needed to explain why this was the case. This was a deliberate attempt to encourage students to express their views and for them to become aware that texts are socially constructed, carrying the cultural values and attitudes of a society, which serve some people's interests over others.

To complement the critical perspective, the CI invited students to connect with the literary as a way of making them think about how the language in the text operated and the way the language positioned them as readers. This technique interwoven in this curriculum intervention was to remind students to always be conscious of what kinds of language were used, and how such language positioned readers in their global context. Student participants were given a specific series of questions to construct a literary reading of the poem. However, in this curriculum intervention, it was appropriate to integrate the literary and the critical because in the researcher's view each informs the other and was appropriate for the context in which this curriculum intervention was being delivered. Interestingly, this point about teaching the literary understanding of a text before the critical was contested at the International Federation for the Teaching of English (IFTE) conference in New Zealand in 2011, where some delegates supported the notion of an integrated approach and others preferred a more separatist approach which separated the literary study of text from the critical. What these positions highlight is the contested nature not only of teaching critical literacy but how it is taught.

Table 13

Sample of the Curriculum Intervention: A Class Reading Practice

Using Class as a Reading Strategy
<p>A definition by Brian Moon, <i>Literary Terms</i> 1992</p> <p>Class refers to a way of categorising groups of people on the basis of their birth, wealth, occupations, influence, values, and so on. Class divisions always reflect the beliefs and values of specific groups of people; they are not natural and obvious.</p>
<p>1. From your reading of the poem is there a particular group/s or individual who has position of power or a particular role which allows them to have power? Where is this shown and how do we know this? Give two specific examples.</p>
<p>2. From your reading of the poem is there a particular group/s or individual who has little or no position in society and is therefore seen as powerless? Give two specific examples.</p>
<p>3. How are you positioned to respond to the group who has power and/ or the group/individual who has no power? Do you feel angry or sympathetic? Is there a sense of social justice or injustice between groups or individuals in the poem? Why is this?</p>
<p>4. Are there particular words and images which make you respond in a particular emotive way? Give two examples and explain your reasons.</p>
<p>5. What poetic techniques have been used in this poem? Why have they been used and how does this engage or disengage you as you read the poem?</p>
<p>6. What do you think the role of the poetic persona is in this poem? Explain this role or function in terms of the meanings being suggested.</p>
<p>7. Do you think the poet is resisting particular representations of groups or individuals by using poetry to challenge and subvert conventional representation of groups and individuals? Give an example where you think this might be happening?</p>
<p>8. Do you think this resistant reading is deliberate on the part of the poet OR is it your own personal cultural positioning which is making you respond in this way OR is it both?</p>
<p>9. What have you learnt from reading this poem using class as a reading strategy?</p>
<p>10. Does class matter in this poem?</p>
<p>Please annotate the poem and prepare for a ten minute feedback session on your poem. Write up your findings and place in your poetry journal. As you listen to other groups make notes on any links or contrasts with your poem and include these in your poetry journal.</p>

Questions seven to nine sought to extend critical thinking and literary engagement. Student participants were invited to consider resistant readings by examining the use of irony present in the text and/or by the student's own cultural positioning which may encourage them to read the text in a resistant way. This way of challenging texts opens up the meaning making process and informs how students may read other texts. This broad range of questions was designed to enable student participants to use these questions as pathways for other texts and genres so that whatever the text the questions were transferable. The ability for learners to transfer knowledge gained from one reading of a text may encourage students to transfer this literary knowledge of texts to other texts and contexts.

Questions nine and ten asked student participants to evaluate whether this particular critical reading practice enabled them to construct meaning; did it assist in their literary knowledge and did a class reading practice matter? This evaluative process was embedded in the curriculum design to encourage students to question what reading strategy they were using, why they were using it and whether it made a difference in terms of the relevance to the text and their understanding of critical literacy. Making students think about what they were learning and why they were learning in this particular way was intended to enable them to sustain engagement at a higher order level of understanding and build a literary knowledge trajectory. Developing a literary knowledge trajectory may assist students to use knowledge across other texts and contexts, particularly in coursework assignments, in class unseen test situations and to assess whether students were applying the skills and literary knowledge which the CI set out to promote.

The design, structure and implementation of a CI sought to support higher order thinking and cognition as a means to engage with critical reading practices and critical literary theory to meet curriculum requirements. It was important, therefore, to identify ways of monitoring such cognitive progression as outlined in the Taxonomy of Criticism in Figure 1 in Chapter 1 of this study. As pointed out in Chapter 1 (p. 6), this taxonomy is an abstraction of hypothesised movement from initial to higher levels of cognition in students' readings of literary texts. It presents a trajectory of the direction of development, but the processes through which this is achieved may be more complex, convoluted and recursive than represented in Figure 1. Monitoring processes should be designed to take account of what may be a non-linear, non-hierarchical process.

The CI design and implementation sought to assist students in operationalising their cognitive capacities and extending them from one task to another and from one genre to another by building on a range of knowledge competencies. Operationalising the CI over time provided opportunities for potential knowledge transfer to emerge as evidenced by employing critical literary knowledge in various ways as illustrated in Table 14.

Evidence of potential emergence of knowledge transfer may be demonstrated if students applied knowledge from one text to another intertextually (generically, linguistically, conceptually, thematically, culturally or contextually). Knowledge from one context potentially being applied to other contexts from Literature to History may be illuminated through the use of song, film, image or political use of language to

convey meanings. The potential emergence of knowledge transfer aligns with the rationale of the WACE Literature CoS and the overarching principles outlined in the Curriculum Council (1998) Framework previously discussed.

Table 14

Evidence of Potential Emergence of Knowledge Transfer

Knowledge from one text to another being transferred: generic, linguistic and intertextual.
Knowledge from one task being transferred to another task.
Building and refining literary knowledge from one text to another.
Knowledge from one approach to reading and meaning making to another reading.
Knowledge about the discourse being applied in other contexts.
Transfer of epistemological knowledge.
Analogical transfer (Gick and Holyoak, 1983).

The ability for students to transfer knowledge across genres, contexts and texts to formulate comparisons, make intertextual links, formulate a hypothesis, endorse or resist particular readings would indicate whether knowledge transfer was evidenced. Such evidence, theoretically would also indicate whether the CI was beginning to have the desired effect in terms of student metacognitive abilities as well as a growing awareness about how texts can be read and how this impacts on the meaning making process.

Conclusion

This chapter has set out the design and development of a CI intended to support teachers and students in the context of a curriculum change in senior secondary school WACE Literature course in Western Australia. The curriculum intervention was intended to:

- provide a rich variety of genres and styles of writing and contexts;
- address needs and interests of adolescences;
- address syllabus requirements: Reading and Producing outcomes;
- offer a range of readings and reading strategies;
- develop literary and critical appreciation of language and texts;
- build reflective and review practices;
- employ scaffolded practices to build higher order cognition; and

- develop a metalanguage to engage with critical thinking and reading practices.

The opening of the chapter established the context of the curriculum intervention and linked the requirements of those changes to the development of the CI. The design and development process was underpinned by Stenhouse's (1975) *Principles of Curriculum Design*; selection and development of substantive content materials took cognisance of the impact of historical developments in orientations to English (see Chapter 3), and their possible impact on teacher formation.

This chapter has located the curriculum intervention, which formed the basis for the research reported in this thesis in three contextual parameters:

- a systemwide curriculum revision for senior secondary school students in WA;
- the needs of the students in the specific school site of the research study; and
- a theoretical framework (Stenhouse, 1975) which guided the principles and development of the curriculum intervention.

The exposition of the CI linked the principles for empirical study to data analysis processes set out in Chapter 2. Chapter 6 presents the data analysis in accordance with the research design, and links the findings to the research questions.

CHAPTER 6: UNFOLDING LITERARY PRACTICES: COGNITIVE DEVELOPMENT

Introduction

Chapter 6 focuses on how student participants experienced and developed knowledge building strategies to engage with critical reading practices. Data were analysed to explore whether student participants were enabled to develop critical reading practices through induction into DLRC as well as higher order thinking (and cognitive transfer) in a Year 11 Literature class over the course of one academic year. The experience of the reading process in a Year 11 Literature course is presented from analyses of semi-structured focus group interviews, questionnaires and post intervention questionnaires with student participants from Classes 1, 2 and 3 and peer only discussions which examine the process of reading and meaning making from student participants in Class 3. Evidence is cited from student participants' contributions to interviews and peer group discussions. Examples are labelled in the manner outlined in Chapter 2. Inviting student participants to speak about their approaches to the reading process in different contexts provided insights about how these "indwellers" (Eisner, 1981, p. 6) came to know, understand and participate in the DLRC.

The researcher was positioned in complex ways within this research as a teacher at the school site, as District Moderator in Literature and as a researcher. These roles were important in order to engage with the socio-political, institutional context and illuminate particular insights into the data such as reflexive evaluation of the pedagogical activities and practices during the process of induction into the DLRC.

Analyses of the data revealed differences between the theoretical principles and practice as discussed in Chapters 3 and 4. These differences were examined in three parts beginning with an analysis of data, which showed that different groups of students experienced the CI in different ways, and with varying success. Part One of this data analysis examines the relationship between the reading process and critical reading practices as student participants describe their experiences of using the CRP Booklet during the reading process.

Part Two of the data analysis addresses the characteristic conditions influencing three aspects of the student participants' experiences during progression towards construction of meaning and mastery of the DLRC. The conditions and activities used to develop student participants' reading processes and how these conditions and activities built a foundation for the meaning making process involving critical literacy

are discussed. The analyses focuses on the way student participants discussed their approaches to reading processes and how they made meaning through previous reading experiences, prior knowledge, class activities, interactions and by using a CI, particularly a CRP Booklet. Three distinct experiences were identified as occurring and recurring. Part A presents student participants' experiences as Spaces of Interconnectivity. Part B presents students participants' experiences of Spaces of Disconnectivity. Part C focuses on Spaces of Reconnectivity: Over Coming Challenges. In each part, the student participants' experiences will be described and then the conditions, which impact on those experiences within each part will be identified.

Part Three in this chapter addresses the fourth guiding research question: Do participants perceive transfer of higher order thinking competencies from Literature to other areas of learning? Evaluation of the CI as a tool assisting with transfer is elaborated upon. Part Three examines the observed transfer of higher order thinking competencies to students' other areas of learning.

Part One: The Relationship Between the Reading Process and Critical Reading Practices

The relationship between the reading process and critical reading practices in this study is constructed as a series of evolving interactions, iterations and transformations. The process of moving from decoding text to engaging in critical reading practices is an evolving process with student participants moving from the efferent to the personal response, to the literary aesthetic to the culturally critical. The reading process, as presented in this study, is not stable since it is characterised by disruptions, and merging and emerging meaning making opportunities for the reader. Student participants identified tools and signs (Engeström, 1987; Vygotsky 1978), which shaped their critical reading of texts from the efferent, to the aesthetic, in particular the literary aesthetic. The literary aesthetic aspect of the reading continuum included reading as "unfolding" (SMC1), applying conventions, context of the writer and reader, cultural experience, language, and critical literacy.

In semester one, student participants from Class 1, 2 and 3 were interviewed about their reading processes. Semi-structured focus group interviews revealed student participants' experiences when reading texts such as an unseen text "Patchwork Quilt" (Gray, 2008) under timed conditions in class and the strategies they applied to make meaning. Prior to the unseen test, student participants studied a range of Australian poems for 5 weeks, as outlined in the course teaching and learning program (see Appendix G). Student participants had previously selected a range of Australian poems

to analyse in oral presentations. Opportunistic data were collected from student participants in Class 3, with data captured during the reading process in action as student participants discussed two different poems in small groups “Small Town Dance” (Wright, 1979) and “The Conquest” (Murray, 1971). A detailed presentation of data from one group in Class 3 (a) is made with some examples from the second group from Class 3 (b) used to corroborate this evidence.

The transcripts of student participant interviews and reading group discussions revealed ways in which student participants deployed acquired reading practices with recently acquired literary understandings of texts and reading theories from their semester one Literature class to construct meanings from literary texts. The analysis builds on Activity theory that enables an “indwelling” (Eisner, 1981, p. 6) experience to be captured. The indwelling experience provides insights into the forms of activity (Interconnectivity, Disconnectivity and Reconnectivity) between student participants, cultural tools (including the CRP intervention) and the object, which was to construct meaning with texts through mastery of the DLRC.

Student participants in Class 1 and Class 2 described the reading process as “unfolding” (SMC1). Prior learning and reading experiences led learners to construct particular meanings, shaped through the unfolding of the reading process. Unfolding in this study, meant that as the student participants read texts, they responded to particular forms, images, poetry techniques and conventions that positioned them to like or dislike the poem. During the initial unfolding experience, student participants engaged in a meaning making process moving from initial bafflement and moving to greater clarity. Iterative rereading of the text brought familiarity and links with the text. The process of unfolding was initially a linear process from each word, to sentences and/or stanzas, which drew upon their prior reading experiences.

The unfolding of the reading process in Phases Two and Three involved deconstructing multiple layers of meaning. Through each iteration new connections were made, influenced by research material being applied to the poem; student participants’ ideas, such as intertextual links, which brought connection and clarity for the student participants in the meaning making process. Fresh insights in the dialogic exchange between student participants resulted in the revisiting of previous ideas, which were then shaped into potential hypotheses. The reading process was characterised by applying the language of the discourse, literary techniques, coupled with personal response, comparing contexts of the reader and writer and development of increasingly complex higher order thinking through development of firmer and more refined

hypotheses about the poem's meaning. The complexity of the reading process during induction was revealed in the three phases of the unfolding reading process. Each of these phases will be discussed.

Phase One: Unfolding of the Reading Process and Prior Knowledge

Student participants commenced the reading process by threading together ideas from previous reading experiences. This involved the use of prior knowledge in a variety of ways as represented in Table 15. Student participants began by reviewing previous work, then identifying literary terms to making connections through personal response, activating prior knowledge of texts, experiences and intertextuality with other texts. Transcripts revealed that student participants engaged in an interactive approach to the task of reading, involving collaboration with group members each supporting the other as they became familiar with the text. The CRP questions in the CRP Booklet provided a framework for student participants to read the poem.

The discussion revealed that the construction of meaning in the poem was an unfolding, cumulative knowledge building process, which was culturally and socially mediated. Through collective mediation between texts, the CRP questions and the student participants' prior knowledge, some student participants were better able to apply literary knowledge than others, and in so doing, exposed other group student participants to this literary knowledge. Collective mediated knowledge provided opportunities for student participants to engage, exchange and apply literary discourse. For example student participants used the terms "enjambment", "alliteration", "structure" (1).⁴ They combined their research knowledge about biographical, social, historical and personal context through comments such as "Well personally I think it's about a woman and her struggles in a prejudiced world" (3) and "The whole thing's about society restricted through the sheets. Like being female, you identify more strongly with the poetic persona" (7). These interactions enabled student participants to tease out meaning. The evidence captures the reading process as an interactive meaning making activity.

⁴ Numbers in parentheses in main text relate to numbers inside Tables 15, 16, and 17.

Table 15

Phase One: Unfolding of the Reading Process Prior Knowledge

Phase One: Student Participants' Discussion on "Small Town Dance"
<p>Sense Making through Prior Knowledge, Language Cues and Collaboration</p> <ul style="list-style-type: none">• In order to make meaning, participants engage in a sense making process by examining the title of the poem through iterative & dialogic exchange and by hearing other participants' views the meaning of the poem began to make "sense."<ul style="list-style-type: none">○ "I read it through the whole time without getting the metaphor. I thought it was a dance." (5)○ "The first time I read it I didn't understand any of it. (Laughter). I still don't really understand it. But it's starting to make a bit of sense." (6)
<p>Deploying Prior Knowledge to Build New Knowledge: Literary Conventions</p> <ul style="list-style-type: none">• Reviewed previous work covered from last lesson. Literary terms and conventions identified and listed:<ul style="list-style-type: none">○ "Enjambment", "alliteration" "structure" coupled with reference to <i>Gender Reading Practice</i>. (1)○ Participant research notes on poet's context shared with group. (2)
<p>Sense Making through Personal Response and Connection with Theme</p> <ul style="list-style-type: none">• "Well personally I think it's about a woman and her struggles in a Prejudice [sic] world." (3)
<p>Sense Making through Building on Prior Knowledge, Intertextuality and Prior Reading Experiences</p> <ul style="list-style-type: none">• Building on prior knowledge an intertextual reference (4) is made to <i>Jasper Jones</i>⁵ to connect with attitudes and values of a small rural town, which for the participant is similar to the poem to aid construction of meaning.• Participant showed evidence of building on prior knowledge and made an intertextual link to wider reading <i>Jasper Jones</i> in terms of subject matter (prejudice) and representation of groups (role of women).
<p>Recall of Gendered Reading Discourses; Gendered Constructions of Meaning</p> <ul style="list-style-type: none">• Exploration of the poetic persona, including gender of the poetic persona explored. Identification with the poetic persona and how this impacts on meaning. Personal response, thematic connection and literary discourse also evident in comment: "The whole things about society restricted through the sheets. Like being female, you identify more strongly with the poetic persona." (7)• An explanation of why the poetic persona is female by considering subject matter and language: "She's says, she refers to women, then she refers to like herself as myself. So you would assume she's a woman and it wouldn't be very typical of males to have these kinds of views." (8)
<p>Searching for Relationships between Images, Subject Matter and Personal Context to Create Meaning</p> <ul style="list-style-type: none">• Specific images in the poem are examined and explained in the participant's own words to construct meaning: "She's looking forward as well at the end. 'Fold those beckoning roads to some impossible world' and then like looking forward and then like having a future closed on her." (9)• Also draws on previous knowledge of construction of mood and connotations of specific words: identifies shifts in the mood of the poem as voiced by the poetic persona, from "resigned" (10) to being "free." (11)• Uses language associated with domestic images of women to build participants' views that the gender reading practice mentioned earlier is appropriate for this poem: "It refers to things such as housework and the household budget and not to be stereotypical, but that normally relates the womankind of thing." (12)• Connects construction of gender role with participant's own current context: "I know my Dad hangs out sheets too, but we could include that in our context." (13)

Student participants brought the text into their own lives, making connections (3) and interacting with it on multiple levels. As modern female readers, they drew parallels, made comparisons and contrasts with their own worlds and the world of the text (4). Coupled with their literary (5) and contextual readings of the text (13), student

⁵ Silvey (2009).

participants applied a gendered reading practice (7) to critically inform their views about the roles of women in society in different contexts and made connection with their own roles in contemporary society. The knowledge acquired through accessing the CRP Booklet to guide their thinking was apparent by making reference to a gendered reading coupled with a literary reading (8). The questions in the CRP Booklet provided a focus for student participants and encouraged higher order abstract thinking (9) about the poem, which then encouraged a more advanced reading of the text, not in a linear way, but through a complex web of transactions (10, 11, 12) and interactions.

Table 15 reveals higher order thinking as student participants built on their prior knowledge through increasingly complex abstractions such as reading the images in a metaphoric way (9), reflecting upon the subject matter and language in order to establish the appropriateness of a gendered reading practice and then proceeding to evaluate and compare contexts to affirm positions and gain consensus with the group.

The CI and the student participants' prior knowledge and experiences operated as combined cultural and social semiotic tools. The reading processes of interpretation through reflection (10, 11), evaluation, comparison and contrast (12, 13) were combined with the student participants' prior knowledge through use of the CRP Booklet. This metacognitive, double loop process of deploying and consolidating existing knowledge with new knowledge in the collaborative construction of meaning from new texts is represented in Figure 15. The double loop cognitive process reveals reactions, connections and resistance in iterative cycles. A double loop learning process describes the cumulative effect of revisiting earlier learning experiences in light of current learning context so that they both contribute to enhanced understandings. This spiraling between prior and current learning experiences aligns with Bruner's (1974) spiraling curriculum. It may be possible to consider that intuitive connection making between each loop may also be present in the learning process which in turn supports the operationalisation of the CI. The double loop learning process occurs because the redundancy built into the learning tasks and activities and the collaborative learning opportunities promotes the possibility of these connections being made. Although the construction of Figure 15 is focused on the analysis of student participants meaning making in Wright's (1979) poem "Small Town Dance," it does afford understanding of the reading processes, which may be applicable across reading texts and contexts.

Similarly to Group a, Group b found that understanding of the author's context and the social and historical issues operating in the poem "The Conquest" (Murray, 1971) required research. As one student participant stated, "I couldn't actually find a lot

about the poet or the poem. But I looked at certain words and certain characters, like ‘Philip and the First Fleet’ and I found better information” (SAC3). Examining the key words and researching the context of the first fleet assisted the student participant in making meaning with the text: “I just tied it together, I’ve learnt a lot about different historical context” (SBC3). Connecting the text with the reader’s own context was also evident: “How I can relate it to myself and I can apply that when I write essays” (SBC3). Personal connection to a text enabled the learner to engage with the text by drawing upon prior reading and experiences as outlined in the reading process model.

Correspondingly, in the interview data, student participants’ meaning making experiences indicated uncertainty and speculation upon the first reading of the poem, but after the iterative reading process, uncertainty or not knowing “I didn’t understand it the first time” (SMC1) was replaced with unfolding of the reading process to gain understanding of “Patchwork Quilts” (Gray, 2008):

SMC1: I didn’t like it the first time I read it. (Student participants agree and say together) “What is this?” It’s one of those poems that the more you read it; the more (Another student participant interjects with “you understood”) it unfolded.

SKC1: First time I read it, it was “Oh my God.” Second time, by [the] third time I read it, it links, symbolism, and I think it means this and that.

The quote from SMC1 highlighted the importance of the iterative process of reading for deeper understanding. Meaning “unfolded” enabling “links” (SKC1) to be made between the ideas expressed in the poem and how these ideas were conveyed through the recognition of conventions, in this case “symbolism” (SKC1). The word “links” suggested connections to the student participant’s prior knowledge. The meaning making process was not instantaneous; it involved multiple readings and reflection, as indicated by the statement “I think it means this and that” (SKC1). The meaning making process advanced as the reader acquired familiarity with the text. The dialogic exchange between student participants in the interview extract reinforces the view that meaning is mediated and constructed, leading to a collaborative unfolding reading experience.

The reading experience was perceived as a challenge or “hurdle” by a student participant when the text did not conform to her reader expectations or reading experiences:

The one that was really hard [unseen poem], . . . but [another participant] suggested, a really good way to set out your essay is to say introduction, first your context, your audience, your purpose and then may be go through it by

stanzas and like analyse it, but with this poem there wasn't any stanzas. Which was kind of like, that it was hard to break it up, which was probably the only hurdle. (SVC1)

The learner may not have considered different forms of poetry or have been explicitly and sufficiently instructed in how variation in poetry forms impacts how the reader constructs meaning. Learners require not only specific learning strategies or tools but they need to select the right tool for the specific application and adapt the tool with task variations. The ability to adapt tools comes with iterative practice, guidance and interaction between learner and teacher.

Unfolding through conventions. Unfolding of the reading process drew upon prior knowledge of reading tools, particularly knowledge of conventions. Student participants applied, in semester one, some understanding and identification of conventions, "Just wrote on conventions, how conventions shaped your reading, your chosen reading" (SVC1). Unfolding of the reading experience using conventions highlighted the literary awareness of student participants but also revealed limitations in the student participants' readings since, connections and links between generic conventions, the reader's context, the writer context, the aesthetic and CRP were less evident for some student participants as conveyed in semester one interviews.

Unfolding through thematic readings. For some student participants, unfolding of the reading experience involved a thematic approach. This thematic approach was evidenced in this comment: "The questions were really helpful in the booklet. They made you think about things that you wouldn't have and specific to the themes like class and stuff" (SPC3) and "power" (SKC3). "The reading practices especially, applicable to almost any text allows another perspective of how to approach and interpret the text, which was helpful in every task pretty much" (SPC3). Here the CRP Booklet provided the student participant with pathways to construct meaning. However, some confusion regarding CRP still remained for other student participants as indicated by these comments:

SKC1: Well, *Othello*, which we've just started now, even though he is black, you can't really make a race reading on it.

SMC1: It's not enough.

SKC1: Even, you could assume that you would, it wouldn't really apply to it. Which we've been going into in class, how about, it's really about jealousy, love and hate and so, yeah, readings can differ for different texts I think.

In this interview, in semester two, there appeared a greater awareness about readings compared to semester one and there was a growing awareness that applying one reading of a text is “not enough” (SMC1) and that “readings can differ” (SKC1). A thematic approach to reading texts was the most consistent reading practice identified by student participants during their induction process. Identifying themes was an abstract way of reading texts during the process of induction into the Discourse. Though the student participant made a valid reading, the higher level of critical understanding of the text through a critical literacy orientation was not evident. Exploration of power relationships in texts through exploration of gender, race and class, was less evident in some student participants’ spoken discourse. The CRP Booklet functioned for some student participants as a thematic approach to texts; however, thematic readings may indicate that the CRP Booklet requires revision to extend students beyond thematic readings and into critical reading practices. This suggests that studying a text on a thematic level with a CRP approach needs more explicit interconnection and explanation for students.

Phase One of the reading process (Table 15) highlighted particular reading approaches to texts as a means to construct meaning. Extending the reading process beyond an unfolding process through iterative readings, links, identification of conventions and themes is documented in Phases Two and Three of the reading process as meaning making.

Phase Two: Unfolding of the Reading Process: Speculating, Synthesising, Comparing and Evaluating

From the first phase involving prior knowledge, interwoven with personal experience, use of conventions and broad thematic speculation about the text, student participants proceeded to speculate, synthesise and construct more robust hypotheses as shown in Table 16. This provided an opportunity to extend and challenge previous readings of the text according to the way student participants read the text, informed by the supporting research data on the poet (14 and 15) which they wove into the poem, coupled with the combined use of the CRP questions in the CRP Booklet to extend their thinking about the poem (16 and 17). By using the CRP questions, in this case the questions on gender, student participants were able to reflect on the role of the poetic persona (19) and how the persona positioned the student participants at different stages in the poem (20). As student participants became familiar with the issues in the poem, such as the role of women in society, they also became speculative (22), not fixing their meaning of the poem (23) but keeping it fluid. After synthesising their collective ideas,

the student participants began to construct a hypothesis about what the poem meant to them and how poetry conventions, language and contextual details (24) from Phase One, threaded together to construct a hypothesis in Phase Two. This process is characterised as student participants' ability to speculate, synthesise and construct a hypothesis.

The value of the CI was evidenced as the questions stimulated thinking and enabled student participants to generate their own questions. Learners engaged in higher order thinking by speculating, questioning, supporting a position with evidence and revisiting previous readings by either reviewing or building on previously acquired knowledge (25) and extended their readings (26). Student participants refined and developed their ideas by using wider references to critics and making links with their own reading of the poem "Small Town Dance" and intertextual links (4) to the novel *Jasper Jones* (Silvey, 2009).

Student participants applied the questions in the CRP Booklet and used their research notes as a way to examine representations of women in a particular society in a particular time. This contextual knowledge was used to reposition themselves within their own cultural context. Student participants moved from a literal reading of the poem to reflecting upon its purpose to educate readers about the position of women in particular societies. Student participants commented: "It might be like educating, women of the future of how women used to be treated" and "How far we've come" (16). Student participants were being critically literate by considering the roles women played, cultural expectations and the cultural values and attitudes the cultural values and attitudes towards women and men. The student participants considered different views about growing-up and the struggles of women. This process revealed high order thinking and the ability to move from the personal to the broad gender issues in the poem. For example, a student participant commented that: "It could relate to her own experiences or something she was familiar to when she was growing up or it could relate to in general the struggles of women (Another student participant agrees), I think it incorporates both" (21). The ability to read poetry as a way of exploring cultural roles (24) and values elevated the complexity of the reading, but also encouraged the student participants to consider their own roles in culture and to see how justice and equality are not matters only of the past but are relevant in a modern context (25). The student participants evaluated whether the author overcame her environment where "She wouldn't have had much motivation for forward thinking" (26) and where the roles and opportunities for women were more limited.

Similarly, student participants in the second group engaged with and used technical literary language to aid understanding of the text. Evidence of student participants building on knowledge from the literal to the abstract was conveyed in their discussion about the word “fermenting” and how the literal meaning of fermenting was transferred to a metaphorical concept, “It’s like his ideals and what he’s done are fermenting and bubbling away” (SBC3). Student participants considered the appropriate use of a metaphor or personification, revealing cognitive engagement and appropriate use of the terms: “There’s so many metaphors that you really have to think about is this metaphor, is this personification?” (SAC3). Further hypothesis building and synthesising of ideas were evidenced: “I think they’re referring to the Indigenous people. You know, the trees, they could be like spirits, in other Aboriginal Literature”. Student participants develop this point: “Maybe, it’s dreamtime, like where their ancestors came from?” (SBC3). Further image association transpires midway through the student participants’ comments about the image of the low horizon:

SAC3: Then, when it says ‘they camped with dogs’ it sounds really wild, so it could be the Indigenous people, camping with ‘dingoes’ or something.

SBC3: The low horizon you can’t see them. They’ve been like, smothered, concealing them, like.

SAC3: They’re not allowed to speak out.

All: Yes.

SBC3: Stand up for themselves.

SAC3: Suppressed them.

Interactive dialogue revealed student participants applying literary terms to construct meaning, showing knowledge of literary strategies such as form and stanza layout, exploration of form using “tercets” (SBC3) and structure “it’s in a linear chronological” (SAC3) sequence. By applying a range of reading strategies, prior knowledge and literary knowledge, student participants were supported in making meaning.

Table 16

Phase Two: Unfolding of the Reading Process Speculating, Synthesising, Comparing & Evaluating

Phase Two: Student Participants' Discussion on "Small Town Dance."
<p>Gathering Ideas for Speculating, Synthesising, Formulating & Constructing Hypotheses</p> <ul style="list-style-type: none">• Using knowledge of the poet's context, research notes on poet's life and subject matter ideas are synthesized. (14)• "She was too scared to express it at the time" to "she's noticing a difference now the views have changed." (15)• From the literal meaning to exploring text's purpose• Reflects and speculates on the "Intention of the author" (16) "It might be like educating, women of the future of how women used to be treated." "How far we've come." (17)• From reading questions to asking questions to promote thinking. Reading process involves participants asking and raising questions to further examine poem. (18) Justification for the poetic persona as female. "What's your cultural position in your context?" "Who do you think the poetic persona is?" (19)
<p>From Speculative Thinking to Making Comparisons with Social, Cultural Issues & Contexts</p> <ul style="list-style-type: none">• The dialogue shows how participants build on uncertainty by asking each other questions enabling student participants to develop their thinking, the word "thinking" is expressed three times which shows that the thinking process is being operationalised. (21)• "Do you think the poetic persona in the poem is actually, just her, 20 years earlier?" (21)• By considering different views about "growing-up," the "struggles of women" and comparing them, shows higher order thinking. The discussion also revealed being able to move from the "personal" to the "broad" issues in the poem: "It could relate to her own experiences or something she was familiar to when she was growing up or it could relate to in general the struggles of women (another student participant agrees), I think it incorporates both." (21)
<p>Making Connections Across Time and Context</p> <ul style="list-style-type: none">• Student participants demonstrated that the poem had relevance for a wide audience and that the issues being explored were timeless.• Understanding is more advanced because the poem's meaning is not locked to one time period but making connections to the position of women across time:<ul style="list-style-type: none">○ "You could read and it could be in any time." (22)○ "I think like in the 1930s there would have been more conservative ... like keep to yourself. But like now women lead." (23)
<p>Recognition of the Importance of Researching Author Context to Understand and Access the Issues</p> <ul style="list-style-type: none">• Applies knowledge from research to assist with context to enable readers to understand more specifically the issues being discussed: "It is possibly during this period she developed her attachment to the land and its people which would influence her work throughout her life." (24)
<p>Synthesising Linguistic and Cultural Signs and Tools through Applying Complex Literary Criticism and Comparing and Contrasting Contexts</p> <ul style="list-style-type: none">• Evidence of reading complex literary commentary on Wright to engage with the issues in the poem.• The student participant sees a link with these complex concepts.• Suggests evidence of broadening student participants' thinking & provides a springboard to build on this knowledge interwoven into the reading being constructed:<ul style="list-style-type: none">○ "Inner existence and objective reality"; "I think that might be in ours a bit. If she was involved in Aboriginal land rights then she obviously believed in equality." (25)○ Linked and applied wider reading (Literary criticism) to the poem to build connections and extend meaning. (26) "Maybe these are her opinions coming out now"; "What's she's been a witness to from where ever she was from."

As student participants engaged with the text and the language used, their comments revealed a sophisticated understanding of language and how meanings are impacted by context and language: "I think we found that a lot of the phrases we found

could have a lot of different meanings, so we have to ambiguously, take that phrase and look at the whole poem and take the context of it as well, but then it can mean a lot of things” (SAC3). This student participant revealed that a critical reading approach involves wider consideration of what a phrase or image can mean. The student participant highlighted the importance of considering phrases in the context of the whole poem and being open to the possibilities of multiple meanings.

Student participants showed a detailed focus on the text and made connections to the cultural context of the poem and how Indigenous people were being constructed. To assist with the construction of meaning, student participants drew upon intertextual references to previous texts studied in Year 8 such as *The Lost Diamonds of Killiecrankie* (Crew & Gouldthrope, 1995). This enabled student participants to make meaning with “The Conquest” (Murray, 1971) and how Indigenous people have been treated across time. The high frequency of iterative questioning and discussion showed student participants attempting to link images to the meanings in the poem and the construction of Indigenous people in the text: “They’re not allowed to speak out” (SAC3). This revealed higher order thinking in action as student participants made comparisons and connections to highlight the disenfranchisement of Indigenous people during the Colonial period. The CRP race reading practice supported student participants’ knowledge regarding how groups were constructed and the ideologies that underpinned such representations. Applying a post colonial reading of the text, assisted by the CRP Booklet, positioned the student participants not only to identify the construction of the Indigenous people, but to also challenge it. This ability to challenge texts and read beyond the inferential reveals a developing critical reading trajectory. Using previous examination of images, use of language and the central issues identified, student participants built on accumulated knowledge to develop hypotheses. The reading process, as suggested from the data analysis, involved a process of revisioning and rereading, interlinking ideas and synthesising and experimenting with the linguistic, cultural signs and tools where meaning was mediated in an evolving and unfolding way.

Data analysis suggests that when collaborative and interactive conditions were operationalised, peer group relationships encouraged all members of the group to participate. The collaborative construction of knowledge was assisted with the CRP Booklet, which provided scaffolded support for student participants as they engaged with the text to make intertextual links and build on prior knowledge. It may be deduced from this analysis that effective group work, with sustained focus and collaborative knowledge building, through application of a range of cultural tools and signs such as

the CRP Booklet, encouraged higher order thinking and development of critical literacy when reading texts.

Iterative cycles of interactive exchange revealed student participants applying greater cognitive complexity as they engaged with the linguistic construction of the text. Literary terms were used to construct meaning through exploration of the rhyme scheme, form and structure, showing knowledge of literary conventions applied to support the construction of meaning. Applying a range of reading strategies, such as the use of prior knowledge, speculation and construction of hypotheses through iterative and cumulative revisiting of the text, enabled student participants' literary knowledge to be extended and developed. Student participants demonstrated higher order thinking by making reference to intertextuality, figurative use of language, comparison of contexts between the readers and the subjects in the poem. The analysis of the reading process revealed a self-directing reading approach, since student participants had an informed literary arsenal that included the personal, the aesthetic and the critical knowledge base to work with, including exposure to critical reading practices to assist in the meaning making process.

The reading process model outlined in Figure 15 reveals the various processes involved in the meaning making process. Student participants were involved in a series of cycles in the production of meaning. However, each cycle was not fixed but integrated and built upon in previous iterations of meaning making. The degree to which each phase was involved in the meaning making process indicates whether teachers maximised student participants' capacity for working in the ZPD (Vygotsky, 1978). Notably, integration of prior knowledge, applying and synthesising linguistic tools and comparing contexts of the author with the reader tended to be less developed by some student participants but did improve over time, particularly as exposure to the linguistic signs and tools developed in student participants' comments in semester two.

Student participants' contrasted their present day context with that of the poetic persona, reinforcing the importance of the aesthetic stance. Rosenblatt (1938) highlights the significance of making connection with the personal response for the reader. The importance of the personal response links with Vygotsky's (1978) views on the cognitive significance of the relationship between the interpersonal with the intrapersonal. In order for readers to make cognitive leaps from reading a text for retrieval of information to constructing meaning requires a co-habitus of indwelling between the reader and the text. This involves a variety of interactions, iterations and transformations both on a collective basis and individual basis; support from a variety

of cultural tools such as a CI encouraged meaning making and higher cognitive development, as will be outlined in the next section.

Phase Three: Unfolding of the Reading Process: Refining Hypothesis Through Abstractions

The co-habitus of “indwelling” (Eisner, 1981, p. 6), between the student participants and the text through an aesthetic and culturally critical reading, continued to evolve in Phase Three as presented in Table 17. In this phase of the meaning making process, student participants became involved with the aesthetic elements in the poem and focused on the language and imagery employed to aid their reading. For example, student participants’ literary knowledge about alliteration (28) techniques of language, sound clusters and images combined to develop metaphorical abstractions about how the “clean corridors may seem crisp, like they’re cut out of society” and “They seem crisp and cut out of, I don’t know, they seem almost cruel” (29). Phases One and Two of the reading process provided evidence of identification and listing of literary conventions. Phase Three highlights a complex threading of literary conventions and ideas where the use of enjambment and alliteration is not just identified but explained: “the clean corridor captures our attention to focus on the cruelty, cutting on ‘c’” (30). Building on word, image and sound association, the notion of cruelty was linked with reference to the cultural environment of the poem’s context being “Sterile. It’s very set” (31). Another example of building on word and sound association occurred with the incorporation of the word “conform” and “Conformity” to develop meaning and challenge the “cultural context” of the poem (32). Student participants used knowledge of image decoding and association to formulate a hypothesis about these images and sound associations. Mediating knowledge of the text supported by a literary and gendered reading by using the CRP Booklet enabled student participants to create a critical reading of the poem that challenged the notion of gender roles and gender conformity. The process of meaning making outlined in Phases One and Two is consistent with the process of iterative and double looped cognitive connections to generate meaning, and is presented in Table 17.

Once student participants had created meanings from “Small Town Dance” (about conformity of women to cultural expectations), they were able to develop ideas about how notions of conformity were challenged in the poem and how the author used semiotic tools to critique the roles of women in society. Through the meaning making process, student participants were able to support their hypothesis with reference to a range of images and examination of rhythm and selection of language. By thinking

aloud, they considered why images and particular words were used to slow the rhythm of the poem: “wallowing white, it slows down the pace” (35). Pace is connected to the image of the dance as cultural practice: “She can demonstrate it in a dance” (36) and the idea of the dance as a tradition passed on to “future generations” (37). The “dance” is used not just as a noun but as a verb, which expresses an abstract and sophisticated concept of meaning, “Showing how you should do it and then passing it on to future generations” (37). From a culturally critical perspective, student participants examined the poetic conventions, semantic and lexical nature of the language and were beginning to view the metaphor of the dance as a freeing agent, where the persona dances to her own tune, not to conventional routines.

Student participants attended to linguistic devices such as capitalisation to construct meaning: “What I find quite interesting is, when she’s like . . . “I walked between them, playing Out of Sight.” She capitalised the ‘O’ and ‘S.’” (Some student participants say, “That’s what I don’t understand. Is that meant to be a game of ‘hide and seek’?”) The student participant extended the concept of being out of sight to a game of “hide and seek.” References to capitalisation were highlighted “to emphasise it” (38). Student participants’ close attention to detail regarding capitalisation of the letters O and S revealed how the student participants connected their prior knowledge and language association with their own context to make meaning (38).

Table 17

Phase Three: Unfolding of the Reading Process Refining Hypothesis Through Abstractions

Phase Three: Student Participants' Discussion on "Small Town Dance"

Prior Knowledge from Phases 1 and 2 Interwoven with New Knowledge from Phase 3, Synthesising, Applying and Justifying Literary Terms and Concepts

- The comments on alliteration (28) were further built upon where the techniques of language sound clusters and images combine to develop metaphorical abstractions: "clean corridors may seem crisp, like they're cut out of society" and "They seem crisp and cut out of, I don't know, they seem almost cruel." (29)
- Further threading of complex ideas where the "clean corridors" and the use of enjambment were identified and explained: "captures our attention to focus on the cruelty, cutting of "c". (30)

Building on Word, Image and Sound Association

- Building on word, image and sound association. The notion of cruelty is further extended with reference to "sterile" environment . . . It's very set." (31)
- Further examples of building up word and sound association with the incorporation of the word "conform" and "conformity" to further develop meaning and argument by challenging the "cultural context" of the poem. (32)

Synthesises Linguistic, Cultural Signs and Tools to Develop Hypotheses

- Comment (34) highlighted the summation of the knowledge that the student participants have built up over several pages of transcribed text: "Clean corridors seem crisp and sterile following the corridors to conform to society's cultural context. (34)
- Technical terms and language focus such as specific words "wallowing white" and rhythm are identified and through thinking aloud considered why such an image has been used (35). This link with pace is further connected to the dance: "it slows down the pace." (35) "She can demonstrate it in a dance." (36)
- Linking the idea of the dance as an action being past on to "future generations." (37) The dance is not just seen as a noun but as a verb, which expresses a more abstract and sophisticated meaning where the dance becomes a metaphor for change, challenging cultural conformity within the confines of a traditional patriarchal society: "Showing how you should do it and then passing it on to future generations." (37)
- Student participant's close attention to detail regarding capitalisation of the letters O and S. Student participant extends the concept "Out of Sight" and connects to a game of "hide and seek." This association and transference of words and images to a game, revealed how the student participant connects their prior knowledge and language association with their own context to make meaning "so to emphasise it". "What I find quite interesting is, when she's like, further up in the second stanza, she's like, "I walked between them, playing Out of Sight". She capitalised the 'O' and 'S'. Some student participants say, "That's what I don't understand. Is that meant to be a game of 'hide and seek'?" (38)

Formulates, Refines, Collapses or Confers Hypothesis

- Student participant compares and contrasts micro observations to macro abstractions. From working at a micro level with the poem another student participant creates the notion of place. This lower level of meaning and language understanding was extended to "Like out of sight is like a specific place." This is then extended to the metaphorical level of abstraction (39).
- Comment (39) further revealed a shift from the micro level of understanding (literal) to the broader and more complex macro level of understanding (metaphoric): "like countries have capital letters." "Like out of sight is like a specific place." (39) "She's playing outside of the sheets, out of society's expectations." (40)

Speculates on Double Meanings and Multiple Meanings

- The student participant further built on the idea that the image of the sheets take on a double meaning "protecting" and "trying to get away" and is a further indication of the complexity of thought being examined where images and objects operate at a higher cognitive level of multiple meanings and understandings: "protecting her at some stage." "Like in the first half of the stanza, like they're protecting her and in the second half, it's almost like she's trying to get away from them." (41)
- Student participants collectively interweave metaphorical understanding of the images in the poem which are then synthesised and refined to construct a final hypothesis about the central ideas suggested in the poem to the student participants, the tension between conformity and escape from patriarchal values and attitudes regarding women's roles in society.

Student participants built on the linguistic knowledge of other learners, tapping into their prior learning: “like countries have capital letters.” This prior knowledge of language understanding was extended to “Like out of sight is like a specific place.” This is then extended to the metaphorical level of abstraction “She’s playing outside of the sheets, out of society’s expectations” (39). Comment (39) revealed a shift from the micro level of understanding (literal) to the broader and more complex macro level of understanding (metaphoric) revealing the complexity of the reading being constructed and aligning the reading to a critical literacy paradigm.

Fluidly moving from the micro level of understanding to the macro level of understanding, another student participant built on previous meanings attributed to the poem and explored how language operated on multiple levels of meaning. The student participant built on the idea that the sheets were “protecting her at some stage,” “Like in the first half of the stanza, like they’re protecting her and in the second half, it’s almost like she’s trying to get away from them” (SCC3). The image of the sheets takes on a double meaning “protecting” and “trying to get away” and is an indication of the complexity of thought being examined where images and objects operate at a higher cognitive level and multiple meanings (40 and 41). Phase Three of the reading process was characterised as a series of interpretative cycles, where meanings unfolding from Phases One and Two were iteratively mediated. Iterative mediation involved prior knowledge, speculation, synthesis and hypothesis construction with the linguistic signs and tools and the incorporation of the CI to enhance cognitive depth and meaning. As each interpretative cycle played out, student participants’ understanding of the meanings evolved and unfolded through closer attention to literary and linguistic conventions, enabling subtle textual threading of micro and macro observations and interpretations to be asserted. The iterative revisiting of the poem accommodated differing views and highlighted more complex linguistic concepts such as multiple meanings in a text, evolving into a robust hypothesis about what the poem meant to the group.

A reading process that involved unfolding, threading a series of student participants’ ideas and experiences, contextual understandings of poet and student participants, the student participants’ application of poetry conventions and literary knowledge enabled a synthesised and complex reading to be produced. Complex readings indicate higher order thinking as outlined earlier in Figure 1. However, while Figure 1 in Chapter 1 initially proposed an abstract hierarchy of cognitive processes, the analysis of data suggests that these processes are unfolding, recursive, iterative. Although Figure 1 appears to present the process as hierarchical, this belies the

complexity of the process emerging from the data analysis. The relationship between the reading process and critical reading practices is a complex, iterative, evolving, double looped and unfolding synthesis. This unfolding process involves decoding, personal connection, inferential, contextual, linguistic, semantic and theoretical reading syntheses. Based on this, the following propositions are developed.

Proposition 1: Deployment and consolidation of existing knowledge in a collaborative process of meaning construction supported transfer of learning from previously read texts to new texts.

The propositions presented throughout this chapter will be revisited in Chapter 8. Part One of this chapter concludes with a diagrammatic representation of the reading process presented in Figure 15, when a CI was operationalised in the induction process. Figure 15 has multiple loops which spiral upwards and downwards to represent double loops of iterative and cumulative learning processes. A double loop learning process describes the cumulative effect of revisiting earlier learning experiences in light of current learning context so that they both contribute to enhanced understandings.

Proposition 2: The nature of the reading process during induction into the Discourse of Literary Response and Criticism indicates that the reading process can be characterised as unfolding in multiple forms over multiple phases.

The Schematic Representation of Iterative Construction of Meaning (see Figure 15) relates to Stenhouse's Principles of Curriculum Design (1975), set out in Chapter 5. The principles for selection of content, a structured scope and sequence, as well as principles for selecting and developing teaching strategies (how it is to be taught and learned) enabled Proposition 3 to be made. Proposition 3 holds only when the principles enunciated in Chapter 5 are met. While the Schematic Representation of Iterative Construction of Meaning (Figure 15) is presented as a smooth process towards understanding, some student participants' experiences were characterised by more fractured engagement with the CI.

Proposition 3: If implemented according to the principles for selection of content, and an appropriately structured and sequenced set of teaching and learning strategies, the CI will support progression towards construction of meaning and mastery of the Discourse of Literary Response and Criticism.

The next section presents empirical evidence related to conditions, which enhanced or inhibited student participants' progression towards construction of meaning and mastery of the DLRC required in the Year 11 Literature Course of Study.

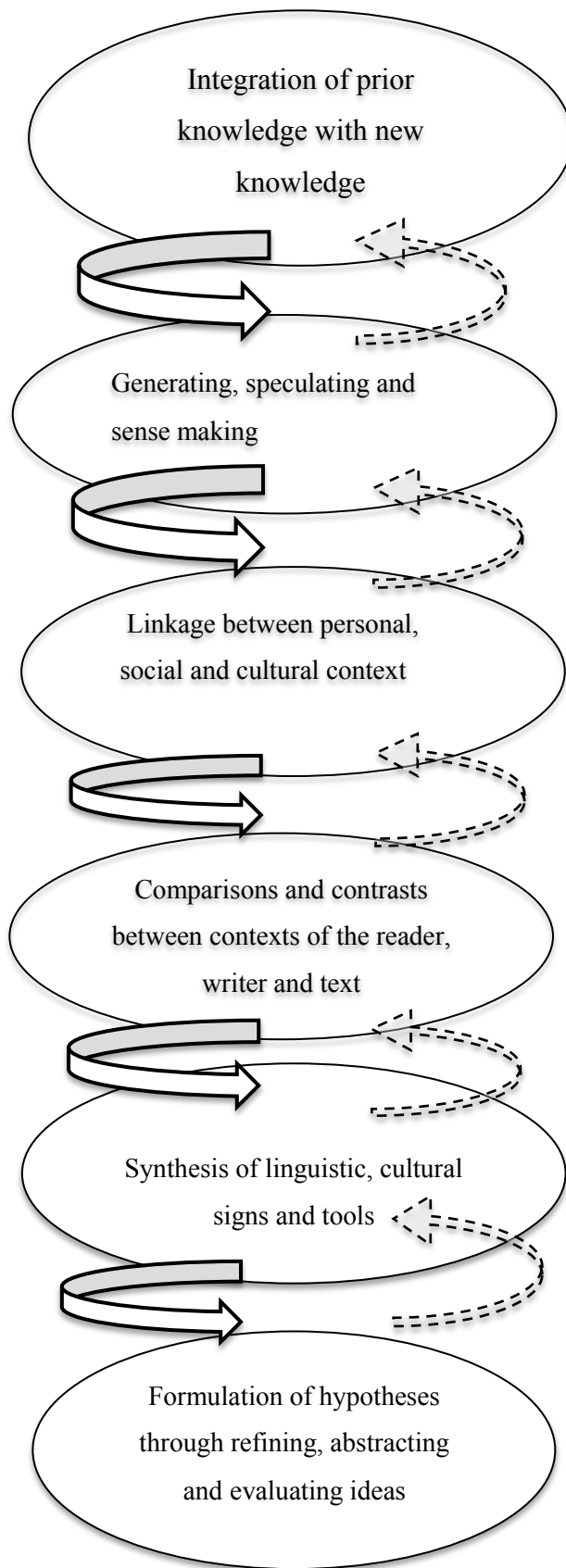


Figure 15. Schematic representation of iterative construction of meaning.

Part Two: Conditions Influencing Construction of Meaning and Mastery of DLRC

Part Two addresses the conditions that enhance or inhibit participants' progression towards construction of meaning and mastery of the DLRC. Each type of response varied according to the conditions and the pedagogical practices deployed as outlined in Table 18.

Table 18 highlights the conditions, behaviours, tools (CI, use of literary discourse, texts) and practices (pedagogical practices and classroom activities involving a range of tools and signs) which worked towards supporting cognitive connections, those that posed challenges for learners being inducted into DLRC and those that assisted student participants to overcome challenges during the induction process. Table 18 reveals the kinds of actions, behaviours, pedagogical practices and learning outcomes that learners experienced in the process of induction. Each learning outcome resulted from particular conditions which highlighted how the participants experienced induction into DLRC and the consequences of these conditions on student participants' actions, behaviours and experiences over two semesters. Though each of the unfolding parts (Part A: Spaces of Interconnectivity, Part B: Spaces of Disconnectivity and Part C: Spaces of Reconnectivity) are separated for closer examination, they are interwoven in each student participants' induction experiences, since student participants develop at different rates, bring with them particular experiences, prior knowledge and expectations of learning, reading and studying texts.

Part A: Spaces of Interconnectivity

Interactional conditions: social, collaborative interaction. Student participants' experiences of interconnectivity were characterised by knowing, resulting from mediated dialogic exchange between student participants and teachers. Dramatic enactment and discussion groups in a rich dialogic environment, combined with the use of resources such as texts, literary discourse, the CRP Booklet and teaching materials, promoted cognitive activity. Role-play and discussion encouraged connection building (Gee & Green, 1998), which student participants identified as enjoyable and contributed to their security of knowing. By acting out texts the student participants could become the character: "You had to relate it to the context of the story (SMC1) and "how they were dressed and why they were dressed that way" (SAC2). This kind of interactive, collaborative activity supported student participants' engagement with texts, contributing to their induction into the Discourse.

Table 18

Conditions Influencing Construction of Meaning and Mastery of DLRC

Learning Outcomes	Productive Engagement and Induction	Challenges to Engagement and Induction	Overcoming Challenges to foster Engagement during Induction
Themes inductively identified in the data	Part A Spaces of Interconnectivity: Establishing a Security of Knowing	Part B Spaces of Disconnectivity: Insecurity of not Knowing	Part C Spaces of Reconnectivity: Reclaiming a Security of Knowing
Presence and sequence of conditions leading to actions and outcomes			
Interactional 	Social interaction, collaboration, sharing and application of literary discourse with texts.	Unsupported, facing hurdles. Information not explained, creating misunderstanding. Inconsistent application of literary discourse.	Reconnecting through collaboration, dialogic exchange and application of literary discourse by using the CI.
Relational 	Personal connection to texts, finding relevance and purpose, interpersonal connections.	Disconnection from texts, tasks and meaning making, causing irrelevance and confusion.	Reconnecting through finding meaning and purpose with texts and literary concepts assisted by the CI.
Contextual 	Supported constructivist environment encouraging cognitive challenge, relevance to self, text and world.	Self orientated individual learning environment, less scaffolded support resulting in uncertainty and disquiet.	Reconnecting through supported and scaffolded environment, possibly leading to transfer of knowledge to other contexts.
Procedural 	Security of knowing by knowing how to access resources, knowing when, where, why and how to use and apply resources and literary discourse.	Insecurity of not knowing causing gaps in knowledge about language and conventions. Misunderstanding of concepts, not knowing how to access and apply literary discourse.	Reclaiming a security of knowing through knowing how to use and access resources, applying procedural knowledge: reading strategies, appropriate application and mastery of literary discourse.
Temporal 	Iterative practice over time resulting in internalisation of concepts through growing familiarity and exposure to literary discourse & genres.	Disconnections between self, texts and literary discourse creating knowledge gaps, reducing cognitive progression student and self-efficacy.	Reconnecting through iterative practice and collaboration, creating familiarity over time, making connections through consolidation of knowledge procedures.

Student participants' talk revealed their enthusiasm and positive attitudes about role-play as a way of learning. Interestingly, as student participants spoke more

confidently about the role-play experience, they were also more forthcoming in their use of literary discourse, referring to characters and scenes, stage directions, blocking and themes. Student participants not only focused on what a character said but on how the play connected to the social context in which it was produced and references to costuming showed higher order cognition as they considered how and why characters were dressed in a particular way. They became more involved in how characters moved and behaved through reflection on stage directions, blocking and the costuming. This deeper level of connection with a text suggests that when student participants were able to relate to a text, they were better able to recall and refer to drama terms.

Interaction through drama helped student participants to consolidate knowledge, and develop confidence and self-efficacy:

It actually really helped because it did a couple of things, it really visualised, and we all did really key scenes, stuff that we would use in our exams and things we would use in essays, so that really helped. Also, quotes, like they all had really good quotes, we all knew them because we had to say them. It really helped me, though I know it sounds like a petty thing to know, quotes they were really good in *The Crucible* and they really helped us, but that exercise really helped us to learn. (SVC1)

Bandura's (1994) theories of self-efficacy and human agency suggest that opportunities for learners to participate in vicarious experience, where they perform tasks successfully, see other peers in action and seek to be part of a social network encourage learners to become self-efficacious. The positivity generated from the drama task, as articulated by the student participants, reinforces the view that effective pedagogy involves social and interactive learning opportunities. Experiencing a context for learning through drama and discussion enabled student participants to feel that they belonged to the group, that they could relate to the text and characters and discuss the text using key drama terms.

Discussions provided opportunities for the student participants to feel valued in terms of contributing to collective knowledge. Data across classes indicated that learning involving activity that creates a shared knowledge environment and values the learner in the learning process builds confidence in the learner's self-efficacy, which according to Bandura (1994) builds mastery. Collaboration assisted student participants' knowledge formation, encouraging engagement with literary concepts and approaches to analysing texts: "I enjoyed group work for the poetry unit. I found it was a really

effective way to learn the different conventions and study our poems” (SEC3). The group work assisted student participants to access readings and to support writing tasks:

Yeah, it helps you decide what focus points you’re going to have to structure your argument and you have more evidence, I suppose, to say if you’re going to make a reading, you can have evidence of support, that supports your reading, you thought of yourself but you’ve gained from your class. (SKC1)

Collective knowledge generated through group work assisted student participants in learning how to focus on key points and to structure an argument by gathering evidence to support a reading. However, some student participants commented that discussion focused only on issues and was not always followed up with conventions, indicating that some discussions lacked the required conceptual knowledge for student participants to build new knowledge (see Part B: Spaces of Disconnectivity). It was also revealed in Phase One of the Reading Process that some student participants identified conventions but did not extend what these conventions were actually doing and how they connected to the central issues in the text, particularly in semester one.

Collective knowledge through group activities benefitted learners in sharing cognitive load (consistent with Sweller’s [1988, 1999] theories on cognitive load presented in Chapter 4):

It was nice to spread the load and then as you come together as a group you can each exchange, you’re doing less work, but gaining more knowledge that way, and then as a class a bigger group, it kind of works the same. I like group work. (SKC1)

Effective group work, according to the student participants was beneficial because it shared the workload and enabled them to focus on constructing knowledge.

Discussions about texts in groups, and as whole classes, were validated by the student participants as being important in the collective generation of ideas. Group work was a source of collective knowledge, drawing upon a wider frame of reference and ideas that “explicitly seek to chain exchanges into a meaningful sequence” (Alexander, 2003, p. 34). Student participants connected with texts through listening to ideas from others. Student participants voiced their positions and heard other views, which endorsed or challenged their interpretations. Group work exposed student participants to a wider range of views and experiences. Student participants commented: “I liked the poetry task because I like working in a group and bouncing ideas off everyone. It was very enjoyable” (SDC3); “I enjoyed working with my group and hearing each other’s opinions” (SCC3); “I really enjoyed working in groups on tasks, ’cause I get more out

of it with other people's ideas as well as my own" (SGC1). Student participants' comments resonate with Barnes' (1976) research on the role of exploratory talk in knowledge formation.

Group work fostered higher order thinking between student participants and the teacher and between student participants and peers. It was seen as "really helpful, rather than just, I guess, the teacher talking and telling you everything you get to put your input in. I really like discussion" (SMC1). The student participant's comment suggested that having a voice encouraged greater autonomy and higher order thinking. Discussion not only encouraged personal voice and participation but enabled student participants to hear other perspectives: "when you hear what everyone else has to say and think" (SAC2) highlighting the connection between dialogic exchange and developing cognition. Thinking aloud through discussion provided learners with opportunities to engage with texts so: "you kind of see in different ways and it helps you make readings and see things you didn't see before in the poem and make links" (SKC1). Thinking aloud through group discussion contributes to individual learning and may encourage metacognition as individuals move from sharing knowledge on an interpersonal level to an intrapersonal level, as posited by Vygotsky (1978).

Student participant responses strongly indicated that group work provided an opportunity for thinking aloud through social interaction and also provided a platform for the naming and sharing of discourse and ideas. This interactive induction process created familiarity with literary discourse for learners. Group work and oral activities provided a platform for knowledge building, advancing cognitive connection and this was particularly evidenced in female student participants' discussion of poetry.

Data analyses highlight that for female student participants in this study the importance of the interactional condition involving social, collaborative approaches to learning to engage in the DLRC through role-plays, discussion and group work was significant. As evidenced in semi-structured focus group interviews and in peer only discussions (see Tables 15-17), female student participants supported each other in the meaning making process through their ongoing group discussions and mediations with the text, their context and author context. Such interactive social mediation encourages a collaborative security of knowing which generates supportive learning relationships enabling connection between adolescent female student participants. These findings support other research (i.e., Apter, 1993; Brown & Gilligan, 1994; Debold, Brown, Wessen, & Brookins, 1999; Vinz, 2000) that highlights the importance of relationships and friendships for adolescent girls, which creates "a world comprised of relationships

rather than of people standing alone, a world that coheres through human connection rather than through systems of rules” (Gilligan, 1993b, p. 29). Research literature also indicates that relationships such as friendships and peer friendships are particularly important for adolescent girls’ emotional and social development (Asher & Hymel, 1986; Laursen, 1993; Shulman, 1993). Similarly, Furman and Buhrmester (1985) indicate same-sex friendships as one of the more supportive types of relationships in female adolescent lives. In an all girls’ school context, connection, friendship and social interaction appear to be important elements in promoting effective learning environments.

Relational condition. The Relational condition in this study involved making connections between self, text and world. Student participants’ learning experiences indicated that a relational connection was an important step in their induction process. A relational connection involved interactions with tools and signs such as texts studied, teaching materials, the CRP Booklet, other students, the teacher, and the pedagogical practices deployed. The role of the teacher, as perceived by the student participants, was seen to be a key link between the learner and the knowledge needed in order to move on to the next phase of cognitive development and mastery of induction into DLRC.

For student participants to understand and engage in DLRC,, co-construction of meaning, development of higher order thinking, interactive personal connections with texts and prior knowledge were required. Student participants’ questions about a character’s plight or an issue in the text revealed student participants connecting to the text by applying their own context, sign systems and tools to construct meaning. They developed a platform for active inquiry moving from self to text and world connections (Morrison & Wlodarczyk, 2009) as highlighted in Phases One, Two and Three in the Reading Process (see Tables 15, 16, and 17). Student participants’ active inquiry was evidenced in the kinds of questions they engaged in to construct meaning about texts: “Just from the play experience, if I got this text, how would I perform it, and how would I do it?” (SVC1). The act of questioning and reflecting in the meaning making process indicated learners engaged in metacognitive reflection.

Structured tasks, with a methodical or stepped approach, enabled student participants to find relational and procedural connection to a task:

To just know exactly what you’re doing and it’s like when you’re cooking and you’re following a recipe and I can’t make things up, like I’ve no idea what to do. (Laughter) People know how to make pancakes and cupcakes with just no

recipe, I can't do that, it's good to have that structure and know what you are doing. (SOC3)

Pedagogical strategies, which tap into multiple intelligences, such as visualising the text through drama (role-plays), slide show presentations and group presentations (previously discussed in this chapter) encouraged a proactive community of learners that provided effective outcomes by assisting the learners with revising quotes, which could then be applied in exam situations. Student participants valued the development of collective knowledge and appreciation of a text through a community of practice:

I think group presentations are good, to hear other peoples' views and I guess, when you consider their views you can get, I guess, a deeper understanding of the text and just, because when you just think about your opinions on it . . . you don't really . . . engage with the text then you don't really appreciate it all, once you hear other people and how they've engaged with it, you can, I guess appreciate it. (SMC1)

Also, hearing from other people's perspective, not just your own perspective when you hear what everyone else has to say and think, you kind of see in different ways and it helps you make readings and see things you didn't see before in the poem and make links. (SKC1)

The notion of visualisation embraces Gardner's (1983) multiple intelligences where learners can draw upon a range of strategies to access and apply knowledge in particular contexts such as an exam situation. Student participants commented on using visuals in oral presentations as a way of conveying meaning about their selected poem, which promoted relational connection with the text, the task and conveyed their literary knowledge to the class (SKC3).

Induction into DLRC was facilitated in an environment that provided accessible learning opportunities for student participants to engage with and to use the discourse through speaking and listening, reading and a variety of interactive learning activities. Enjoyment through social interaction, as previously discussed, played a key role in the way induction into literary discourse was operationalised. Enjoyment may be seen as an indicator where connection between literary concepts, the text and the cultural tools enabled the student participants to feel connected with their own learning through mediated interaction on an interpersonal and intrapersonal level. Enjoyment may also signal cognitive engagement with DLRC in a collaborative environment rather than feeling hampered and "daunted" (SVC1) by the DLRC. As Resnick, Pontecorvo, and

Saljo (1997) posit, “Talk and social interaction are not just the means by which people learn to think, but also how they engage in thinking” (p. 2).

Contextual condition. Creating interrelationships in a constructivist community of practice, provided student participants with the opportunity to build on relationships and connections. Student participants across classes commented on how enjoyment not only involved peer and teacher relationships but also relationships between the learner and the text. This relationship between student participant and text was evidenced in student participant interview responses: “link it to myself” (SKC1); “being able to relate to the character”; and “you had to get into your characters” (SZC2). Being able to relate to a character through some aspect of the student participant’s sense of self or context was a key theme in interviews. This relationship between text and student participant can be linked with Rosenblatt’s theory of personal response and to the Taxonomy of Criticism (see Figure 1, Chapter 1), which acknowledged the importance of the personal in the learning process. Personal reading responses from student participants indicated that connection to a text is pivotal. It is a foundation upon which to build reading responses and connections with other texts. A learning context which foregrounded the personal and interpersonal in a constructivist community provided productive engagement during induction.

Making a personal link between the student participants’ context and the text was a key aspect in maintaining learner engagement. Frequent comments were made by student participants about the importance of finding connection and relevance with the texts’ subject matter. For example, student participants noted: “It makes it easier to relate to if it’s relevant” (SA2C2); “I could identify with her heaps. There was one bit where the painting bit, where she compares the painting and stuff, like you can identify with her” (SJC3); “You can relate to her” (SGC3) and:

Even though she really wanted to stay, knowing that her Christian values and morals. I’m Christian so it really helped me to see what would I have done in that situation knowing that her morals are so strong and she really loved him, she had to leave, was quite powerful. (SZC2)

Data analyses suggest that female student participants bring personal experiences to their reading practices which shape how they read. Reading texts with a specific focus on female representation, adolescent female student participants were encouraged to challenge notions of traditional roles and representations of women as evidenced in Tables 15-17. Encouragement to think for themselves, and their schooling in a culture which serves to empower females influenced the ways in which adolescent

female student participants empathised with characters and their plight. They connected with notions of struggle and considered how texts were cultural constructions of a given time and place. Female student participants, positioned in different social and economic contexts, were able to reread texts with a critical literacy approach which challenged the status quo, as highlighted in their discussion about Indigenous Australians in “The Conquest”, constructions of gender in *Hamlet*, *Jane Eyre*, and “Small Town Dance.”

Findings in this study suggest that for adolescent girls relationship, connection, identity and empathy with characters and their plight engages them in the text. As other researchers indicate (Broughton & Fairbanks, 2003; Cherland, 1994; Christian-Smith, 1990; DeBlase, 2003), that text selection can “influence how well we negotiate our position within the culture” (Garner, 1999, p. 109) and that “girls pay close attention to help them understand their gendered selves in relation to others” (DeBlase, 2003, p. 634). In this study, gendered selves were shaped by female student participants’ experiences, since as Suico (2013) suggests, “Girls based much of their acceptance or rejection of a character on whether or not the character reflected their experiences and fit into their world views” (p. 178). Repositioning adolescent female student participants’ through culturally critical reading practices in supportive pedagogical environments provided alternative ways of connecting or disconnecting with characters and texts and to see beyond the text to the wider social and political implications these texts communicate.

Whilst student participants were able to relate a character’s experience to their own experience, they were also able to step outside of themselves to connect with character’s positions: “You much better relate to the characters and think what would I do if I was that character?” (SZC2). Dealing with the insanity of *Hamlet* enabled student participants to make contemporary and personal links between texts from the past with student participants’ current context. Creating a cognitive bridge encouraged learners to step inside and outside the text. The interplay, between the personal and the abstract, signals differentiation between the spontaneous (the personal response) and the scientific response, which involves “the mediated relation to the object” (Vygotsky, 1986, p. 219), and encourages cognitive connection.

Cognitive connection was enhanced through experiencing enjoyment with texts. Enjoyment stemmed from connection with the context of the subject matter of texts. “I think it kind of builds up your appreciation for the text and I guess you really gain an understanding of the different time period as well because when it was written you can kind of feel like you are actually there in the text” (SMC1). Other connections with

texts involved thematic, character connections and contemporary relevance as suggested by some student participants: “Even though it was written so long ago, it’s so contemporary; you can imagine it being read in our time, because the themes and the characters are so relevant today about love and spirituality” (SKC1). In this quote, the transitioning between the spontaneous and the scientific is evident as the student participant becomes aware of the text not as mere story telling but as a generalised thematic stance regarding love and spirituality. Similarly, personal connection enabled student participants to move from the world of the self and text to world connections:

I love reading romance novels, especially, it definitely, sets you up for the world I think because it teaches you how things can go and how when you react and just how the world can sometimes turn out. Seeing how someone else, a character, even though they’re not really real, it can kind of changes how you would handle a situation. (SKC3)

The bricolage between the spontaneous and the personal, the abstract and the scientific generated cognitive interactions, supported in a constructivist context of mediated practice, encouraging development of the meaning making process.

Other contextual aspects impacted on cognitive processing of meaning. Class size impacted on relationships with the teacher and peers and opportunities for personal expression where “your personal voice is loud and not lost with all the other people” (SVC1). Student participants commented, “I like it when it’s smaller. You can get a better relationship with not only with your teacher but also with your peers (SKC1); “It’s quite close . . . Yeah, you feel more comfortable when you’re talking in a group” (SMC1). Small groups encouraged learners to be active in their own knowledge building journeys. However, when the class size was too small or too homogenous, student participants’ views regarding a text were too similar or too limited to generate “resistance” (SZC2). This limited the possible range of readings and divergent views being expressed. From a learning perspective, “resistance” may encourage learners to read a text from a different position and force them out of their comfort zone. Applying a critical literacy stance, which sought to encourage resistance, was one of the key principles in the CI. The student participant’s comment may indicate that the CI was not fully deployed to develop resistance in all cases and modification may be needed to improve teacher development and implementation. Based on student participants’ experiences, the learning context plays a key role in what students learn, how they learn, where they learn, when they learn and with whom they learn.

Literary conceptual knowledge was built upon the following three stages of knowledge acquisition: declarative, procedural and conditional knowledge (Derry 1990; Paris et al., 1983; Pressley & Harris, 2006) identified as important in developing cognition and higher order comprehension. Student participants engaged in all three stages of cognitive complexity, from the declarative to the procedural and then conditional knowledge, were better able to engage with the construction of meaning and application of this knowledge in group situations and approaches to written responses as illustrated in Figure 17.

Procedural condition. In this study the Procedural condition, which impacted significantly on the student participants, was the role of the teacher. The role of the teacher was pivotal in assisting learners with development of procedural knowledge and in providing rich learning opportunities where learners felt engaged and valued the relevance of what they were studying. The role of the teacher has been researched extensively, in particular the deployment of interactive pedagogy as suggested by Skidmore (2000) and Alexander (2001) where “common understanding through structured and cumulative questioning and discussion which guide and prompt . . . expedite ‘handover’ of concepts and principles” (Alexander, 2001, p. 527). Providing cognitive support for learners through procedural pedagogy facilitated learners on their induction journey and generated a learning environment that fostered security of knowing. Mercer (2000) highlights strategies that effective teachers apply including “not just subject content but procedures for problem solving and making sense of experience, demonstrating; and explaining the meaning and purpose of class activities” (as cited in Myhill, Jones, & Hopper, 2005, p. 28).

Teachers’ application of pedagogical practices characterised by procedural strategies were key elements in facilitating the induction of learners into a literary discourse. However, the role of the teacher and the kinds of pedagogical orientations operationalised (as discussed in Chapters 3 and 4) indicated that different pedagogical practices impacted on how student participants accessed literary conceptual knowledge and how they applied that knowledge procedurally. For example, student participants from Class 3 commented more on their use of procedural knowledge, generated in semester one (see Figures 16 and 17). In Figure 16 the trajectory experienced by student participants revealed procedural knowledge regarding how to approach tasks particularly in exam and test conditions. Student participants identified connection making involved applying knowledge from oral contexts and dialogic exchange and transferring this knowledge to written research essays and examinations as illustrated in

Figure 16. Student participants who commented on their metacognitive understandings of procedural knowledge were able to engage in the discourse of literary response and meaning making, particularly demonstrated in the semester one interviews. “Knowing” involved strategies to approach texts and tasks such as the unseen passage, the sequence for approaching texts and tasks, seeing the interconnections between learning concepts such as genre in order to build cumulative knowledge. Adapting their knowledge from different contexts such as an extended research essay to a three hour examination covering three texts encouraged linkage of knowledge from different contexts and provided a crossover of knowledge such as finding similar generic techniques across texts. Identifying links, having familiar pathways to scaffold responses and the establishment of prior learning through mastery of the DLRC to apply to new texts and examination questions suggests that student participants in Class 3 had acquired procedural knowledge from which they could build new knowledge.

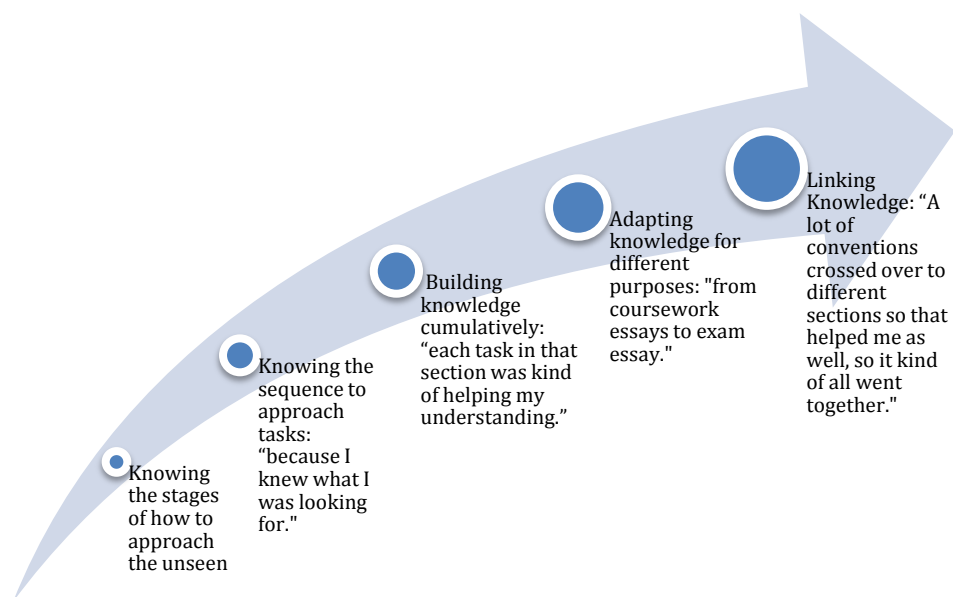


Figure 16. Trajectory of procedural knowledge class 3 semester one.

In comparison, student participants from Classes 1 and 2 commented more on their procedural understanding in semester two. The difference in time regarding understanding of procedural knowledge may in part stem from the different teaching orientations, use of materials such as the CRP Booklet and texts. For example Class 3 student participants more frequently spoke about their own knowledge building processes in semester one compared to student participants in Classes 1 and 2 who commented on problems in linking conventions with critical reading practices. This is discussed in more detail in Part B: Spaces of Disconnectivity.

A constructivist, social, interactive, pedagogical orientation encouraged learners to comment on how texts and meaning were constructed. Student participants benefitted from being consistently engaged with using literary discourse to name and know literary terms at a complex level. Student participants exposed to socially interactive ways of engaging with knowledge spoke about how they engaged with the induction into and application of literary discourse. Student participants' responses highlighted how they were able to communicate about the ways in which they made meaning and were able to identify pedagogical strategies to help them construct meaning. The student participants' insights into knowledge building may be a reflection of the kinds of knowledge being generated in the classroom where the teacher as facilitator enabled student participants to build on procedural knowledge and encouraged student participants to become self-regulated by doing independent research and accumulating wider knowledge of texts.

Data demonstrated that although the learning process was different for each student participant, by telling about their learning experiences they were revealing their "inner speech" or their thought processes (Vygotsky, 1986, p. 225). By verbalising their thought processes student participants were owning and developing their knowledge. They were self-regulating and self-managing how they accessed knowledge, where and when they applied this knowledge according to the demands of the task and the learning context. This is illustrated in Figure 17, which highlights a composite procedural knowledge trajectory for literary criticism essays.

Class 3 applied declarative knowledge such as being able to name and identify literary terms, identify generic conventions and connect with the central issues being conveyed in texts as revealed in Figure 17. Building on declarative knowledge, student participants were equipped to develop abstract concepts and procedures regarding how language was operationalised in the text. Exposure to procedural knowledge and co-construction of knowledge through interactive discussions encouraged learners to come to know which actions to carry out to support their literary induction. For Class 3 student participants, understanding and applying procedural knowledge in semester one provided learners with opportunities to develop their understanding and build cumulative knowledge over time as they approached semester two, as illustrated in Figures 16 and 17.

The role of the teacher was significant in guiding student participants to access and build upon literary knowledge, to develop their understanding of key literary terms, concepts and theories. This was important as a means to cultivate their ability to

construct meaning in more complex ways, as outlined in the Taxonomy of Criticism (see Figure 1). Data in this study revealed that access to knowledge building processes, where the teacher directed and mediated learning through scaffolded approaches, was valuable in supporting student engagement in meaning making. Student participants who had less structured experiences, with limited opportunities for mediation between teachers and learners during induction into literary response and literary discourse, were more likely to experience cognitive disconnection (see Part B: Spaces of Disconnectivity). When student participants were interactively engaged in mediated learning between subjects and the cultural tools to achieve induction into the Discourse of Literary Response and Criticism, student participants were better able to grasp key concepts and apply them. Interactive activities involving processes of cultural appropriation promoted induction.

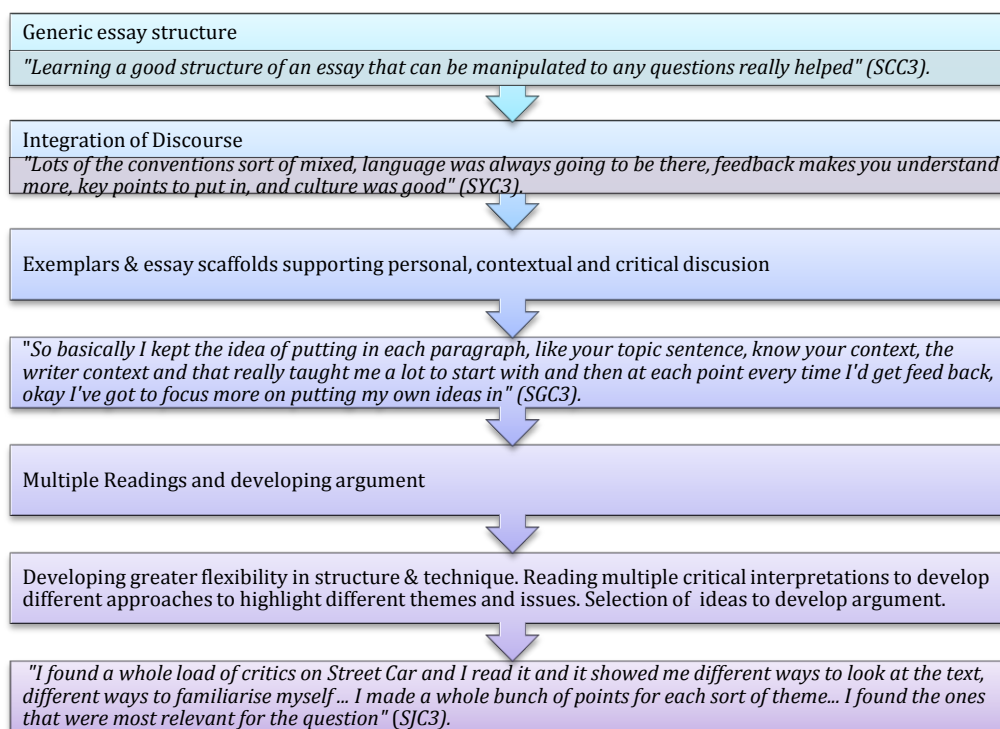


Figure 17. Composite procedural knowledge trajectory for literary criticism.

Inculcation through form and structure. Providing student participants with direct focus on form and structure of poetry enabled them to engage directly with literary concepts and to apply them through production of a poem and construction of a rationale. The creative task encouraged learners to explore the imaginative and poetic aspect of language and the construction of a rationale provided a platform for learners to explain the process of their writing. Data suggested that the creative task in semester

two encouraged student participants to express feelings and explain how they worked towards creating and working with particular forms and structures, the rhythms and rhymes, the use of language working within a chosen poetry form. One student participant highlighted the importance of understanding forms of poetry and that “the forms exercise” (SVC1) should be completed “at the start of the year” (SVC1), suggesting that poetry tasks explored in semester one did not expose some student participants to literary and technical aspects of a genre and therefore may have impeded engagement with subsequent texts and tasks. It may indicate the importance of the role of the teacher in drawing attention to specific generic conventions with which learners may not be familiar. Without direction, gaps can remain for the learner, as one student participant commented comparing her learning experiences from semester one and two:

I quite like the latest poetry task the creative one because I felt that in the past we hadn't done that much poetry on the forms of it and the structure, I felt that I gained a lot in knowledge about that not only write one but study one as well. So I felt that really built on my knowledge of poetry because I didn't really know much about it before. (SKC1)

Knowledge building through modelling and examples. Participants commented on the benefits of the teacher providing examples to support learning so that they could get a sense of how they could demonstrate their knowledge and apply literary discourse:

Having an example in the last poetry task, we had an example of a piece of work, it really helped. I said this was about a C grade, okay I need to have a least that, and then to build on it to get a proper grade that I want. So that was good. And how to set it out and what kind of information you need. (SMC1)

. . . when we did war poetry and you analysed Wilfred Owen's poem and it was ridiculous looking at all those annotations, I realised . . . how much more we could have found. . . after reading and analysing I found so much more meaning because I knew what I was looking for, that really helped. (SGC3)

However, as discussed in Part B, ineffective modelling can cause confusion for some learners and may indicate that if a sample is given but not sufficiently explained and mediated between teacher and student some student participants may feel confused (see Part B: Spaces of Disconnectivity).

Knowledge building through exploring language. Another factor that enabled learners to build cognitive connections was exposure to complex language gained from reading texts from different historical periods. The unfamiliar language encouraged

learners to reflect on what the text was conveying since they had to concentrate specifically on the unfamiliar words:

I had to read a lot slower so I could take in what the words were saying and understand it because it was not the English we use today, and I think it definitely made me understand language a lot more and how it conveys messages. (SKC1)

For some student participants the ability to engage with language in *Jane Eyre* also revealed more complex understandings of language:

Like with the 'Fire and Ice' metaphor in *Jane Eyre*, I thought that you could really gain, I guess, a deeper understanding of the characters and how they feel and their actions and everything by fully understanding the language that they used at the time. (SMC1)

As student participants became more cognisant with the language being used, they gained a deeper understanding of the characters. There was identification of the use of metaphor in *Jane Eyre* and how this metaphor deepened understanding of the characters' actions. This abstract, literary exploration of texts was less apparent in the semester one interviews, discussed in Phase One of the reading process. The connection between the personal through the characters and their actions (Relational condition) and the application of literary discourse (Procedural condition) supported learners to make these understandings indicating that familiarity with literary terms and application of the terms across genres developed over time through an iterative process. Interwoven in the Procedural condition is also the Temporal condition where the significance of iterative practice, examples, modelling and scaffolded support materials such as the CRP Booklet, generated familiarity with the discourse. Familiarity with the discourse over time (Temporal condition) with understanding of how to apply the discourse (Procedural condition) in a particular constructivist learning context (Contextual condition) aided progression towards and mastery of the DLRC through collaborative learning (Interactional and Relational conditions) as discussed in Part A of this analysis.

Part B: Spaces of Disconnectivity

This section presents an examination of conditions, which inhibited induction into the DLRC, evidenced in the challenges and hurdles perceived by the student participants. Challenges regarding learning engagement were characterised by a sense of the unknown and unfamiliar, creating insecurity leading to cognitive disconnection. Cognitive disconnection was identified as an insecurity of not knowing, characterised by negative affective responses, conceptual and procedural uncertainty about literary

tools and signs, such as the CRP Booklet, and application of literary concepts, as well as disconnection with the personal in the learning process. Reduced Interactional, Relational, and Contextual conditions impacted on Procedural and Temporal conditions operating in the learning environment. Reduced conditions produced diminished learning engagement, as explored in the Interactional condition.

Interactional condition: design of teaching materials and sequencing of texts. Interaction with teaching materials such as the CRP Booklet and texts resulted in cognitive disconnection coupled with the insecurity of not knowing. This disconnection may have stemmed from the design of teaching materials and how they were implemented during induction. Inhibited access to the DLRC for student participants could be attributed to the materials presented to the learners. For some learners particular tasks sheets seemed to limit engagement with concepts and literary knowledge. Student participants commented: “Sometimes they contain too much information and gave too many topics to cover” (SPC3); “Were not direct and clear enough about what we were required to do and the steps required” (SMC1); “Provide more specific examples” (SZC2); “Less crammed presentation not so much information on a page” (SOC3); “Some task sheets ‘waffle a bit,’ ‘bit vague,’ need to be ‘more direct & clear’” (SKC1); “Not so daunting and not so scary” (SVC1).

When task sheets were not mediated between teacher and student through interactional activity such as interactive exchange or when examples provided were not adequate, some student participants were unable to approach tasks with confidence and this resulted in disconnection and feeling daunted. Feeling daunted about the tasks and being unsure of how to read the task sheet suggests that learners required more explanation and discussion about how the studied text related to the task assignment.

Some student participants identified a disconnection with texts. This disconnection stemmed from inadequate opportunity for capitalising on prior learning, such as knowledge about Shakespeare from Years 9 and 10 with knowledge about *Hamlet* in Year 11. Student participants had previous experience of Shakespearian drama and some student participants suggested that if *Hamlet* had been placed earlier in the curriculum sequence, their prior knowledge could have been deployed to assist understanding of *Hamlet* and other drama texts. This disconnection may highlight that prior knowledge, as perceived by some student participants, was not activated therefore they felt disconnected with the text and literary discourse. Other student participants commented that it would have been better to focus on one large text per semester rather

than two main texts such as *Hamlet* and *Jane Eyre* in close proximity, indicating cognitive overload for some learners.

For other student participants, disconnectivity resulted from limited knowledge about literary discourse and critical reading practices in semester one, in particular, what CRPs were and how they related to texts being studied: “One of the first things we should have done is readings” (SGC1). For other student participants disconnectivity arose due to inconsistent issuing of support materials, “It would have helped to receive a handout with the structure and content of close readings” (SGC1). “I don't think I've understood reading practices that thoroughly when doing the previous parts” (SAC2); “It would have been better for the other units to have that understanding” (SVC1).

Relational condition. Limited interactions and particular pedagogical practices, as perceived by some learners, led to reduced opportunities for Relational conditions to flourish. Data analysis revealed that not only are particular conditions important for successful induction to emerge, but that the link between conditions is also very important. For example, limited interactions (class discussion, explanation of tasks, concepts and discourse) limited the personal connection making process between learners and texts. Student participants' responses indicated that they wanted more direction and instruction: “by being taught more about it, teacher just tends to read handouts not explain them further” (SZC2). Another student participant said, “More in class analysis and discussion where everyone provided their own ideas” (SMC1). This comment highlights the importance of inclusivity and collaborative construction of knowledge, and may indicate that all members in a class have a role to play in the learning journey. Another student participant suggested, “I would find it helpful if we received a sheet with useful and common terms in literature with definitions” (SKC1). These comments indicated that student participants believed that the teacher's role was very important in making connections between materials and task sheets and connecting these materials with the student participants' knowledge and texts.

Some student participants wanted more direction and assistance with analysis. They felt that class discussion would open up a range of student participant views about texts. Student participants required more specific and explicit instruction on how texts operate and greater direction regarding where to find information on literary terms. Such feedback suggested that student participants wanted a proactive, relational approach to pedagogy, where all members of a class, including the teacher, were active members in the learning process. Consequently, student participants not fully inculcated into the discourse remained unsure about how to apply language and for what purpose,

resulting in a deficit in literary knowledge and understanding. Scaffolding of the discourse, including concepts, terms and exemplars of application, as well as progressive refocusing and modelling through class discussion may maximise acquisition of the discourse and understanding of texts.

Contextual condition. Limited Interactional and Relational conditions impacted on the learning contexts. Some learners were more self orientated, worked more on their own rather than as a group, or experienced limited guidance from the teacher regarding the focus of discussion. As a consequence, the learning context, as perceived by some student participants, revealed limited cognitive complexity of discussion and limited use of knowledge building tools and processes required for development of mastery of the DLRC. The learning context, as experienced by student participants at various stages in the induction process, created feelings of disconnection. Disconnection in the learning context provided less opportunity for Procedural conditions to grow, consequently limiting opportunity for learners to enter the ZPD.

A learning context, which disconnects with learners' personal experiences, might also limit learner engagement in the induction process. Not making connections with a text posed difficulties for student participants. Some student participants did not connect to a text because they did not understand the context, or did not like the subject matter or connect with the character: "I didn't particularly enjoy reading *A Street Car Named Desire* (Williams, 1947), because I didn't find that I could relate really to any of the characters," (SAC2). Some student participants preferred only contemporary texts, whilst others preferred pre-twentieth century texts. Evidence in this study suggests that making connections with texts needs to be explicit; the teacher's role appears to be a crucial factor in terms of finding connections with characters from the past to contemporary contexts. Student participants' comments on perceived teaching approaches which were more "self-orientated" (SZC2), where the student participant had less direct engagement and direction concerning how texts were constructed, indicated that they needed more direction and support in ways to connect to the text through finding relevance to their own contexts.

One factor, which may have contributed to knowledge insecurity, was the disjunction between the pedagogical orientations of the teacher, the preferred pedagogies of student participants and the particular conditions operationalised. Where desirable Interactional and Relational conditions were less evident, the learning context was characterised by learners feeling "daunted" (SVC1) and overwhelmed, preferring a learning context which involved a more interactive approach between teacher and

learner involving: “Class discussion and the teacher teaching you more about the different conventions . . . I would have preferred the teacher discussing it with me” (SZC2). The impact of limited Interactional and Relational conditions on the learning context as experienced by student participants was further characterised by a decrease in the Procedural condition leading to gaps in procedural knowledge creating knowledge insecurity.

Procedural condition. Gaps in procedural knowledge, in particular, literary knowledge were attributed to selective use of the CI and support materials, where “we focused more on discussing the events of the different texts rather than exploring different conventions” (SAC2). Similarly, other comments from student participants indicated preferences for literary readings involving critical reading practices and indicated that the student participant:

. . . would have liked to have looked into a couple more, we looked into race and gender and class reading practices but we . . . didn’t touch much on ecological or psychological; and that would have been quite helpful some of the things we studied to have a look into that. (SAC2)

Some student participants sought a teacher directed orientation, a structured approach to learning with direct links made between texts and how meaning was conveyed: “I’m more for . . . class discussion and the teacher teaching you more about different conventions” (SZC2), but they experienced a student centred “self-orientated” (SZC2) approach to learning where “the teaching style hasn’t been one that I’ve found I really learn from” (SZC2). A self-orientation to learning demands that learners try to think for themselves, but research indicates that a “scaffolded” approach (Bruner, 1978; Cazden, 1983) is necessary in order to enter the ZPD (Vygotsky, 1978) where learners are supported in order to engage cognitively with the texts and tasks at a higher order of understanding. If learners are not supported in the use of literary terms, understanding of literary conventions and theories of reading through reading practices, then for some learners conceptual knowledge will be less developed, their use of literary discourse will be limited, consequently, disenfranchising learners by limiting their ability to make complex connections between concepts and application in assessment tasks.

Data analyses indicated that the teacher is an important conduit in mediating and maintaining cognitive connection for learners. For some learners, gaps in cognition may arise when cognitive connections are not maintained. For example, one student participant commented on switching a unit on World Poetry from second semester to the first semester in the learning program, because she observed a greater emphasis on

form in this unit. For the student participant the focus on form foregrounded declarative knowledge, which according to the student participant could have been built upon during the year as illustrated in the following quote:

I really think the poetry units are really good units . . . the world poetry and the Australian poetry . . . I felt that I learnt a lot, but if they were switched we would have learnt a lot more, because in the second part . . . we had to pick a form, learn about forms . . . if we were talking about it in the first term then we would have that the whole year knowing exactly how to pick a form, because ... it's there in black and white, you know it. You could even do that with Australian poetry, you could still do Australian poetry but do the forms exercise at the start of the year. (SVC1)

Development of declarative knowledge is an important first step in the process of induction into the DLRC. Absence of declarative knowledge makes procedural and conditional knowledge more difficult to obtain and can generate cognitive disconnection for the learner. Student participants' comments revealed that specific literary knowledge needed to be explicitly addressed, in a specific sequence. Student participants favour teachers focusing on poetry conventions including language and form. Revisiting and reconnecting with terms learnt may enable learners to connect and build on this knowledge in future contexts. Student participants' comments suggest the importance of curricular sequencing to maximise application and generalisation of knowledge and the usefulness of Bruner's (1966) concept of the spiral curriculum for revisiting understanding and progressive refining of concepts to assist in cognitive progression.

Gaps in conceptual and task knowledge. Cognitive disconnection was apparent in some student participants' understandings of conceptual knowledge, especially when applied in an assessment task. Student participants expressed concern when they perceived teachers to have laid an inadequate foundation of knowledge of conventions. Limited references to conventions and literary concepts were a feature of the discourse in the interviews for some student participants. This may indicate that the concept of conventions was not made explicit to the student participants, its significance in meaning making was not fully explored or it was less integrated into the student participants' discourse. Lack of understanding about the function of conventions and how conventions position readers led to confusion and a degree of resistance for some student participants. The resistance stemmed in part from the nature of the task, in this case a creative writing assignment, which also included a rationale about how the story

was constructed and developed. Some of the resistance derived from the instructions on the task sheet. Student participants stated:

SAC2: I thought it was kind of hard having the task sheet and the question and then being told exactly what you had to include. It had to include all these conventions, you get a mark for this and [a] mark for that. Because it made it hard to focus actually on writing a story that made sense and was entertaining. I was more focused on making sure I put in conventions.

SKC1: [The conventions] took away from the effect of the story.

SAC2: Yes. Didn't produce as good a story.

SVC1: With this task and that many conventions, it turned out to being a bare creative writing piece to being a kind of a fiction essay.

These quotes highlight that student participants felt that they had to employ conventions mechanically and this inhibited the creative and imaginative elements in the story. This mechanical deployment of conventions indicated that the student participants were unaware of the importance of conventions, why they were used and how they could change or alter the narrative in terms of composition and strategies to engage the reader. Student participants were issued with a list of various conventions to assist their learning; ironically, it seemed to have the opposite effect, making them feel negative about the mechanical application of conventions, as indicated by one student participant: "I found I focused too much on putting in the conventions rather than making a story sort of flow" (SVC1).

Student participants suggested that the task sheet might not have been adequately explained. Student participants operating from a limited knowledge base may have required more scaffolding of the task. Limited understanding of the role of literary conventions impacted on student participants' capacity to access higher order cognitive thinking as suggested by the student participant's statement, "But I actually didn't feel like I learnt anything from writing the story" (SAC2).

Similarly, sample rationales for the creative prose writing task revealed a limited understanding of literary conventions for some student participants. For example, some student participants applied a naming and identifying approach to conventions rather than a detailed examination of why particular conventions were employed. One student participant's rationale stated:

In the story, the characters are important. The two characters are very similar, same gender, roughly the same age, roughly the same wants and experiences. However, it is the one main difference between them that creates the story. One

girl has a mother, and the other has not. In the text I juxtaposition [*sic*] these two characters and their point of view, to show the reader the big difference this has on the two girls. (SKC1)

The student participant explained that characters were important in the story but why they were important was not elaborated. The limited reference to conventions in another student participant's written rationale indicated a "naming of the parts" identification process rather than a discussion about the effectiveness of the convention and how it positioned the reader to respond to the issues being discussed at that particular point in the text:

I use many narrative conventions to get across the story, such as metaphors. The ingrained grief was washed from the girl . . . Her heart, as fragile as a sheet of glass ... and alliteration, the shivery sensation shot up her spine . . . I used emotive and descriptive language to impose the meaning of the story to the readers. (SKC2)

Another student participant engaged in the same task, referred to characterisation: "I used a lot of characterisation for the protagonist in order to position the reader to feel for the protagonist" (SMC2). However, analysis of how the student participant applied particular conventions and use of language was not provided.

Different understanding of the purpose and function of the creative learning task restricted the capacity of these student participants to engage with it, and consequently limited their learning about why particular conventions were deployed and how these conventions positioned readers. In sample SKC3 there was greater engagement with language and how language operated in the text:

My story includes some irony. Johnny mentions that if the female narrator doesn't marry her then he thinks they should separate but the accident results in them being separated yet he still wants to be with her. I used a combination of colloquial and formal language within dialogue such as the words "Honey" and "Darling" are used. A lot of the language used is emotive as the narrator is describing her thoughts and feelings. Alliteration adds to the effect of intriguing the reader such as phrases like "thousand thoughts", "stay strong started disintegrating slowly," "daughter Daisy" and "suffocating slowly." The sounds slow the reader's thoughts and emphasises [*sic*] the description. (SKC3)

These samples indicated that student participants from different classes with different pedagogical orientations, at a similar stage in the course, developed different understandings of how texts convey meaning. Some of the differences can be attributed

to differences in individual ability. Comparison of individual rationale work samples suggested that the influence of the teacher was crucial. The role of the teacher in making connections between task sheets, materials, literary terms and the texts with the student was important in scaffolding student participants' knowledge and enabling them to engage with key literary terms, concepts and apply this knowledge to texts. Teachers need to consider that, particularly at the beginning of a new course, learners' prior knowledge (in this study, literary discourses and particular reading practices) may vary widely (Hattie, 2004, 2012). Unless learners are consistently supported and directed through effective pedagogical practices, which expose learners to the discourse of literary response in ways that connect with their experiences and prior knowledge, then such learners may have limited access to enter the ZPD to extend their cognitive development and as a consequence may underperform.

Temporal condition. The Temporal condition, in particular, time on tasks, was identified as a challenge for student participants. The use of time and the effectiveness of time on the learning process for learners impacted on their engagement in the induction process. Student participants commented on needing more time for learning since some texts were more complex than others and, as a consequence, they required more time to understand conceptual knowledge, apply literary discourse knowledge and to discuss and interact with texts through the discourse. Time limitations due to course programming and syllabus requirements resulted in some student participants feeling overwhelmed and having less opportunity to develop knowledge about complex texts.

Data analysis revealed that though time was limited in terms of the timetabled allocation and the required coursework hours outlined in the WACE manual, the way that the allocated time was used and operationalised had an impact on the kinds of learning experienced by student participants. For example, in semester one, data from Classes 1 and 2 indicated little awareness of procedural and conditional knowledge. Student participants in these classes identified problems in linking conventions with critical reading practices, lack of clarity about the nature of tasks and the ways in which they could be approached (see Figure 18). The lack of procedural knowledge led to affective disconnection characterised by a downward trajectory as represented in Figure 18. Reference to procedural knowledge did not emerge in data from Classes 1 and 2 until semester two. The differences between Class 3 and Classes 1 and 2 appeared to be accounted for in the data by the different ways in which the teachers deployed the CRP Booklet over time and the extent to which they engaged in interactive pedagogical practices within the time allocated to classes. How learning time was used, either as a

laissez faire “self orientated” individual approach compared to a more interactive, collective approach to pedagogy, revealed student participants feeling disconnected or connected during induction. At times learners experienced disconnection in conceptual knowledge (knowing what), procedural knowledge (knowing how) and conditional knowledge (knowing when, where and why) as highlighted in Figure 18.

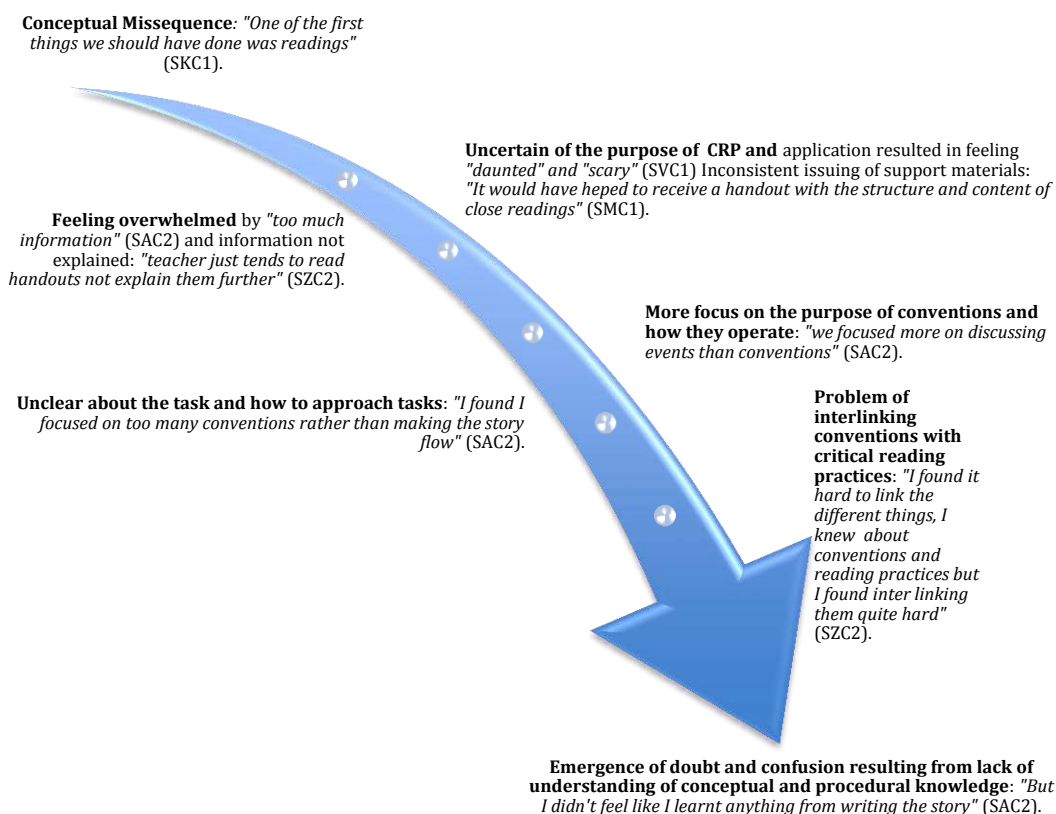


Figure 18. Limited procedural knowledge trajectory in semester one.

Part B Spaces of Disconnectivity examined spaces of cognitive and social disconnection and considered student participants’ interactions, behaviours and relationships within particular learning contexts and conditions over time, which may have limited students’ induction into the DLRC. Contrastingly, Part C examines how student participants moved from a disconnected trajectory to a reconnecting trajectory through overcoming challenges.

Part C: Spaces of Reconnectivity Overcoming Challenges

Part C of this data analysis examined how student participants began to reconnect with DLRC and the conditions, interactions, experiences and behaviours that may have facilitated reconnection. Spaces of reconnectivity revealed linkage between

conditions, as compared to Part B, and a developing critical literacy repertoire as demonstrated in semester two semi-focused interviews, student participants' creative writing rationales and questionnaires. Reconnectivity between conditions was identified through increased interactional activity, accompanied by greater relational links in a mediated interactive learning context between the student participants, peers and teachers during the latter phases of the induction process. Analysis of specific conditions as either being present in (Part A: Spaces of Interconnectivity) or limited in (Part B: Spaces of Disconnectivity) was characterised in Part C: Spaces of Reconnectivity, as a series of integrating and merging conditions.

Interactional, relational, contextual, procedural and temporal conditions.

Data revealed greater incorporation of Interactional and Relational conditions, which provided a supportive learning environment (Contextual condition) for the Procedural condition to emerge. Student participants were more familiar over time (Temporal condition) with texts and the genres they were working with in semester two. They frequent use of the CRP Booklet as a scaffolded framework, encouraging knowledge reconnection. Consequently, student participants' engagement with texts, tasks and their ability to speak about their procedural knowledge was more evident in semester two. For reconnection to occur there was a need for greater interaction between student participants' ability to speak about texts and reveal their knowledge about literary discourse. The ability to speak about texts also highlighted the Relational condition, in particular, student participants' ability to connect with texts, produce meanings and articulate how these meanings were constructed. The presence of Interactional and Relational conditions suggested a constructivist context facilitating a higher frequency of procedural conditions to emerge.

Data from all student participants' interviews across three classes in semester one compared to semester two indicated that student participants' used literary terms more frequently in the semi-structured focus group interviews and that they reported greater application of the discourse in semester two tasks. Frequent incorporation of literary discourse indicated that student participants were overcoming the challenges and uncertainties as they moved from the insecurity of not knowing, as outlined in Part B, to confidence and reconnection. Greater exposure to literary terms over time (Temporal condition) and existence of a range of other conditions such as the Interactional, the Relational and Contextual provided a learning context that involved increased dialogue, shared learning activities and a growing familiarity with genres and syllabus concepts.

The use of teaching resources in an interactive learning context contributed to student participants overcoming cognitive challenge and acquiring procedural knowledge. Student participants commented on applying the knowledge from the CRP Booklet consistently, using the poetry models to assist with constructing their own poems and rationales, more discussion compared to semester one, more time on task, making connections between texts (see previous discussion on intertextuality and linkage across genres). Student participants' discourse in semester two revealed a richer repertoire of literary terms and appropriate application:

Yeah, like knowing what the conventions were, certain themes which come through, certain tone, style, you think what conventions would help me to apply this, like I wanted quite a peaceful contemplated tone in my poem so I used sibilance and things like that. (SZC2)

The process of induction and mastery into DLRC was iterative and occurred over time. Student participants' comments revealed that the induction process was not instant but a gradual awakening into the DLRC: "I don't think I could pin point a particular moment, but it was definitely, it would have been after the first couple of terms, like, towards Term two and three. It wasn't straight away. It was very gradual" (SAC2).

Another student participant commented that induction into the DLRC occurred:

"Around term three, when we started *Jane Eyre*. I could see the themes and issues presented as well as link them to generic conventions and my own context" (SOC3).

The Temporal condition played a vital part in student participants' induction into DLRC because time provided student participants with the opportunity to become familiar with texts, concepts and link this knowledge to the discourse and their own context.

Concomitantly, the presence of the Temporal in conjunction with the Relational condition afforded student participants the opportunity to connect language to meaning making in more subtle ways. For example, student participants commented on how language operated in texts in semester two: "It just doesn't straight out tell you, but hints at things" (SKC1). Some student participants understood that language is about inferring meanings and construction of own meanings, "My current knowledge has helped me see how texts are shaped and constructed to find further meaning in them" (SJC3). This is evidence of higher order thinking as student participants used acquired discourse to create meaning. Stronger Relational conditions between student participants' context and texts assisted in the meaning making process and encouraged the procedural knowledge to emerge.

Relational and Procedural conditions were evidenced during semester two interviews. One student participant commented on being able to engage with the “very strong rhythm and rhyme and so for me I had to find a way, to find words that not only rhymed but also portrayed the message that I wanted” (SAC2). In this extract from the student participant’s creative writing rationale, the student participant combined her use of the discourse of literary language and also explained the complexity of the process of rhyme with the ideas she wished to convey. There was a greater precision with the use of words to describe the writing process. Reference was made to “brevity of poems, you need to consider the words to use and I guess the other meanings they can have” (SMC1). This comment revealed an understanding about how words may have more than one meaning. Being able to comment on the writing and meaning making processes involved in the creative writing task indicates cognitive progression, and control of the discourse, which was not explicitly evidenced in the semester one interviews when the same student participant stated: “There was heaps of blocking in *The Crucible*” (SMC1), the use of blocking though identified, was not related to how the issues in the text were projected or how the text related to the student participant’s context. The creative writing process may have assisted in building on the knowledge from reading and studying other texts over the course, which provided a focus for learners to link their knowledge and apply it to the task and form they wished to create.

Tying knowledge together. Student participants from all classes indicated that semester two was a period when they were beginning to make links between the knowledge acquired from semester one and other prior learning experiences. The ability to make connections indicated that metacognitive behaviour was being operationalised as student participants connected conceptual literary knowledge to declarative knowledge, procedural knowledge and conditional knowledge. The presence of all of the conditions encouraged connection and consolidation of knowledge for student participants. An example of how they read and wrote about texts in their creative writing rationales is in Figure 19. Student participants increased deployment of the CRP Booklet based on its perceived usefulness, as indicated in their semester two interviews. For other student participants the CRP Booklet and the conditions enhancing construction and mastery of the DLRC was a knowledge consolidation process, which enabled student participants to refine, close gaps and build on their knowledge of CRP and the DLRC to create their own texts and rationales. The integration of the conditions outlined supported knowledge building and enabled learners to tie their knowledge together and construct meaning. Tying knowledge together revealed Interactional,

Relational and Procedural conditions operating in a learning context, which generated connection thereby facilitating greater metacognitive behaviour. For instance, student participants began to recognise intertextual links and employed literary discourse to describe the links:

And in readings this year as well, there were lots of intertextual links between readings and things, like *Hamlet*, *Jane Eyre*, 'The Test', . . . 'The First Party'. They all kind of inter-linked in some way. At the end of the year, you can look back and see all the links that join them together that you may not have seen at the beginning of the year. (SMC1)

Student participants were cognisant that the Temporal condition supported intertextual linkage across texts. This enabled them to see textual connections. Student participants revealed their growing textual awareness through blending and borrowing from other texts to generate own text production:

Yes. I know I sometimes do writing in my free time and I notice that I take little aspects of different kind of books I read. So different techniques of different writers, Marcus Zusak, I loved *The Book Thief*. When I write, I've noticed I've taken little bit of aspects from other books, kind of helps you create your own style, I think, from having inspiration from other people. You kind of decide how you want to write. (SKC1)

Intertextual links and connections in terms of genre, language, and conventions indicated that student participants were building upon their prior knowledge and that the Interactional, Relational and Contextual conditions were present. Exposure to a range of genres and texts over time (Temporal condition) generated a learning context (Contextual condition) from which student participants could build upon their declarative knowledge of texts to develop procedural and finally conditional knowledge. Cognitive development through the process of production and mediation of ideas in particular conditions revealed student participants' development and control of literary discourse in their written production and analysis of their own creative poems.

<p><i>“I have also contrasted (10) the binary oppositions (11) of night and day in nature, reflecting the duality present in nature or the different types of beauty present in nature. A key symbol (2) of the contrast is the role of the sun and moon, where as the sun greets us and ‘those who fly’ it is the moon, which lulls us to sleep. This idea of duality came to from the idea of ‘the dual nature of man’ present in “Hamlet” (1, 18) as I was comparing the likeness of aspects of nature to man, the poem ‘Lines Written in Early Spring’ by Wordsworth (1, 18) which contrasts natures beauty to man also influenced me to explore the idea of nature in poetry.</i></p> <p><i>The Sonnet I analysed –Sonnet 18 (1) by Shakespeare also influenced my writing of a sonnet as sonnet 18 breaks away from the traditional English sonnet format of having the volta (12) in line thirteen, instead placing the volta in line nine which I also choose to do for my poem as I wanted the shift to mark the transition from day to night and I wanted more than two lines to describe aspects of nature at night” (SZC2 Semester Two).</i></p>	<p>Evidence from Creative Writing Rationales.</p> <p>Literary Concepts and Terms in use.</p> <ol style="list-style-type: none"> 1. Intertextuality 2. Symbolism 3. Tone 4. Persona 5. Metre (Iambic) 6. Ambiguity 7. Form (Sonnet) 8. Metaphor 9. Character 10. Contrast 11. Binary opposition 12. Volta 13. Rhythm 14. Rhyme 15. Syllables 16. Reshaping 17. Para-rhyme 18. Prior Knowledge
<p><i>“Shakespeare’s play Hamlet (1) and the bells that sound to symbolise death. (2) The tone (1) is very factual and blunt. The persona (4) seems to look down, or even pity, humans, naming them “beings of unknowns” (line 10) which immediately shows its insensitivity to them and the topic of death, by questioning their existence as humans or of actual defined living things” (SK2C3 Semester Two).</i></p>	
<p><i>“ and how I express myself, and the persona (4) in the poem is one that has seen death and has suffered, I used this persona to cast a dark overtone (3) through the poem. I enjoyed using iambic pentameter (5) as it really challenged me as a writer to think about everything I was doing. The ambiguity (6) many of the words in the poem are intended for questioning. However instead of writing a sonnet (7) about the absence or presence of love, I wrote a poem on the subject of life and death and what is real. As I am an avid drama student I used theatre as my extended metaphor (8). I used theatre because of the in depth analyse of one’s own character and the fine balance in breaking between your own self rather than your character” (9) (SVC1 Semester Two).</i></p>	
<p><i>“I experimented a lot with rhythm (13) and rhyme (14) and found this quite challenging. It was really difficult to express the sentiment I wished to in a line, whilst also ensuring it had the correct number of syllables (15) to continue the rhythm (13). Also I discovered that many of the words I had initially ended lines, which had few words that rhymed (14) with them... I spent a large amount of time reshaping (16) and rewording lines to fit my rhyme scheme, in the end though I did have one instance of para-rhyme (17) when I could not find a rhyming word for “undefined” and did not want to replace it, hence “find” came into my poem” (SAC2 Semester Two)</i></p>	

Figure 19. Metacognitive analyses of student participants’ discourse acquisition.

Production and analysis of student participants’ spoken and written discourse signalled the presence of Procedural conditions. The linkage between conditions and

developing mastery of the discourse during induction was evidenced in term four of semester two. In Figure 19, the numbers in parentheses in student participants' rationale samples, refer to the literary concepts column to highlight student participants' operationalisation of literary discourse and their metacognitive ability to engage in higher order thinking. Student participants' written rationales revealed complexity and mastery of literary terms and application of such terms to suit the task. The sample rationales reveal student participants' intertextually linking their produced poems with texts they had studied and other poems they had selected. Through connecting and linking literary concepts and ideas from one text to another student participants actively explored subject matter, form and style and so demonstrated building on prior knowledge from texts studied in semester one. The sample rationales demonstrate student participants' achievements as their first year of induction into analytical and theoretical examination of literary texts drew to a close. The selected samples were indicative of the responses of the majority of the student participants and demonstrated student participants' literary knowledge developed over time. The samples revealed students' control and sophistication of the discourse across classes, compared to first semester interviews previously discussed in Part A and B of this analysis.

The poetry rationale samples, as illustrated in Figure 19, suggest that linkage between Interactional, Relational, Contextual, Procedural and Temporal conditions assisted with procedural understanding of language use and the capacity to draw upon prior knowledge during the academic year. This is evident from a comparison of their discussions in semester one (regarding the reading process) and semi-structured focus group interviews (previously discussed in Part One of this chapter). The linkage between conditions provided opportunities for student participants to be speakers, listeners, readers, writers and composers, drawing upon their semiotic resources, enabling them to become transformers of their own semiotic toolkit.

Analysis of the data suggested that knowledge acquired through the creative process of writing poetry and reflection in written rationales enabled student participants to engage with literary discourse. Making and constructing poetry of their own, provided evidence of student participants' understanding, which was not always shown through formal exam assessment where a first and final essay response is written within a limited time frame.

Many learning conditions impacted on the creative task. For example, the creative task was completed at home (Contextual condition) and there was more time to focus on the task compared with in-class test essays (Temporal condition). Interactional

and Relational conditions provided learners with opportunities to present their researched poems orally, using visual and musical aids as appropriate. Presentations of researched poems enabled learners to hear different approaches to poetry before embarking on producing their own poems. Seeing and hearing others may have provided modelling, exposure to the discourse, opportunities to ask questions, and demonstration of how to analyse a text (Procedural condition) which generated a sense of knowing in the learning context, (Contextual condition) regarding what elements would be helpful.

Consequently, the creative poetry task provided opportunities for student participants to engage in research into a selected poetry form and become familiar with the genre, language and conventions operating in the selected poem. They were then able to transfer this knowledge into their own poem. Class time was allocated for student participants to engage in interactive discussions about the task and the poems they wanted to explore. Sharing of ideas and listening to peers and teachers enabled some learners to tap into their personal and imaginative zones of creativity. Familiarity with the discourse in a mediated interactional learning environment provided student participants with the opportunity to internalise the learning process (Vygotsky, 1986). Data suggest that learners' conceptual development benefitted from iterative practice (Temporal condition) supporting the internalisation process across time.

Student participants were more positive in semester two as they became confident with controlling and applying literary discourse. Interviews in semester two revealed that student participants were better able to explain how they constructed their poems, were able to apply literary discourse and even more importantly, control it to produce and evaluate their own texts.

The positioning of the creative poetry task at the end of the academic year suggested that the exploratory work enabled through particular conditions, (Interactional, Relational, Contextual, Procedural and Temporal) all played a part in students' induction into the DLRC. Interactive discussion and analysis throughout the year (with peers and teachers) built familiarity with literary terms and promoted application of literary knowledge over time. The knowledge acquired was internalised enabling new thinking to emerge (Kearney & Treagust, 2001). As Vygotsky (1986) stated, "The true direction of the development of thinking is not from the individual to the social, but from the social to individual" (p. 36). Learners benefit from exposure to creative experimentation with language and creative production. Such tasks

complement analytical essay writing and afford the learners opportunities as readers and producers of texts.

Access and control over the discourse and particular kinds of knowledge (declarative, procedural, conditional), revealed by student participants' rationales, supported the process from emergent and tentative thinking, to more developed and complex meaning making. In this cognitive process of thought and production it was possible to view the rationales as cognitive pods where literary knowledge was blended and informed by the declarative, procedural and conditional knowledge. Activation and interlinking of particular conditions encouraged student participants to enter an interactive zone (Contextual condition) of support, collaboration, challenge and the exploration of the imagination. In the process of meaning making through creative writing of poetry, student participants were able to engage with different forms and experiment with language. As Popper and Eccles (1977) suggest, "We have to construe it: to see how it is made, and to reconstruct it, to remake it" (p. 44).

Martin, D'Arcy, Newton, and Parker (1976) posit that imagining is "that mental process which enables a person to make his own connections," and in doing so the imagination can open up "new patterns and new perspectives for others" (p. 86). If the imagination is not used, Martin et al. suggest that the learner's knowledge remains inert. Creative writing, for student participants in this study, was able to activate their accumulated cultural and collective knowledge of texts and literary concepts, using their rich social semiotic toolkit.

The inclusion of creative writing near the end of a semester was an important element in the knowledge building sequence. Student participants commented on being able to draw upon their acquired literary knowledge to produce own texts in their personal learning context. In the construction of a creative text, student participants revealed their metacognitive abilities and control over the discourse. The creative writing component enabled relational connection to the process of production when particular conditions supported the learning process. Based on analysis of the data it can be proposed that the inclusion of creativity in the learning process enables learners to engage with abstract concepts such as literary discourse and critical reading practices. On the basis of this, Proposition 4 was developed.

Proposition 4: Inclusion of interactive, creative literary production tasks provides opportunities for the synthesis of literary knowledge, cognitive processing and application of linguistic resources.

Summative Discussion of Parts A, B and C Regarding Conditions Impacting on Outcomes

Parts A, B and C presented the conditions operating during induction into the Discourse of Literary Response and Criticism as illustrated in Table 18. Data analysis revealed three learning outcomes experienced by student participants during induction: interconnection, disconnection and reconnection. Part A identified conditions that supported induction, specifically the significance of interaction and collaborative learning for sharing and application of the discourse. The Relational condition was imperative because when student participants made connections with texts and tasks in a discursive learning environment, they were better equipped to progress to procedural knowledge. Although making personal connections was important through the Interactional and Relational conditions, the learning environment (the contextual condition) was key to facilitating collaboration and interaction to support cognitive growth.

A supportive learning environment fostered confidence in learners, as they drew upon their shared knowledge and experiences, illustrated in the reading process analysis (described in Part One of this chapter). A working context that was discursive and supported by peer and teacher interaction involving explaining, modelling and scaffolded materials, such as the CRP Booklet, provided a secure foundation for learning. Once the foundation for learning was established and questions and uncertainties addressed, complex procedural knowledge was demonstrated. If the Interactional, Relational and Contextual conditions were not operating in a cohesive and supportive way then the Procedural condition was less evident. The Procedural condition was evident through student participants' knowledge highlighted in their abilities to engage with literary discourse and higher order thinking.

Part A highlighted the role of the Temporal condition. Student participants exposed to spaces of connectivity were able to progress during the induction process from semester one to semester two because they had exposure to conditions, which facilitated cognitive growth over time. They were engaged in the discourse consistently over time and this assisted with the development of familiarity with the discourse. Familiarity with the discourse afforded student participants' confidence to apply this knowledge to the meaning making activities during their Year 11 Literature course.

Contrastingly, Part B highlights contracted conditions where minimal Interactional and Relational conditions operated in a less directed pedagogical learning context. As a consequence, the Contextual condition resulted in student participants

feeling daunted and uncertain about how to access literary discourse and use it as a tool in the meaning making process to engage and analyse texts. Over time, learners tended to become disengaged, when Interactional, Relational, Contextual and Procedural conditions were limited and this can produce negative affective behaviour such as feeling thwarted about their own learning progress.

Part C revealed that learners overcame these challenges when particular conditions were optimised, particularly when the Interactional and Relational conditions operated in a constructivist dialogic learning context. The Contextual condition is imperative for the Procedural condition to emerge, enabling learners to familiarise, access and apply the discourse as a meaning making tool in their semiotic arsenal. The Temporal condition was vital to sustain consistent learning progress, provide opportunity for iterative practice, which builds familiarity and confidence in the application of literary discourse. Part C also highlighted the significance of how each condition interlinked in the induction process resulting in progressive mastery of DLRC.

Based on the analysis of Parts A, B and C, the following fifth proposition can be made.

Proposition 5: Interactional, Relational, Contextual, Procedural and Temporal conditions impact on the achievement outcomes of the CI. The interplay between these conditions can promote or challenge cognitive engagement for the learner. Changing conditions may resolve cognitive dissonance leading to improved outcomes.

Thus far, Part Two in this chapter identified optimal conditions for consolidation and mastery of knowledge required during induction into the Discourse of Literary Response and Criticism and conditions required for effective deployment of a CI. Part Three of this chapter addresses research question four and offers a portal to evaluate student participants' perspectives regarding the transfer of higher order thinking competencies from Literature to student participants' other areas of learning.

Part Three: The Transfer of Higher Order Thinking Competencies from Literature to Students' Other Areas of Learning

In order to examine transfer of higher order thinking competencies by Literature students to other areas of learning, it is important to reconnect to the concept of transfer discussed in Chapter 4. The term *transfer* has multiple meanings as outlined in the literature. Dufresne et al. (2005) review a range of definitions of transfer as being shaped by context, as a methodology for applying acquired knowledge to a new

problem or situation, as a construct, degree of repetition or as a type of procedure defined as the ability to extend what has been learned in one context to new contexts. The definition of transfer used in this study aligns with Barnett and Ceci's (2002) Taxonomy for Far Transfer where transfer is impacted by content across a range of contexts. Transfer of higher order thinking is shaped by content of what is transferred and where and when it is transferred. Transfer is also influenced by the ways in which it is supported, such as by particular pedagogical practices, teaching resources including the CI, texts, assessment tasks and conditions which impact on learning outcomes as outlined in Propositions 1 to 5 in sections one and two of this chapter.

Applying Barnett and Ceci's (2002) Taxonomy for Far Transfer to student participants' perceived transfer competencies in this study illuminates understanding of transfer that aligns with Sociocultural Activity theory. Applying Barnett and Ceci's (2002) Taxonomy for Far Transfer extends knowledge of the process of transfer beyond a summary level to an exploration of the kinds of content being transferred and the range of contexts that show near and far transfer. In Table 20, Barnett and Ceci's (2002) Taxonomy for Far Transfer examines transfer in two parts. Part A refers to what is being transferred, which they identify as Content transfer and Part B refers to Context transfer. To illustrate near and far transfer, Barnett and Ceci use an arrow to mark the level of transfer on a continuum. The arrow highlights near and far content transfer and context transfer. For example a learned skill acquired through procedural process or experience is presented as a near form of transfer. Content, which is transferred as a form of representation is seen as a form of abstraction, and is represented midway on the transfer continuum. At the more advanced end of the content transfer continuum is a principle or heuristic, which has been learnt from the content but developed into higher order knowledge.

In Part B, Barnett and Ceci (2002) posit near and far transfer in terms of context. Here the focus is on when and where the transfer occurred, from one context to another. The context arrow continuum indicates how near or far context transfer occurs. In the original discussion, Barnett and Ceci (2002) posit how similar knowledge domains are examples of near transfer since the knowledge base is related, "as more elements would presumably be shared" (p. 623). For example, the knowledge domain is presented as a near context when the subject matter closely corresponds to the knowledge domain as illustrated in the mouse/rat typology. Barnett and Ceci's (2002) Taxonomy for Far Transfer uses the example of the mouse /rat context, since they are closely analogous in subject matter. In the next phase of transfer the knowledge domain varies and the

example Barnett and Ceci apply is the study of Biology versus Botany. Here the science subjects, though related, are different. The next point of difference in terms of context transfer is shown between Science and Economics, followed by Science versus History and Science versus Art. In Part B, Barnett and Ceci highlight other contexts (identified as physical, temporal, functional, social) and modality. Each of these context dimensions are placed on a near and far transfer continuum as illustrated in Table 19. The following discussion explores Part A Content and Part B Context to illuminate student participants' perceived transfer and higher order thinking competencies educed in this study.

Table 19

Taxonomy for Far Transfer

A Content: What transferred			
Learned Skill:	Procedure	Representation	Principle or heuristic
Performance change: Speed		Accuracy	Approach
Memory Demands: Execute only		Recognise and execute	Recall, Recognise and Execute

B Context: When and where transferred from and to				
<i>Near</i>				<i>Far</i>
Knowledge Domain: Mouse v Rat Biology v Botany Biology v Economics Science v History Science v Art				
Physical Context: Same Classroom, Different room at school, Classroom v lab, School v home, School v social spaces				
Temporal Context: Same session, Next day, Weeks later, Months later Years later				
Functional context: Both Academic, Both Academic v Non Evaluative, Academic v filling in tax forms Academic v Informal questionnaires, Academic v Play				
Social context: Both Individual, Individual v pair, Individual v Small Group, Individual v Large Group, Individual v Society				
Modality: Both written same format, Both written multi choice v essay, Book learning v oral exam, Lecture v practical wine tasting, lecture v wood carving				

Note. Adapted from “When and Where Do We Apply What We Learn? A Taxonomy for Far Transfer,” by S. M. Barnett & S. J. Ceci, 2002, *Psychological Bulletin*, 128(4), 612-637. Adapted with permission.

Part A: Content Transfer

Content transfer, according to Barnett and Ceci’s (2002) model, involves three dimensions: Learned Skill, Performance Change and Memory Demands. Each dimension is broken down into other elements and described in the following discussion of Transfer Competencies.

Learned skill. Learned Skill, according to Barnett and Ceci's (2002) transfer continuum, includes Procedural, Representation and Principle or Heuristic. Student participants in this study have shown evidence of a learned skill by developing reading abilities from the literal to the critical at different points in the transfer continuum. Student participants demonstrated procedural knowledge evidenced from discussion about texts in their creative writing rationales regarding creative production of fiction as shown in Figure 19. Student participants commented on procedural knowledge from Literature being applied to other subjects:

Literature really helped because structuring my essays, we didn't get a lesson on that in Psychology, I kind of took my knowledge from Literature and applied it to Psychology (SKC1).

I did Art this year and did a lot of essay writing and the good, strong foundations of essay writing in Literature really helped me in that and analysing texts, thinking of all the different words, and ways you can analyse it really helped and analysing images in Art (SZC2).

History, writing essays . . . Having paragraphs, establishing what you're going to talk about in the paragraph and evidence and summing up is very similar to Literature (SJC3).

The ability to transfer essay structure and writing skills from Literature to other subjects demonstrates student participants' building on prior knowledge and synthesising knowledge from one context to another. This enabled the student participants to analyse texts and apply concepts. Understanding what knowledge is required (procedural) and how to apply it (conditional knowledge) indicates higher order thinking and metacognition. Other instances of higher order thinking being transferred is demonstrated in student participants' inferential understandings of meanings from texts from Literature to other areas of learning and the ability to make thematic links to topics studied in other subjects. Student participant SAC2 highlights thematic transfer from Literature to Psychology where the study of prejudice in Literature assisted in "tying in" with a Psychology class: "We looked at prejudice in Psychology and that was around the same time as you were looking at *Street Car Named Desire*, I think, so it sort of tying in" (SAC2). The CRP Booklet was used as a tool to assist with higher order thinking regarding inferential understandings:

The booklet did help me in Year 11 and also Year 12 because it provided me with different views in terms of looking at texts; it allowed me to realise that there are more readings than a literal reading and these alternative, different

readings are affected/influenced by many factors; context, personality, experiences. (SAC2)

Higher order thinking was evidenced in the application of CRPs as a means to engage and deconstruct texts as a cognitive schema and heuristic tool, which can be applied across texts. For example, a student participant in the post intervention interview commented that:

The specific questions forced you to examine the text in depth which helps pave the way to higher order thinking. Also by the very nature of the reading practices they develop higher order thinking by allowing you to explore the text from different ways and realise that texts can be read many ways. (SGC3)

For another student participant, the CRP Booklet “provided me with a guideline to structure my essay around and a checklist to which to refer to, to include in my essay” (SOC3). The CRP Booklet became a form of heuristic since it guided student participants in how they read texts and how they responded to texts in written analytical essays. Using the CRP Booklet as a procedural device for essay writing and as a heuristic tool across learning areas, according to Barnett and Ceci’s (2002) Taxonomy for Far Transfer, indicates near and far transfer.

Performance change. Performance change, according to Barnett and Ceci (2002), includes Speed, Accuracy and Approach. Student participants in this study commented on how the CRP Booklet assisted with approaching the unseen section of the Literature exam. By applying knowledge from the CRP Booklet, student participants in a post-intervention interview in 2012 commented: “the CRP Booklet helped me to shape a more concise but in depth reading of texts. I was able to write more concise essays. It also helped me in unseen tasks to create a sophisticated reading of a passage in a short amount of time” (SCC3). Another student participant stated that the CRP Booklet “served as a guideline for things I needed to look out for in texts both unseen and studied in class. Particularly, CRP gave me a good basis for my unseen test essays when often the text was quite abstract” (SAC2). The comments suggest that in timed conditions the CRP Booklet as a heuristic framework assisted some student participants when performing under test conditions in terms of constructing a concise, relevant, in-depth response to a text. Data from this study indicate that the CRP Booklet was a tool in shaping approaches to reading texts effectively and potentially enhances performance, particularly when applied in test conditions.

Memory demands. Memory demands in content transfer, as indicated by Barnett and Ceci (2002), include three elements on the transfer continuum. Near

transfer is identified as the ability to Execute. Mid-continuum transfer is identified as the ability to Recognise and Execute. Far content transfer is presented as the ability to Recall, Recognise and Execute. The data examined in this chapter suggest that iterative and interactive processes and pedagogical practices, in certain conditions, activated student participants' memory recall. The memory demands of student participants in this study suggest a continuum, which shows near and far transfer where student participants executed the CRP Booklet and application of a literary discourse in a range of contexts. The execution of the CRP Booklet was enhanced by student participants' experiences, prior learning, behaviours and interactions between teachers, other students both inside and outside of the immediate classroom environment as analysed in Part One and Part Two of this chapter. However, student participants not only executed decoding and interpretation but they were able to recall, recognise and execute higher order thinking supported by a CRP Booklet as suggested by this comment from a student participant:

I think my understanding of literary terms and theories [CRP Booklet] was invaluable in developing my higher order thinking and reading ability, as I was able to more naturally use these skills when approaching a text. It wasn't so much remembering the specific focus questions as employing the broader ideas. (SGC3)

The reference to being able to engage with the broader ideas of the CRP Booklet reveals critical reflection, the ability to synthesise the focus questions in the CRP Booklet and apply them to wider understandings, not limited to one context, suggesting student participant engagement in higher order thinking.

Having examined transfer in Part A of Barnett and Ceci's (2002) Taxonomy for Far Transfer, the sixth proposition is presented:

Proposition 6: The CI (CRP Booklet) played a role in supporting content transfer as a procedural skill that could be applied as a heuristic to enhance performance and assist in memory recall. Scaffolded questions encourage learners to focus and structure their thinking and to draw upon these memory frameworks across contexts over time.

Part B: Context Transfer

Part B focuses on Context transfer. Barnett and Ceci (2002) identify five different contexts that impact on transfer. The five different contexts are: the Knowledge Domain, Physical, Temporal, Functional, and Social. As previously outlined, the focus is on when and where the transfer occurred, from one context to

another. The context arrow continuum indicates how near or far context transfer occurs. For example, the Knowledge Domain is presented as a near context when the subject matter closely corresponds to the knowledge domain as illustrated in the mouse/rat typology. The next point on the continuum is where the study of mouse and rat is then transferred to the study of Biology versus Botany. Here the science subjects though related are different. The next point of difference in terms of context transfer is shown between Science and Economics, followed by Science versus History and Science versus Art.

Knowledge domain. Student participants indicated a particular focus on near transfer focusing on the knowledge domain where the curriculum emphasised, across learning areas in Year 11, analysis and analytical writing. What was significant in this study was that some student participants indicated that the foundations established in Literature provided strong support in essay writing and critical discourse to other learning areas. For example one student participant stated:

I did Art this year and did a lot of essay writing and the good, strong foundations of essay writing in Literature really helped me in that and analysing texts, thinking of all the different words, and ways you can analyse it really helped and analysing images in Art. (SZC2)

Another student participant stated, “Whenever I need to write a paper or had to write a critical essay for media, I had that knowledge [CRP] to help me” (SKC3). Student participants explained how they utilised their knowledge from Literature to assist with closing the knowledge gap across knowledge domains from Literature to Art to Media Studies to Political and Legal Studies. Closing the knowledge gap, not only in essay writing but in their analytical thinking regarding construction of argument, selection of evidence and use of language, is demonstrated in student participants’ transfer of inferential meanings from texts from Literature to other learning areas and the ability to make thematic links to topics studied in other subjects. One student participant commented on the how language carries multiple meanings, highlighting inferential understandings. Understanding language as having deeper meaning suggests a critical mindset being developed which questions and reflects upon what is being said and by whom:

Yeah, you kind of, really consider the people’s voices in other texts as well. Like in Political and Legal studies, . . . you kind of understand where people are coming from and just look into what they’re saying, they might not mean

exactly what they're saying, but a deeper meaning and I guess you can consider that from your understanding. (SMC1)

The reference to people who might not mean what they say reveals a student participant aware that language, regardless of the subject being taught, carries multiple meanings.

The ability to analyse and evaluate language in Literature and apply this knowledge to Art, Media Studies and Political and Legal Studies, suggests that student participants transfer competencies from one context to other subjects but they also transfer their metacognitive knowledge. Transfer across a range of knowledge domains for student participants in this study revealed near and far transfer in terms of the knowledge domain. The Knowledge domain is also impacted by the Physical context regarding transfer and will be discussed in the next section.

Physical context. Barnett and Ceci's (2002) reference to physical context considers near and far transfer in terms of when and where transfer occurs. They posit five elements regarding physical context that may impact on near and far transfer. Near transfer on the continuum begins in the same classroom, and moves then to a different room at school, then from classroom to a laboratory context which is a mid-point on the continuum to far context which contrasts two different contexts, namely school versus home context and school versus social spaces. Student participants in this study revealed that near transfer may happen in the classroom but the conditions and pedagogical practices, texts and tasks and variability in the application of a CI in operation in a classroom. may limit students' opportunities to connect with texts, tasks and apply conceptual, procedural and conditional knowledge.

In this study, the role of the physical context impacts on what (the CI, syllabus, the texts, the teaching resources) and how (effective pedagogical practices in particular conditions) are operationalised in that learning context. All of these factors impact on opportunities for student participants potentially to develop higher order thinking and transfer knowledge to other contexts. Evidence of far transfer in terms of physical context will now be discussed.

Student participants' perceived views of transfer revealed that knowledge about critical reading practices offered additional perspectives and encouraged transfer of knowledge to their social context outside the classroom:

I think the most I've learnt about Literature is reading practices, because I'd never heard of it before this year, and so even now when I watch movies, I think, how could I view this, maybe if I put myself in a different perspective it will all change and that's how I apply that to a lot of things now. (SBC3)

CRPs encouraged another student participant to understand different views in society making connection outside and beyond the classroom to the student participant's cultural position in society as this comment indicated:

Also what [another student participant] said about the reading practices I think it's also helped us outside of school, like on the news, we can sympathise with the people, we can understand all the different viewpoints in society and it helped us as a person as well as doing Literature. (SAC3)

The student participant's comment conveys an ability to make links between self, text and culture. This connects with the ethical and moral aspect of studying Literature, which relates to the Newbolt Report (Board of Education, 1921) and Dixon's (1975) Growth through English Model. This ability to make connections between self, text and culture aligns with a critical literacy model since connection with the world is essential to understanding it. The empathetic response and awareness of different views provides a portal into society. This perspective suggests that exposure to a critical literacy paradigm may assist in nurturing an empathetic approach which encourages a less judgemental view of the world, supporting development of an open and ethically responsible citizen.

Student participants' abilities to transfer knowledge outside the classroom domain to far transfer, as indicated by Barnett and Ceci's (2002) Taxonomy for Far Transfer, is suggested by the references student participants made to applying a CRP approach to texts outside a Literature curriculum context, such as movies, television and newspapers. Making this cognitive leap through transferring knowledge from one context to another (from the academic context of the classroom and tests) to the social context (student participants' social and cultural context) played a key role in making cognitive links between the individuals in a classroom, group activities and beyond the boundaries of the classroom. In this chapter, student participants commented on the importance of connection to texts and being able to identify with the texts and the subject matter discussed in Part A Spaces of Interconnection and Part C Spaces of Reconnection overcoming challenges. This may indicate that Literature is a social and cultural medium and the process of an interactive reader relationship to texts encouraged far transfer between the academic context and the social context. Reading, as examined in this study, involved multiple forms, phases and processes emerging across multiple knowledge domains, spaces and contexts. The next area of transfer outlined in Barnett and Ceci's (2002) Taxonomy for Far Transfer is the Temporal context.

Temporal context. The Temporal context has five elements identified as: the same session, next day, weeks later, months later and years later. As previously discussed in Part Two of this chapter, the Temporal condition played a role in assisting student participants in developing higher order thinking through familiarity and frequency with the CI over time. The operationalisation of the CI between students and teachers, the pedagogical approaches being applied all played a part in the effectiveness of the CI and the opportunity to develop higher order thinking. Student participants' semi-structured focus group interviews revealed that the operationalisation of the CI differed, and as a consequence, the potential of the CI as a higher order thinking tool also varied. However, the student participants' post intervention questionnaires revealed that the effectiveness of the CI was sustained over 2 years as posited by student participants' references to using the CI in Year 12. For example student participants commented that they used the CRP Booklet beyond the initial research data collection in 2010 and applied the CRP Booklet in 2011 when student participants were in Year 12. One student participant commented "After studying them in Year 11, they became part of my integral arsenal of skills for battling Literature in Year 12 – as well as analysing texts in everyday life. Particularly, how writers can consciously construct pieces to create certain emotions in readers" (SJC3PI). Other student participants stated:

The CRP Booklet did help me in Year 11 and also Year 12 because it provided me with different views in terms of looking at texts; it allowed me to realise that there are more readings than a literal reading and these alternative, different readings are affected/influenced by many factors; context, personality and experiences. (SKC3PI)

I found it extremely useful in Year 12, as there is a large focus on reading practices in the course. Particularly in section one of the exam as this focus on a close reading that is aided by use of CRP. (SAC2)

Student participants' commented that they not only used the CRP Booklet in a lesson but used it over an extended period of time indicated that the familiarity of the CRP Booklet helped support and enhance potential transfer of their knowledge and understandings when reading new texts in Year 12. Student participants' application of the CRP Booklet over two years indicates that they perceived that the CRP Booklet had a functional role in assisting mastery of DLRC. The following discussion elaborates the significance of the functional context in transfer.

Functional context. The Functional context consists of five categories: Both Academic; Both Academic versus Non-Evaluative; Academic versus Formal: Filling in

Tax Forms; Academic versus Informal: Questionnaires; and Academic versus Play. The physical context previously discussed also impacts on the functional context. On the near continuum regarding the functional context, knowledge from one academic environment to another is seen to be similar in function. Student participants who claimed to use the CRP Booklet in Year 12 Literature classes noted that they perceived the CRP Booklet had a purposeful function particularly during tests, examinations and research tasks. Mid-transfer on the continuum involves applying Academic understanding to Non-Evaluative contexts such as filling out tax forms or questionnaires. Far transfer, according to Barnett and Ceci (2002), is when academic learning and knowledge is contrasted with informal contexts such as play. Student participants in this study expressed how their knowledge from an academic context shaped their functional context such as going to the movies or reading the newspaper. One student participant stated, “It helps me when I watch the news or read the newspaper because I have learned to question and analyse the topics presented because of my experience with the booklet” (SAC3). Questioning indicates higher order thinking about what is being read in a different context from that in which the CI was implemented suggesting that the student participant perceives that the CI has a broader function beyond the academic and that they are able to transfer knowledge of CRPs to broader contexts. Similarly, another student participant in the post intervention questionnaire responses suggested that her use of CRPs in an academic environment was transferred outside of school: “In my reading of texts as well as viewing outside of school I have become more aware of Literature techniques, symbolism and ways of viewing texts” (SZC2). Developing awareness of techniques used in other contexts indicates the student participants’ awareness of how texts make meaning. Knowing how is an important step in developing a critical mindset.

Social context. Linking with the Functional is the Social context which emphasises the role of the individual in near transfer and then moving along the transfer continuum involving not only the individual but pairs. Mid transfer is identified between an individual and small groups and then larger groups. Far transfer is identified as the individual versus society. In this study different social contexts brought different experiences and impacted on the effectiveness of the CRP Booklet and opportunities to develop higher order thinking. Transfer in social contexts involves the individual, groups and wider connections with society. In this study, the social context played an important role in how students worked as individuals, in small and large groups during their induction into the DLRC, as discussed in Parts One and Two in this chapter.

Some groups worked effectively as outlined in their knowledge trajectory presented in Figure 16. Other student participants' experiences suggested that without consistent group support and direction some individuals were unsure of how to engage in DLRC as evidenced in their experiences of feeling disconnection between tasks, texts and CRPs. This resulted in a downward knowledge trajectory illustrated in Figure 18. However, when student participants were able to overcome challenges and were able to reconnect with DLRC, through the CRP Booklet their capability to transfer knowledge improved. Student participants' peer-only discussion on "Small Town Dance" and "The Conquest" enabled transfer of their individual experiences and views about the poems to a collective reading of the texts where each student participant contributed to the meaning making process. From this collective meaning making process student participants made connections between the poem, society, the persona, their own cultural contexts and DLRC. In the process of meaning making, student participants demonstrated abstract thinking and construction of hypotheses as outlined in the Three Phases of the Meaning Making process.

Another aspect regarding the social context was the way in which the CRP Booklet encouraged student participants to engage with social and cultural groups. Student participants stated that "It [CRP] helped me look at various groups of society and their voices" (SMC1) and ethical awareness of Indigenous groups indicated transfer from the individual to a wider social context as student participant (SVC1) commented on the social, historical and cultural transfer from Literature to studying Human Biology:

If the story is telling you about an Aboriginal problem and then you read the context behind the Aboriginal problem because you did the context work in Literature, so it kind of really helps you to fully understand. Especially, Human Biology as well, odd as it sounds, when we read a lot of ethics stories, Literature helps with the ethical background that we learn and it kind of comes back.

(SVC1)

Having studied Literature texts, the student participant suggests that her contextual knowledge of one subject has enabled empathetic understanding of a cultural group in another learning area. Evaluating and synthesising knowledge from one context to another highlights transfer.

Modality. Moving from the social context and the ways in which it impacts on transfer to Modality, Barnett and Ceci (2002) draw attention to the importance of the different modalities in operation. Modality, in Barnett and Ceci's Taxonomy for Far

Transfer, focuses on written modality where the format is the same and this is seen as near transfer, for example, from writing one character study to writing another. Transferring modalities is also highlighted including multiple choice tasks, essay writing, and oral presentations. Far transfer is characterised from theoretical learning to practical application. Modality in this study highlighted how learners synthesised and transferred their communication skills and competencies across multiple forms, processes and contexts as an integral part of their meaning making arsenal. In Figure 19 student participants demonstrated the ability to transfer their reading of poetry to writing a poem and producing a rationale to explain the writing process and justification of the linguistic and semiotic resources they selected. From reading and producing texts student participants were able to transfer to oral modes of production and digital representations to engage the viewer/listener. Reading, as educed in this study, is an evolving multimodal semiotic exchange that is not compartmentalised and fixed. The challenge for learners both in school and beyond is knowing when, where, what, why and how to apply and transfer the various components in the reading process to suit the appropriate context and concomitantly to draw upon appropriate cognitive, linguistic, intertextual and multimodal elements to make meaning.

Data indicated that the CRP Booklet did support learners' ability to read and write responses to texts. However, the journey to transfer across modes was not always a continuum. Reading texts from a CRP perspective and acquiring mastery of DLRC is complex and challenging. Understanding literary discourse and concepts and how they can be applied to support students' journeys into the DLRC is necessary for modal transfer. Acquisition of how to read, orally present and write about literary texts has to be guided and modelled in particular conditions which support effective pedagogical practices.

Data in this study suggest that the CRP Booklet, as a tool to support higher order thinking and mastery of DLRC encouraged near and far transfer, shaped and mediated by the multiple dimensions of content and context. Far transfer is likely to be achieved by only a very small proportion of any adolescent sample; the findings presented here are based on a very small group of participants and therefore are only very tentative in nature. They are offered as an indication of processes. Applying Barnett and Ceci's (2002) Taxonomy for Far Transfer in this study highlights the range of transfer which student participants engaged in from near to far. On this basis the seventh proposition was made.

Proposition 7: To advance metacognitive development learners required sustained and scaffolded support systems interwoven into pedagogical practices that foster interaction and transaction between texts, students and teachers. Opportunities for interaction with texts in multi modal forms, with varied content, across a range of contexts, enhances cognitive transfer.

Conclusion

Based on analysis of data educed from student participants' perspectives on their induction into the Discourse of Literary Response and Criticism, this chapter has:

- theorised the relationship between the reading process and critical reading practices to produce the Schematic Representation of Iterative Construction of Meaning (see Figure 15);
- identified conditions, which enhance or inhibit progression towards construction of meaning and mastery of the Discourse of Literary Response and Criticism; and
- identified instances and processes of near and far transfer of higher order thinking competencies.

On the basis of these findings, the following propositions can be made:

- Proposition 1: Deployment and consolidation of existing knowledge, in a collaborative process of meaning construction, supports transfer of learning from previously read texts to new texts.
- Proposition 2: The nature of the reading process during induction into the Discourse of Literary Resonse and Criticism indicates that the reading process can be characterised as unfolding in multiple forms, occurring over multiple phases.
- Proposition 3: If implemented according to the principles for selection of content, and an appropriately structured and sequenced set of teaching and learning strategies, the CI will support progression towards construction of meaning and mastery of the Discourse of Literary Response and Criticism.
- Proposition 4: Inclusion of interactive, creative, literary production tasks provides opportunities for the synthesis of literary knowledge, cognitive processing and application of linguistic resources.
- Proposition 5: Interactional, Relational, Contextual, Procedural and Temporal conditions impact on the achievement outcomes of the CI as a means to support student induction into the Discourse of Literary Response and Criticism. The interplay between these conditions can promote or

challenge cognitive engagement for the learner. Changing conditions may resolve cognitive dissonance leading to improved outcomes.

- Proposition 6: The CI played a role in supporting content transfer as a procedural skill that could be applied as a heuristic to enhance performance and assist in memory recall. Scaffolded questions encourage student participants to focus and structure their thinking and to draw upon these memory frameworks across contexts over time.
- Proposition 7: To advance metacognitive development, learners require sustained and scaffolded support systems interwoven into pedagogical practices that foster interaction and transaction between texts, students and teachers. Opportunities for interaction with texts in multi modal forms, with varied content, across a range of contexts, enhances cognitive transfer.

In Chapter 7 the effectiveness of the CI is evaluated in three ways: firstly, through student participants' perspectives on the efficacy of aspects of the CI; secondly, through an evaluation of the CI to highlight alignment with the WACE Literature syllabus to support curriculum change and thirdly, a retrospective evaluation of the CRP Booklet as a curriculum intervention through the application of Stenhouse's (1975) Principles of Curriculum Design.

CHAPTER 7: EVALUATION OF THE EFFECTIVENESS OF THE CI

Introduction

The previous chapter focused on how student participants experienced and developed knowledge building strategies to engage with critical reading practices. A range of pedagogical practices and the conditions conducive to promoting cognitive development were examined. Propositions were developed regarding the role of the pedagogical practices and conditions in the induction into the DLRC, the development of critical literacy for three classes of Year 11 literature students and the transfer of higher order thinking to other contexts. Each condition impacted, to some extent, on how critical literacy was promoted during induction. The analysis and discussion presented in Chapter 6 theorised the relationship between the reading process and critical reading practice to produce the Schematic Representation of the Iterative Construction of Meaning (see Figure 15) and identified instances of transfer of higher order thinking competencies. Through this discussion, three of the four specific research questions set out in Chapter 2 were addressed. This chapter addresses the third research question regarding student participant perspectives on the effectiveness of the CI (CRP Booklet) to support students' understanding of critical reading practices.

To examine student participants' perspectives on the effectiveness of the CI in a Year 11 Literature course, it is important to briefly restate the purpose and form of the CI. As established in Chapter 1, the CI was a teacher response to curriculum change in WA. Stenhouse's (1975) *Principles of Curriculum Design* and implementation of the CI were set out in Chapter 5. The CI was intended to function as a cognitive tool to frame and structure thinking, as a cognitive stimulus to generate thinking, a mechanism to develop literary discourse, to promote a culturally critical trajectory and as an instrument to extend higher order thinking. In recognition of the role of the teacher in operationalising the curriculum change mandated by the WACE Literature Course of Study, the CI was not prescriptive, and left opportunity for teachers to develop their own classroom activities drawing on the structures offered by the CRP. With three different teachers involved, variations inevitably occurred in the manner in which the CI was used, the sequence in which it was used, and the amount of class time for deployment across the three classes.

In an attempt to examine the effectiveness of the CI, and the implementation of the CI as a whole, this chapter is presented in three major sections. Section One draws upon student participant interview data specific to the CRP Booklet. Section Two

examines the implementation of the CRP Booklet and how the CRP Booklet aligns with the WACE Literature CoS to support curriculum change, while Section Three applies Stenhouse's (1975) Principles of Curriculum Design to a retrospective review of the CRP Booklet for the purpose of evaluating the effectiveness of the CI as a curriculum intervention.

Section One: Efficacy of the CI as a Structural Framework for Learning

Student participant perspectives on the effectiveness of the CI indicated that the CI fulfilled four main purposes: unpacking the concept of a critical reading practice, identifying the concepts (conventions) and processes relevant to specific reading practices, providing a scaffold for analysis and finally assisting as a structuring device for an analytic response. Student participants' attitudes to the CRP Booklet changed over time as they learned how to use the resource. As one student participant commented, "at first we didn't know what to do with it" (SAC3), but over time the application of the reading practices questions enabled student participants to consider "what was important, what we had to focus on, and how to interpret it so we could understand it and find meaning from it" (SBC3). As a result of their interactions, shaped by the use of the CRP Booklet, student participants were able to develop and demonstrate higher order cognition of texts.

Student participants viewed the CRP Booklet as a way of unpacking the concept of a critical reading practice: "nice to have that kind of security of what a reading practice was" (SVC1) and knowledge about what those "reading practices were" (SVC1). Student participants viewed the CRP Booklet as an epistemological framework in which to locate new information. Knowing what a CRP was offered student participants security in the learning process when dealing with new concepts. The CRP Booklet provided student participants with greater task direction, clarified assessment requirements and enabled them to optimise the use of their time on task.

Student participants found that that the CRP Booklet helped to focus learning by drawing attention to concepts, specifically conventions, which were perceived as important. Student participants stated that the CRP Booklet was beneficial because it provided the student participant with:

A list of things to consider when making each of the reading practices and sometimes you don't really think of all those things (SMC1).

It kind of focuses your mind of things to look for in a poem which you otherwise would have missed, like . . . the title. I wouldn't have looked at that. I saw it in the question, and thought, oh yeah, it has a lot of meaning (SJC3).

Incorporating reading practices makes it a lot easier to look into the conventions and analyse the pieces (SAC2).

The CRP Booklet extended student participants' learning about literary devices, not just ones that were familiar to student participants: "Things like metaphors and similes, but like new ones, like enjambment, which you could tell, were around before, but couldn't put a name on them" (SCC3). The idea of naming terms and being able to identify them was important so that the specific literary terms could be used appropriately and relevantly. Student participant SCC3 commented on the fact that by incorporating the term "in your own language... you can sound a lot more sophisticated." Assisting student participants with the discourse of the literary analysis through identification and naming of terms enabled them to consider why particular literary devices and conventions were used in texts, extending their critical literacy competencies.

The CRP Booklet provided student participants with a scaffold to support analysis of texts. The questions in the CRP Booklet invited student participants to consider various reading approaches to texts and develop thinking through a systematic approach in order to stimulate their higher order thinking competencies, as evidenced in their comments:

I thought the sheets helped you consider, because you had like a structure that you could follow if you wanted to. So I thought that was really helpful (SMC1). Provides a bit of structure for what you want, for when we actually do it for an assessment, which is really important because it's all good and well to discuss it for hours and hours, but if we don't end up getting the points in our actual essay (SCC3).

[The booklet was] quite useful [because] it clearly outlined what we needed to do and asked questions to think about. . . systematically (SZC2).

I think it provides structure for us in discussions . . . being able to kind of continue with different points and be able to extend ourselves (SGC3)

These poems and questions stimulates us to think more about what certain things mean, and stimulates us to ask questions (SPC3).

[The questions in the booklet provided] a jumping off point. They get you to think about one thing and then you think about something else, and you find a lot more meaning in the poem (SGC3). Student participants were then able to "go further than what you think" (SJC3).

These different approaches were perceived to “give you a window into everything” (SAC2) and provides a framework to read texts which “opens a lot of windows into different things you can look at that you wouldn’t have thought of before” (SZC2).

Compared with semester one interviews, in semester two there was a greater confidence talking about the CRP Booklet. Interestingly, in semester one, there was greater angst about applying discourse terms, understanding conventions and how to apply them, as discussed in Chapter 6. However, through familiarity over time, and with iterative use of the CRP Booklet as a tool to assist with literary induction, student participants commented that “Incorporating reading practices makes it a lot easier to look into conventions and analyse the pieces” (SAC2) and “the questions allow you to look into different aspects” (SZC2) of meaning. It can be deduced that when particular learning conditions and pedagogical practices are being operationalised, a scaffolded tool for learning, supported through discussion, may develop student participants’ conceptual knowledge about how to read, analyse and construct meaning across a range of genres, incorporating this knowledge to their own meaning making arsenal.

The CRP Booklet was also beneficial for student participants in providing a structure for their written responses, especially when answering questions under timed or examination conditions. One student participant explained that the CRP Booklet:

served as a guideline for things I needed to look out for in texts both unseen and studied in class. Particularly, CRP gave me a good basis for my unseen essays when often the text was quite abstract. (SAC2)

Data analysed from student participants in Class 3 revealed student participants transitioning to complex understandings of the meaning making process, involving the ability to identify multiple perspectives:

Unless you try and see it through someone else’s eyes you can’t sort of appreciate what the text can mean to a whole lot of different people, what the text potentially meant to the authors when they were writing it. So I found reading practices really helpful. It’s especially good when you get to take a specific reading practice, say like environment or race or gender, and then apply it to the text and you get a whole different meaning out of it that you wouldn’t normally get. So I find that really, really helpful in my reading. (SJC3)

The student participant highlights that the application of CRP elevates the reading, providing a different perspective. This exploration of reading with the CRP Booklet indicates that the reader’s position is altered depending on the reading practice employed. Reading a text with different reading practices breaks the fixed position of

the reader and decentres the reader from their comfort zone. It transitions readers into another line of inquiry. Repositioning the reader is a step towards building a critical reading trajectory, enabling agency, where the words on the page are mediated by the reader, through an interactive and iterative process, involving cultural tools and signs in the construction of meaning. By opening multiple ways of transacting with a text, perhaps a new pleasure emerges: that of the multiplicity of the readings which for student participants in a Year 11 Literature course can be challenging, confronting and enlightening.

The CRP Booklet may be seen as assisting learners to become aware of the authority of the author and how they may challenge such authority. The student participant is not limited by, or reliant upon, authorial intention, since the CRP Booklet has provided a varied framework, encouraging consideration of other possibilities while maintaining the integrity of the personal, aesthetic and the efferent reading continuum. This connects with textual debates about the authority of the author as the one and only meaning maker, which postmodern modern critical theory has challenged (Barthes, 1967). Questions in the CRP Booklet invited learners to develop critical perspective by examining how a text can be read in different ways and not be confined to limited approaches to texts. Reading texts through different lenses may encourage readers to shift from being passive consumers to active and critical readers of texts. From the construction of multiple readings, student participants were able to move to the concept of resistant readings. For example a student participant from Class 3 commented:

Generally, when I think of reading practices usually I go for class or gender or something like that, but resistant is another way to look at it as well because.... usually you would be passive and go along with it. (SKC3)

The student participant highlighted how she had developed from reading passively, which had meant “go along with it [the text]” to developing a critical mindset.

How student participants utilised the CRP Booklet provided information about the effectiveness of it as a curriculum intervention. As student participants became more familiar with the concept and application of CRPs, they also became more discerning in their deployment of them. Student participants became cognisant that a one-size-fits-all approach to reading texts is not appropriate and critical reading involved a process of selection. For example, student participants in Class 3 group (b) recognised the need to select an appropriate CRP from the range provided in the booklet: “you have to determine which issues are present and what the themes are. Then you can determine which reading practices are used” (SAC3). This comment revealed that an appropriate

CRP could be applied to a text but it did not necessarily exclude other readings from being operationalised. Similarly other student participants commented:

I found that if I was unsure of which CRP to apply I could use the questions from each CRP to help me determine the most appropriate reading (SAC2).

Some of them didn't really apply to this specific poem (SMC1).

Discerning which CRP to apply revealed developing awareness of the concept of a CRP and a culturally critical approach to reading texts through application of the CRP Booklet.

Student participants who developed an early understanding of how to use the CRP Booklet, not only as a reading strategy to access texts, but to engage critically with the cultural capital of the text were able to be more systematic in their application of CRP strategies and advance their thinking about texts. Use of the CRP Booklet across the full year enabled some student participants to fully develop CRP more fully, assisting them to develop a culturally critical stance. This was conveyed through a developing understanding that reading practices are culturally situated since they were linked to "power and stuff" (SPC3). Such student participants demonstrated understanding of possible applications of the CRP Booklet, not just as a series of questions to be answered; they connected the questions to consider the wider aspects of meaning, which involved a political and cultural reference point. In semester one, some student participants, did not fully express a culturally critical position regarding texts, focusing more on discussing themes and conventions as ways of transacting with texts (as discussed in Chapter 6). This difference in understanding the concept of CRP and the purpose of the CRP Booklet to assist in the development of CRP suggests that the implementation of the CRP Booklet was experienced differently for student participants in Classes 1, 2 and 3; therefore the effectiveness of the CRP Booklet also varied. Data suggest that for effective implementation of a CI the key principles underpinning the CI must be adhered to as outlined in Proposition 3.

Student participants' experiences of induction into the Discourse indicated that their experiences of using the CRP Booklet were varied. For example, for Class 1 and 2 CRPs were seen as new: "this whole new kind of thing that you had never heard before" (SKC1). Consequently, student participants found that "they were quite, they're kind of daunting, daunting in the first term or so when we were trying to work it out, but that (CRP) booklet was really helpful" (SVC1). The expression of anxiety about the "daunting" concept of CRP was not surprising given the cognitive jump from Year 10 to Year 11 in a high stakes Literature course. However, the response suggests that more

explicit support regarding the use and application of the CI was required to assist the student participants to overcome this sense of anxiety.

Misconceptions about the application of multiple reading practices suggested in the CRP Booklet were apparent, as articulated by a student participant in Class 1 semester one:

If you do a gender reading and then several other people do a gender reading on the same text they all get kind of compared if you like. Oh, that one's a better gender reading than that, whereas if you pick a reading that's less used then it's less comparable. (SVC1)

The student participant's comment indicated a different understanding of why a particular reading practice might be applied, and revealed an underlying apprehension of comparison as part of the assessment process.

Misunderstandings and lack of clarity about the purpose of the CRP Booklet may have contributed to cognitive disconnection. The comment by SVC1 appears to suggest that CRPs are either exercises in playful plurality, with little recognition of their social or political power, or to be deployed as strategic practices for avoiding invidious comparisons in high stakes examinations. The cognitive disconnection experienced by some student participants may also indicate that the CRP Booklet required the use of instructional and pedagogical practices to support teachers in the operationalization of the CRP Booklet in the classroom.

As indicated earlier in the chapter, the CRP Booklet was not prescriptive, and left opportunity for teachers to develop their own classroom activities, drawing on the structures offered by the CRP Booklet. The interview data indicated that there were differences in the consistent use and application of reading practices in some classes, as revealed by the student participant's comment, "I don't think I understood reading practices that thoroughly when we were doing the previous parts. I've sort of understood it now that I've applied it to poetry" (SKC1). Although the CRP Booklet was written with a specific focus on poetry, the reading approaches it presented were applicable across genres. The CI was implemented to support teachers and assist students to access and engage with critical literacy, which needed to be consistently applied. Students may have experienced more rapid induction if they had used the CRP Booklet in a more sustained way. As one student participant acknowledged:

It would have been helpful if we'd been given the sheet at the start of the year and not just as we started poetry because it would have been better for the other units to have that understanding (SAC2).

This comment indicated that there was inconsistent access to knowledge regarding CRP since CRP Booklet appeared to have been applied only in Term 2 when the unit on Australian poetry began: “I think I looked at it, but didn’t really use it much in semester one, I think I used it more in semester two” (SKC1). The student participant perceived the booklet to have limited relevance to poetry texts: “I think may be the topic because it was Australian poetry. The poem I chose, I knew quite well, so I didn’t think I felt I needed to use it as I did in Semester Two.” Early exposure to CRP and support materials may have supported study of texts in term one and reduced the “daunting” impact of the ideas. In Class 1 and 2, the CRP Booklet was not consistently implemented until later in the semester and this may account for possible differences in knowledge across the three classes. This comment reinforces earlier statements that the purpose of CRP was unclear and therefore its effectiveness was limited. Data analyses highlight the problematic nature of the implementation phase of the CRP Booklet which did not contain guidance on pedagogical practices, but functioned as an instructional booklet for which teachers at the school site in 2010 had insufficient input and insufficient opportunity to negotiate its use. Changes in staffing from 2009 to 2010 meant that new staff had not been involved in development of the CRP Booklet and thus had inadequate opportunity to engage with the theory and practices that informed the CRP Booklet before they were expected to use it in their classrooms.

The varied application of the CRP Booklet and insufficient clarity about its purpose raise a key issue in the curriculum change debate regarding implementation of a CI. Those who have the responsibility of engaging with and delivering curriculum change require a “focus on what needs to change in instructional practice” (Fullan, Hill, & Crevola, 2006, p. 4). As the data analysis reveals, there were inconsistencies in implementing the CRP Booklet. Implementation of a CRP Booklet requires substantial consideration of teachers’ workload and opportunities for collaboration (Fullan, 2007; Leithwood & McAdie, 2007). Studies also highlight the importance of teachers feeling “ownership over their professional development” (Loxley, Johnston, Murchan, Fitzgerald, & Quinn, 2007) within a supportive learning environment (Bredeson & Johansson, 2000). It is a limitation of this study that there were inadequate opportunities for collaborative enterprise in the design and implementation of the CI and this highlights the important roles of curriculum and professional networks in building instructional capacity within communities of practice (Cochran-Smith & Lytle, 1999; Conway, Murphy, Rath, & Hall, 2009; Lave & Wenger, 1991; Mooney Simmie, 2007).

The differences in the degree of difficulty that student participants in different classes experienced in using the CRP Booklet may indicate that teachers relatively new to the WACE Literature Course of Study and to the theoretical underpinning of the CRP Booklet may have required more support in developing interactive classroom strategies to deploy the learning materials effectively. Although the teachers received PD on the conceptual background, and guidelines to introduce learners to the CRP materials at the beginning of the year, this may not have been sufficient for teachers to have confidence in developing their own interactive strategies to implement the CRP Booklet competently. It is a limitation of the study that although invited, the Literature teachers of other classes in 2010 did not offer their perspectives on the efficacy of the CI in implementing the new WACE Literature CoS.

Despite the efforts of student participants in all classes to engage with critical reading practices presented in the CRP Booklet, variations in student participants' understanding and experiences with the CRP Booklet suggests that the particular package (and therefore, possibly other similar interventions) may be implemented differently by teachers in different class contexts. Because of variability amongst teachers as curriculum innovators, it is difficult to ensure that any curriculum change or resource will be utilised in consistent ways. Additional systemic modelling, collegial interaction and support from teachers may have improved the consistency of the implementation to maximise the learning outcomes for student participants. Thus, Proposition 8 can only be tentative, and would need to be tested in any future deployment of the CI:

Proposition 8: Developing sustained systemic links between current theory and practice in curriculum and pedagogy requires continuous, collective and consistent professional engagement.

Section Two: Evaluation of the CI in Relation to the WACE Literature Syllabus: Language and Generic Conventions, Contextual Understandings and Producing Texts

The required outcomes of the WACE Literature CoS (refer to Chapter 5) formed the basis for the planned CI; alternative reading approaches outlined in the CRP Booklet, were designed to promote higher order thinking, involved subverting the conventional approaches to texts and finding cultural connections. Theoretical understandings of language and critical reading practices were coupled with an understanding of personal voice and context, to enable student participants to engage with texts at a higher order of cognitive understanding. Advanced student participant

responses explored ambiguity in texts and experimented with multiple meanings, as evidenced in Chapter 6. The differences between Classes 1 and 2 compared with Class 3 across one academic year indicate that particular conditions supporting productive pedagogical practices may have been more consistently applied in Class 3. However an examination of the data also indicates that student participants across classes did develop in their understanding of DLRC and that this knowledge was in part transferred across other learning areas as outlined in Chapter 6.

Chapter 5 offered a detailed explanation of the ways in which the CRP Booklet was intended to align with the WACE syllabus unit content (Language and Generic Conventions, Contextual Understandings and Producing texts) and the two specified outcomes (Reading and Producing) in the planning phase of the CI (Curriculum Council, 2008b). The next section considers the extent to which the implementation of the CI succeeded in fulfilling the syllabus components, firstly examining how the CRP Booklet linked to the WACE Literature syllabus component: language and generic conventions.

Linkage of the CI to the WACE Literature Syllabus Component: Language and Generic Conventions

Data analysis indicated that student participants demonstrated an understanding about language and generic conventions as highlighted in the kinds of readings they produced through the multiple phases of the reading process as examined in Chapter 6. Student participants deployed a CRP, drawn from the CI (CRP Booklet), to guide their engagement in literary analysis. The unfolding reading process outlined in the three phases of the reading process, represented in Tables 15, 16 and 17 in Chapter 6, highlighted that student participants used thematic approaches and conventions to shape readings. By recognising the generic conventions of text types such as drama or poetry, student participants were better equipped to explore texts and make meaning. Engagement in discussion of conventions and themes showed student participants actively using the discourse of literary response and criticism as they engaged in the production and reception of texts informed by their understanding of conventions. Student participants also engaged with a range of genres as outlined in the WACE unit content (see Chapter 5).

The readings produced with the deployment of the CRP Booklet presented evidence of student participant engagement with how language as a medium offered representations of the world and positioned readers through representation of particular groups. Student participants commented on how grammatical and stylistic elements of

language were used to position readers in particular ways and how the language invited a particular response. Student participants considered the different ways in which language use involved choices about audience, purpose and genre and reported deploying this knowledge as a form of schema to shape a response in test conditions (see Chapter 6).

The materials provided in the CRP Booklet supported student participants' developing competencies to construct and critically consider multiple meanings, aligned with the WACE Literature Stage 2 AB unit content tabulated in Chapter 5. By the end of their second semester, student participants were embracing the discourse as a means to examine how "different ways of thinking and speaking (discourses) offer particular representations of the world" (Curriculum Council, 2010a, p. 18). The readings constructed were more complex when particular conditions were operationalised in the learning environment, as evidenced in Table 18 and in the three phases of the reading process (Tables 15, 16 and 17) in Chapter 6.

CI Linkage to WACE Literature Syllabus Component: Contextual Understandings

A function of the CI (CRP Booklet) was to frame and structure thinking and to promote a culturally critical trajectory through engaging student participants with contextual understandings. Student participants demonstrated contextual understandings during their induction, in particular, the relationships between writer, reader, text and context. Questions in the CRP Booklet specifically addressed a range of contextual readings so that student participants could reflect upon the significance of this aspect of the reading process. Applying various reading strategies, such as a Gender Reading practice or a Race Reading practice, offered student participants the opportunities to examine possible interpretations including culturally critical readings. How these reading positions unfolded and how the student participants themselves were positioned to respond during the unfolding process was discussed in Chapter 6.

As stated in the WACE unit content, student participants needed to demonstrate that "by reading intertextually we can examine how a text may position readers by inviting them to draw on ways of thinking they have encountered in other texts" (Curriculum Council, 2010a, p. 19). The CRP Booklet encouraged readers to reflect upon intertextual readings and how linkage with prior knowledge could assist in making connections with other texts, as elaborated in Chapter 6. Intertextual readings evolved in the second semester as student participants became familiar with the discourse and applied it in their readings. Incorporating literary concepts into the design of the CRP

Booklet provided student participants with access to literary tools and built their literary understanding by inviting student participants to consider how and why literary concepts were being applied. Reflective questioning and incorporation of literary discourse in the CRP Booklet was valued by student participants as indicated in the comment:

It was really good that the booklet had different questions in it so that we could practice and gain a bit more insight into the way language works. I particularly thought the intertextuality section was helpful because a lot of our essays required links. (SOC3)

It can be deduced that exposure to intertextuality through the questions and examples in the CRP Booklet supported student participants to deploy advanced reading strategies, which enabled engagement in higher order thinking and critical reading practices, aligning the CRP Booklet, with the WACE Literature Unit Content (Curriculum Council, 2010a).

The WACE Literature unit content suggests that student participants' "readings are constructed as a result of reading strategies that readers apply and as a result of readers relating the text to their understandings of the world" (Curriculum Council, 2010a. p. 19). The emphasis on student participants applying reading strategies and relating what they read to their own context reinforces the importance and significance of the interpersonal in the reading process. The CRP Booklet assisted student participants to establish interpersonal links, as evidenced in student participants' semi-structured focus group interviews where the importance of the personal context in the readings produced was highlighted. The significance of being able to relate to a text on a personal level and then a global level highlighted the significance of the personal in the meaning making process. This aspect of the personal was highlighted particularly when the personal connection was limited as evidenced in Part B of Chapter 6, regarding the conditions inhibiting the reading process. Contrastingly, when the personal was evident as illustrated in Parts A and C (in Chapter 6), the personal connection supported and advanced the reading process; student participants spoke about making links with texts and being able to relate to the characters and their plight, corresponding to the syllabus' requirement for readers to relate the text to their understandings of the world.

The CRP Booklet, coupled with particular conditions, supported personal connections as student participants were invited to compare their reader context to the context of the text and the attitudes and values circulating at a particular time (at the

time of production, or in the historical location of the text or in comparison to the reader's context). Through this approach, student participants considered ideologies that informed representations of particular groups. Examining ideology in texts and making comparisons with their own context provided evidence of higher order thinking about texts, beyond the level of the plot to a cultural critique regarding where these ideologies emerged from, how these ideologies shaped particular representations of groups or individuals and why. By using the CRP Booklet and engaging in a cultural critique, student participants were enabled to emancipate themselves as passive readers to active transformers engaged in dialogue and collaboratively sharing, questioning and creating meaning as evidenced in the iterative phases of readings examined in Chapter 6.

Drawing on the readers' experiences with texts encouraged student participants to demonstrate that "the reading of a literary text may be influenced by the experience of reading other texts" (Curriculum Council, 2010a, p. 19). Student participants' experiences of reading texts enabled them to transfer readings from different texts and contexts to other texts and contexts, as highlighted in student participants' post intervention questionnaires. Student participants commented that when engaged with texts outside the school curriculum, such as reading a newspaper or viewing a film, they were more conscious of what the text offered, the assumptions made and how meaning was conveyed. Student participants were attentive to a range of meanings that could be made from a text, how this positioned them and how they responded to the text, supported by implementation of the CRP Booklet. Though student participants' perspectives did align with the syllabus requirements evidenced in the specified knowledge, understanding and skills elaborated in the syllabus, the actual journey of induction was not smooth and was characterised as a series of connections, disconnections and reconnections particularly highlighted when student participants had to produce their own texts.

CI Linkage to WACE Literature Syllabus Component Producing Texts

The WACE unit content outlined three key knowledge areas, which student participants needed to demonstrate when producing texts. The first knowledge area was "develop understanding of literary terminology and concepts" (Curriculum Council, 2010a, p. 21) Data analysis revealed that as induction progressed, student participants' ability to access the discourse developed, enabling student participants to produce their own texts, such as creative writing with a rationale. Analytical essays and formal oral presentations were part of the assessment brief as outlined in Table 11 (Curriculum Council, 2010a, p. 8) and in the teaching program (see Appendix G), but were not part

of this data analysis; these assessments informed student participants' actions, behaviours and experiences in the induction process and in the semi-structured focus group interviews, creative writing rationales and questionnaires which formed the body of data collected for this study.

The second knowledge area of the WACE Unit Content which students needed to demonstrate involved “increasing control of the processes of textual production, reflecting upon their own work, and making independent but informed judgments about the strengths and weaknesses of their own work, either individually or collaboratively” (Curriculum Council, 2010a, p. 21). As reflected in the different phases of the reading process, the conditions, which supported or inhibited induction, also impacted on the kinds of texts student participants produced and how student participants approached textual production. Producing texts was at times problematic for student participants and as Chapter 6 highlighted, this may be attributed to limited understandings of the discourse and limited conceptual and procedural knowledge, sometimes resulting in disconnection from the task, text and the process of learning. Data analysis in Chapter 6 highlighted a disconnect regarding procedural knowledge when crafting a short story, knowing where to find literary terms, how to approach an unseen passage, or knowing how to identify a particular form in poetry. At times student participants commented on being overwhelmed with task sheets, the CRP Booklet and teaching materials, which according to some student participants were not explained in sufficient depth. This caused some student participants to feel despondent when the creative writing task presented them with a list of conventions to be included in their writing: “I found I focused too much on putting in the conventions rather than making a story flow” (SAC2) and “I found it hard to link the different things. I knew about conventions, I knew about reading practices but I found inter-linking them quite hard” (SZC2). It can be tentatively suggested that some student participants experienced a *laissez faire* approach to the implementation of the CRP Booklet, where student participants were left to make their own interpretation of the task sheets with less directional input from the teacher characterised as “self oriented” (SZC2). This open ended approach may suggest that teachers may also have felt overwhelmed by the demands of the new syllabus; the emphasis on critical reading practices, developing teaching materials and mediating them to the students in an interactive way, all place extra demands upon teachers. As previously stated, due to staff changes in 2010, two of the three Literature teachers in 2010 were new to teaching Literature at the school site. They had not been engaged in the pilot phase of the CRP Booklet and therefore had limited opportunities

to become familiar with the implementation of the CRP Booklet and may have had insufficient input and insufficient opportunity to negotiate its use. Consequently the effectiveness of the CRP Booklet in terms of its design, implementation and effectiveness as perceived by the student participants was different.

The CRP Booklet assisted learners in task production but its effectiveness varied depending on the conditions in operation in the learning environment. Development of literary terminology and concepts, through pedagogical practices, which were iterative and explicitly interlinked with the learner, the text and context, facilitated student participants' competencies, enabling them to address and complete tasks. Student participants exposed to discourse and modelling were able to build on conceptual, declarative, procedural and conditional knowledge earlier, had more time to become familiar with the discourse and how it was operationalised in texts and in applying this knowledge to their own assessment tasks, as illustrated in Figure 17. Complexity of the readings in Phases Two and Three of the reading process revealed increasing control of the processes of textual production, which may be attributable to increased familiarity with and application of the CRP Booklet from student participants in Class 3.

Developing control of the processes of textual production and reflection upon their work was evidenced in student participants' increasingly self-regulated behaviour, such as finding things out for themselves and seeking out critiques of texts, contextual research on the writer, knowing where to find information and how to use it appropriately, as expressed in semi-structured focus group interviews. Not knowing concepts or procedure or where to find information or how to use it appropriately, was consistent with insecure knowledge, particularly in semester one interviews and this led to a downward trajectory, characterised as a disconnectivity in the induction process. These differing experiences suggest a need for greater mediation between teachers and students to develop procedural and conditional knowledge to support expanding understandings of the DLRC in constructing a response. Developing a critical mindset through mastery of the DLRC and how this response challenges or endorses ideologies enhances student participants' critical literacy and how they respond to the world. Once student participants were given models and explanations of the models they felt more positive about overcoming hurdles identified (disconnection) in order to reconnect with the DLRC. Student participants commented:

Having an example in the last poetry task, we had an example of a piece of work, it really helped. I said this was about a C grade, okay I need to have at

least that, and then to build on it to get a proper grade that I want. So that was good (SKC1).

And how to set it out and what kind of information you need (SMC1).

The third knowledge area outlined in the WACE Unit of Content regarding students “producing analytical, discursive, reflective and creative tasks taking into account consideration of audience, purpose and context” (Curriculum Council, 2010a, p. 21) was evident. Student participants from across classes produced a range of analytical and creative tasks and were aware of audience, purpose and context. However, the extent of their awareness varied, depending on the pedagogical conditions in operation to support student participants’ understanding and application of audience, purpose and context. The questions in the CRP Booklet did invite student participants to consider audience, purpose and context but, as previously stated, the CRP Booklet alone could not accommodate all the syllabus requirements. As Chapter 6 revealed, the induction journey to engage with the key knowledge, understandings and skills stipulated in the WACE Literature syllabus was experienced by student participants as connection, disconnection and reconnection, to varying degrees, depending upon the educative conditions in operation. It can be deduced from analysis of the data that interaction through collaboration and sharing of knowledge benefitted student participants in their induction process. The importance of conditions supported by particular pedagogical practices is affirmed. The conditions, which enhance the efficacy of the CRP Booklet, relate to the pedagogical understandings and practices of the teachers previously posited in Propositions 5.

Summation of the Linkage Between the WACE Literature Syllabus and the CI

The WACE Literature Stage 2AB unit content and how it was operationalised in the induction process was consistent with the knowledge, understandings and skills of the CRP Booklet, but the unit content highlighted dichotomies between the desired WACE unit content and how this unit content was taught. Student participants did engage in the outcomes of Reading and Producing (see Table 10, Chapter 5), but the level of achievement was varied, as their lived experiences during induction revealed. The CRP Booklet set out to assist learners with achieving the Reading and Producing outcomes in terms of how texts are read, meanings constructed and ways of thinking about texts and ways of writing and responding to texts. Data analysis revealed that in this case, a CRP Booklet alone was not sufficient to support learners if they were not supported through an interactive pedagogy which provided consistent linkage between the learner and their prior knowledge, the text, the learner context with the text, iterative

explanation, modelling, discussion and role play evidenced in the conditions impacting on learning outcomes discussed in Chapter 6.

A syllabus containing unit content and elaborations of key learning concepts, outcomes and assessment of desired knowledge, skills and understandings, however worthy, is a text, and therefore susceptible to multiple readings according to the previous professional formation of the teachers who engage with it. Typically, Literature teachers are more experienced teachers whose professional formation will have been governed by earlier orientations to English (see Chapter 3 Understanding English) and who are therefore unlikely to interpret the syllabus statement from a culturally critical perspective, or who may be less equipped to draw upon congruent literary theories or pedagogical practices. The CRP Booklet was designed as a scaffold to support attainment of the required learning outcomes. The CRP Booklet sought to engage learners in the learning process and to build conceptual, declarative, procedural and conditional knowledge, which could assist student participants in the reading process during induction. The CRP Booklet was designed to develop metacognitive competencies, which could be accessed to make meaning, support analytical responses and to apply such competencies in other learning contexts. Section One in Chapter 7 examined the effectiveness of the CRP Booklet from student participant perspectives during Year 11 and in Post Intervention follow-up, one year after final examinations had taken place. This provides evidence that student participants were able to develop metacognitive competencies in a range of learning contexts beyond their Year 11 studies, into Year 12 and for university preparation. Section Two examined the relationship between the WACE syllabus units and the CRP Booklet, and how the CRP Booklet was implemented to support achieving the WACE syllabus outcomes.

It may be posited, therefore, that the CRP Booklet had relevance to the body of knowledge outlined in the WACE Literature CoS by consistently focusing on the unit content, and used appropriately, was a scaffold to support syllabus requirements for the students and the teachers. However, evaluation of the CRP Booklet shows that it is subject to misinterpretation and therefore its effectiveness may be inhibited due in part to variations in English teaching orientations and pedagogical practices deployed. Ideas to overcome potential flaws in the CRP Booklet are elaborated in Section Three: applying Stenhouse's Principles of Curriculum Design to evaluate the perceived efficacy of the CI (CRP Booklet).

Section Three: Applying Stenhouse's Principles of Curriculum Design to Evaluate the Perceived Efficacy of the CI

As detailed in Chapter 5, Stenhouse's (1975) Principles of Curriculum Design involved a tri-part approach including: Planning, Empirical Study and Justification. Stenhouse's principles were not about achieving specific measured outcomes but focused on improving the process of learning, which could impact on the learning outcomes achieved. Stenhouse's Principles of Curriculum Design informed the design of the CI (see Chapter 5). It was designed using the process model, aligned with a constructivist approach to learning as a community of practice as advocated by Stenhouse. The following analysis applies each part of Stenhouse's Principles of Curriculum Design in the evaluation of the CI.

Planning

Stenhouse's (1975) emphasis on planning involves considering the content of what is taught, the teaching strategies to be deployed, the sequence of what is taught and diagnosis of what has been taught. All these sub-elements are applied in the evaluation of the CI.

Content. The teaching programme (see Appendix G) outlining the teaching content was beneficial since all classes were primarily focused on similar texts in terms of intellectual demands and meeting WACE requirements, time requirements and an overview of the literary knowledge and discourse to be taught. The provision of a course program that outlined texts, sequence and task dates provided transparency and consistency across the cohort. While some opportunities existed to cater for a range of abilities, given a high stakes testing environment it was necessary to provide tasks and texts that were challenging, contained depth and were open ended, inviting a range of responses.

The content of the CRP Booklet offered a range of critical reading practices with definitions and a series of questions to guide approaches to a reading. Student participants applied a range of readings as indicated in student participants' semi-structured focus group interviews. Data analyses indicated the CRP Booklet provided four functions enabling student participants to engage with texts on a variety of cognitive levels: as a cognitive tool to unpack the meaning of a CRP; to define the concepts and processes relevant to a CRP; to provide a scaffold for analysis; and to assist student participants with structuring responses to texts. These functions enabled the development of literary discourse and promoted a culturally critical trajectory,

which extended higher order thinking. Data analysis revealed that that the CRP Booklet functioned as a cognitive tool enabling the following proposition to emerge:

Proposition 9: A curriculum intervention (in this case a CRP Booklet) provided learners with a cognitive stimulus to structure and frame thinking to promote a critical literacy trajectory and to extend higher order thinking.

Teaching strategy. More consistent collaboration with teachers was needed to develop a shared understanding of how the principles underpinning the CI could be implemented and operationalised throughout the academic year. Shared ownership of a common project may minimise the occasions of “disconnection” for learners and increase the sense of self-efficacy for teachers. Based on the findings in Chapters 6 and 7 it can be proposed that:

Proposition 10: Intensive and recursive negotiation with teachers engaged in development of pedagogical materials is necessary to maximise the integrity and the effects of a curriculum intervention to enhance learner outcomes.

Sequence. Failure to establish core concepts such as the purpose of critical reading practices and access to the discourse early in the learning program may constrain learners’ opportunities for cognitive extension. This may limit the application of critical reading practices as a heuristic tool and the possibilities to transfer learning across contexts and content. Early feedback should be obtained from learners and teachers to overcome misconceptions. Student participants who gained earlier access to the discourse and were engaged in constructivist interactive exchange with the discourse increased their familiarity and application of CRP, which they could apply across a range of texts and contexts.

Findings indicated that induction into the discourse requires a knowledge building sequence, which continually builds on the presence of prior knowledge through the Relational and Interactional Conditions operationalised in a Constructivist interactive learning context between teachers, students, texts and contexts. Once a Constructivist interactive learning context is operationalised, emergence of the Procedural Condition can develop. However, for induction to be effective, a sustained Constructivist interactive learning context needs to be maintained over time (Temporal Condition) encouraging development of declarative, procedural and conditional knowledge to flourish.

Contrastingly, findings indicate that a contraction in the Relational, Interactional and Contextual Conditions over time (Temporal Condition), limits the knowledge building sequence, particularly the emergence of the Procedural Condition and results in

fracturing of the learning experience as perceived by the student participants. Based on these findings, it can be proposed that:

Proposition 11: Productive induction deploying a CI requires a knowledge building sequence which connects prior learning with new concepts and the establishment of declarative, procedural and conditional pathways to support learners induction into the DLRC.

Monitoring strengths and weaknesses of students and teachers. In order to monitor the development of students, findings indicate that when a CI is implemented, data should be collected from all teachers and students in order to understand how students are coping with the CI. This would allow areas of uncertainty to be identified, preferred teaching orientations to be discussed and encourage feedback to ensure that greater optimisation of the CI occurred as outlined in the twelfth proposition:

Proposition 12: Early monitoring of the effectiveness of the CI for students can enhance instruction through identifying strengths and weaknesses of the CI.

Evidence from this study indicates that the perspectives offered through the student participants' voices enabled identification of the strengths and weaknesses of the CI and how the CI could be improved. The longitudinal nature of the study also provided insight into how student participants overcame challenges when using a CI. Any curriculum implementation needs to evaluate the short as well as long term benefits offered to student participants in various contexts. Benefits are not just short term gains; an iterative process of rebuilding, revisiting and refining, as the three phases of the reading process highlighted, enabled cognitive complexity to develop and for potential transfer of this higher order thinking, in a variety of contexts as discussed in Chapters 6 and 7.

Although the scope of this study did not investigate the strengths and weaknesses of teachers, it is recommended that in future studies, the role of teachers and their teaching orientations in terms of pedagogy and curriculum are key areas, which could assist in teachers' professional development, particularly when faced with curriculum change. Implementation of a CI provided opportunity for collaborative enrichment of pedagogical practice from different learning contexts and experiences, and could facilitate a professional environment of mentoring, collegiality and recognition of professional competence for all stakeholders.

Empirical Study

Stenhouse's (1975) principles on which to study and evaluate the progress of students and teachers requires the use of empirical data. The implementation of the CI

provided the opportunity to examine the research literature in depth as a means to examine methods and approaches involved in the meaning making process, pedagogical practices which promote effective learning outcomes, and understanding of the differing teaching orientations which shape how teachers implement curriculum as discussed in Chapter 3. Findings in this study compared with findings from previous studies were used as a means to evaluate the learning conditions and pedagogies that promote opportunities for students' cognitive progression within and across learning areas. Analysis of the findings in Chapters 6 and 7 indicate that developing sustained systematic links between practice and theory in curriculum and pedagogy needs continuous, collective and consistent professional support for effective change to emerge, as previously outlined in Propositions 8 and 9.

Stenhouse posits that guidance is necessary to assess the feasibility of implementing a CI in varying school contexts in order to consider a range of contextual factors that may impact on the outcomes of the CI. The findings and theoretical frameworks applied in this study highlighted particular conditions, which impacted on the implementation of a CI in one school site. Varying educative conditions highlighted different outcomes of the CI for learners in one school site as previously discussed in Chapter 6. Empirical study provided insight into the feasibility of implementing curriculum in varying school contexts for different pupils and an understanding of potential causes of variation.

Stenhouse advocates that information about the variability of effects in differing contexts and on different pupils, and an understanding of the causes of the variation should be sought. The variation of implementation that occurred in this study across three classes suggests that in-service teacher training opportunities (Dymoke, Lambirth & Wilson, 2013; Hennessy & Mannix McNamara, 2012; Parr, 2011; van de Ven & Doecke, 2011) would extend the potential of the CI in a variety of contexts, as advocated in Propositions 4, 10, and 12. Contextual variations will impact on how the CI is implemented and operationalised within a particular learning environment and curriculum. Other elements such as the learning context, the needs of the students, the values, resources and pedagogical practices in operation may impact on the learning outcomes and variation in performance and cognitive opportunities for students. Any CI needs to be evaluated and modified to accommodate constraints and possibilities of the particular context.

Justification of a CI

Stenhouse advocated that the intention or aim of the curriculum be open to scrutiny (Stenhouse, 1975). Justification for the CI was outlined in Chapter 1. The key aims of the CI were: to promote critical literacy, higher order thinking and transfer of learning from a Literature subject to other learning areas. The CI as an instructional tool is intended to provide a framework within which teachers can develop their own pedagogical materials, aligned with the culturally critical orientation. This approach was taken to assist teachers to meet the demands of the new course of study. A longitudinal study served as a means to examine the effectiveness of the CI over time, explore facilitative and inhibitive factors shaped by the needs of the students, pedagogical orientations of teachers, the context in which learning takes place, the curriculum under scrutiny, the values and beliefs of the school community and stakeholders.

Based on evaluation of the perceived effectiveness of the CI from student participants' perspectives, analyses of the CI's alignment with the WACE Literature syllabus to support curriculum change, and a retrospective evaluation of the CI as a curriculum intervention through Stenhouse's (1975) Principles of Curriculum Design, offered transparency and scrutiny of the CI. Analyses suggest that the CI did offer student participants pathways to access and engage in DLRC through the application of CRP enhanced through particular learning conditions and pedagogical practices. The CI provided a structural framework and cognitive stimulus to engage in higher order thinking and apply this knowledge across learning contexts.

Based on the findings outlined in the propositions in Chapters 6 and 7, the deployment of the CI seems justified to support effective learning outcomes as a means to support stakeholders facing curriculum change.

Conclusion

Based on analyses of the data elicited from student participants' perspectives regarding their induction into the Discourse of Literary Response and Criticism, this chapter has evaluated the CI as a vehicle to engage students in critical reading practices and higher order thinking in a Year 11 Literature course. The chapter has explored the nexus between theory and practice, which involved:

- analysis of the CI in relation to the research questions;
- analysis of the effectiveness of the CI (CRP Booklet) from the perspectives of the student participants during their induction and investigation of whether intervention strategies (CI) supported students' understanding of critical reading practices;

- examination of the CI in relation to the objectives of the WACE syllabus;
and
- a theorised exploration of the relationship between Stenhouse's (1975) Principles of Curriculum Design and the CI as a means to evaluate the operationalisation of CI.

A synthesised process of evaluation identified propositions about the development and implementation of a CI during induction into the Discourse of Literary Response and Criticism. Chapter 8 concludes the thesis summarising the study, highlighting propositions and findings and elaborating on the original contribution to knowledge and implications for future research.

CHAPTER 8: PROPOSITIONS, FINDINGS AND IMPLICATIONS

Introduction

This chapter concludes the thesis in three main parts. Part One summarises the aims, design and parameters of the study. Part Two presents the propositions, findings and implications of the study. Part Three discusses the original contribution to knowledge and implications for future research.

The study reported in this thesis had four aims:

- to identify productive pedagogical practices, which supported development of critical literacy as students were inducted into the Discourse of Literary Response and Criticism in a Year 11 Literature course;
- to examine the relationship between the reading process and critical reading practices;
- to ascertain student participant perspectives on the efficacy of a CRP Booklet curriculum intervention in promoting higher order thinking; and
- to observe possible transfer of higher order thinking to other areas of learning.

An examination of student participants' perspectives through multiple data sources enabled propositions to be made about the pedagogical practices that supported, challenged and encouraged reconnection with reading practices during students' induction into the DLRC. Enquiry into the pedagogical practices operationalised in this study revealed that there were a variety of conditions that impacted on the degree of productive induction. Conducive conditions coupled with appropriate pedagogical practices revealed that effective implementation of a CI may support transfer of students' higher order thinking and reading competencies across learning areas and contexts.

Part One: Overview of the Study

This study foregrounded student perspectives regarding their experiences, actions and behaviours of induction into the Discourse of Literary Response and Criticism as a means to understand what pedagogical practices supported learning for students entering a senior secondary school Literature course. To support induction, this study invited students and teachers to deploy a curriculum intervention (a CRP Booklet), which was designed and implemented at the school site for a period of one academic year (40 weeks).

An interpretivist research paradigm, employing a single site case study with multiple voices across three classes, was used. Twelve student participants across three classes (Classes 1, 2 and 3) were interviewed in semester one and two. Student participants from Class 3 were recorded as they discussed poetry texts in small peer groups without the presence of a teacher. Collection of interview data across three classes, creative writing rationales, questionnaires, and teacher-free group discussions, reduced potential teacher-researcher bias. One year after the CI was introduced, post-intervention questionnaires with all 12 student participants (who by this time had completed their studies at school and were embarking on university courses), provided further feedback, enhancing the robustness of the data and confirming the findings that emerged.

Data analysis consisted of “three concurrent flows of activity: data reduction, data display, and conclusion drawing/verification” (Miles & Huberman, 1994, p. 10). These flows were cyclical and interactive. Data reduction was an on-going process involving summarising and editing the raw data before coding and memoing began. In Phase one, the data were displayed through organisation of the information into tables, diagrams and matrices. Data from semi-structured focus group interviews and group peer discussions across two semesters were transcribed, iteratively read, coded and reviewed, enabling categories and themes to emerge. In the second phase, these categories were colour coded, typed and memos written. Colour coded categories were identified and grouped to highlight emergent themes. Evaluation of the data enabled the formation of meanings. A clustering method was applied in Phase three, to inductively form categories (Miles & Huberman, 1994). By clustering the data, certain conclusions were presented as propositions, which were then verified by applying tactics for “testing and confirming findings” (Miles & Huberman, 1994, p. 262).

Data in this study were analysed and synthesised through multiple theoretical fields, primarily situated in a Sociocultural Activity theory paradigm appropriate for an interpretative, perspectival study. Theoretical frameworks such as Vygotsky’s (1978) Sociocultural theory, Engeström’s (1987) Activity theory and Barnett and Ceci’s (2002) Taxonomy for Far Transfer makes visible the processes of thinking and learning by grounding the data in a way that has materiality and substance.

Analysis of the data from semi-structured focus group interviews across three classes, group peer discussions, creative writing rationales, questionnaires and post intervention questionnaires, enhanced triangulation and reliability of the findings.

Parameters of the Study

The scale and location of the study present the usual limitations of a single site case study. The research site of a high fee non-government girls' school represents a gender specific, high socio economic context. It is not broadly representative of other contexts; therefore no claims can be made about the generalisability of the findings. The findings from this study need to be explored by further research in diverse school settings to support other than the tentative propositions derived from this study.

The sample of 12 student participants, although drawn from three different classes, was relatively small. However, this limitation was compensated for by the multiple sources of data and the longitudinal nature of the study. Scrutiny of the research methods and preliminary findings was sought at international conferences from educational practitioners across a range of school contexts; their feedback contributed to examining the potential efficacy of the CI in Chapter 5.

The design of the CI (CRP Booklet) must also be regarded as only one example of the ways in which the theoretical frameworks discussed in Chapter 5 could be deployed. A CI package cannot be regarded as teacher-proof or sufficient in itself. The CI was deployed in different ways, and to different extents, by individual teachers, according to their own specific competencies and contexts.

Lack of participation of other teachers at the school site in this research was a limitation of this study. All staff members involved in the Year 11 Literature program in 2010 were cordially invited but declined to participate. However, due to staff changes, the invited teachers were not the same teachers who had participated in development of the CI; one was new to the school and the other had not taught senior secondary school literature before. Understandably, their unfamiliarity with the WACE Literature course (Curriculum Council, 2010a) and CRP Booklet trial in 2009 may have been factors in their decision to decline the invitation to participate in the interviews or written reflections. This is a limitation of the study. Their perspectives would have further enriched the study, with the potential to provide informed critique of the efficacy of the CI in practice and build on practitioner inquiry (Doecke & McClenaghan, 2011; Van de Ven & Doecke, 2011).

Data collection in this study relied substantially on oral data through interviews and group discussions. There is scope for investigation of the interface between oral critical literary discourse and written critical literary discourse, and the extent to which formal and informal talk facilitates development of control of both discourse and ideas in the written mode.

This study has attempted to fill a gap in the literature regarding the complexity of the reading process, pedagogical practices which support learners' induction into a particular discourse, the design and implementation of a CI and, to some extent, the possibility of learners transferring higher order thinking and reading approaches across contexts. There is a paucity of research addressing mainstream adolescents sitting high stakes examination courses exposed to a range of pedagogical practices, teaching orientations, reading approaches and teaching materials on a daily basis in senior secondary schools. The findings in this study support continued research in this under-investigated area.

Credibility, Trustworthiness, Resonance and Transferability in a Single Case Study

Academic research seeks to make connection beyond the initial study through sampling diversity, description density and level of conceptual abstractions (Punch, 2005).

Diversity of sampling involves a range of views and therefore can facilitate transferability to diverse contexts. In this case study, samples of data were taken within one specific context, but the student participants within the specified case were diverse. Various data sources were used including semi-structured focus group interviews, questionnaires, creative writing rationales related to specific assessment tasks, peer discussions during Literature lessons, and post intervention questionnaires. These data sources captured the lived experiences of the student participants in this study. The range of data collected across one academic year provided rich data, which contributed to the description density of the study.

Description density refers to the expansiveness of information from which findings emerged (Punch, 2005). Description density assists with the process of transferability in that it gives the reader a more comprehensive understanding of the research and applicability to their own context (O'Donoghue, 2007). To facilitate the process of transferability this study provided rich description of the context, extensive quotations interwoven in the analysis process and thematically organised concepts.

To facilitate the process of making the findings visible, quotations were used to illustrate and provide exemplars of the kinds of data used to construct models to develop the researcher's conceptual understandings about student participants' processes of induction. Examples presented in figures and tables showed the lived experiences of student participants as they were exposed to the literary discourse and moved from the decoding process and efferent continuum towards a more abstract,

aesthetic and critical position. Efforts were made to construct models using data reduction as a means to highlight conceptual understandings and track the processes and development of the student participants' literary induction and meta-cognitive thinking across one academic year. It is recognised that selection and interpretation of data is open to multiple meanings, since no text can be regarded as neutral or fixed. The very process of extraction and selection from the original context invariably creates different meanings, however sensitively the extraction is done. The audit trail in this thesis is intended to provide transparency for readers, not only to enhance the trustworthiness of the findings, but to leave scope for readers to interrogate the interpretation presented in this thesis.

Conceptual abstraction is required in research for the purposes of transferability to other contexts. Conceptual abstraction refers to the extent the research findings are disconnected from the specific research context in which they were generated. Extrapolating findings is a major factor in the process of disclosure and transferability to wider contexts. To facilitate this process various models, figures and tables have been incorporated in this study. These displays provided ordered and succinct representations of complex processes (Miles & Huberman, 1994). Collated knowledge provides a mechanism from which to view the interrelated fields of knowledge and to see the complex web of interrelationships and how various fields of knowledge impact and shape particular outcomes.

Incorporating sampling diversity, description density and conceptual abstraction provided ways of reading, interpreting data and developing the findings. Conceptual abstractions provided a means to “facilitate the transferability judgments on the part of others who wish to apply the study to their own situations” (Guba & Lincoln, 1989, p. 42).

Part Two: Propositions, Findings and Implications

Findings from this study have implications for theory, policy and practice in literary studies in senior secondary schools. Findings deduced from the data in this study were grouped into three sections: Development of a CI, Implementation process of a CI and the Outcomes achieved from this implementation of the CI as a means to induct learners into the Discourse of Literary Response and Criticism. The grouping of propositions is represented in Figure 20. Each number represents a proposition. It is important to highlight that all three elements are interconnected and impacted on the success or otherwise of the CI reported in this thesis.

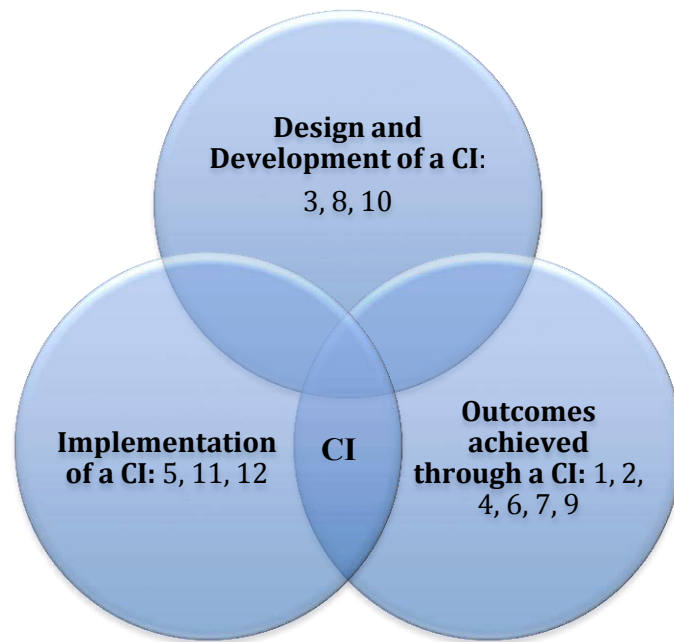


Figure 20. Propositions emanating from the CI: development, implementation and outcomes.

The propositions in this study indicate that a curriculum intervention comes from a particular context, set in a particular learning community aimed at a particular audience. The success of an intervention, according to the literature, is influenced by how a curriculum intervention is designed, the principles that underpin it; its purpose; who designs it; how it is implemented and for how long. Fullan (2013) reveals the complexity involved in curriculum intervention by first examining that a CI comes from the context of curriculum change. Curriculum change in this study was driven by a top down approach to curriculum with the review of secondary education in a K-12 continuum. However, the call to change was also an opportunity for professional development and this provided the impetus for a bottom up approach to counter the imposed change. Hattie (2012) identifies change agents and in this study, the teacher/researcher was a facilitator in the process of change as were the other teachers and the students. The implementation of this particular CI brought to the learning context, in terms of adapting to curriculum change provided, an opportunity to gather information about how a CI was developed and implemented.

The propositions will now be reviewed in three categories: Development of a CI: Curriculum Design; Implementation of a Curriculum Intervention and Outcomes of the implementation of a CI.

Development of a CI: Curriculum Design

Development of the curriculum intervention in this study accorded with Stenhouse's (1975) Principles of Curriculum Design, which supported the third proposition.

Proposition 3: If implemented according to the principles for selection of content, and an appropriately structured and sequenced set of teaching and learning strategies, the CI will support iterative progression towards construction of meaning and mastery of the Discourse of Literary Response and Criticism.

Evaluation of the CI findings revealed that the CI could be improved in terms of development as outlined in Proposition 10:

Intensive and recursive negotiation with teachers engaged in development of pedagogical materials is necessary to maximise the integrity and the effects of a curriculum intervention to enhance learner outcomes.

Findings in this study indicated that for successful implementation to occur there needed to be greater clarity of purpose of a CI by those who used the tool (a CRP Booklet) to develop critical reading practices for students. In this study, teachers needed to see the potential benefits of the CI as a learning tool to bridge the syllabus concepts with the operationalisation of the curriculum. As Fullan (2013) states, "A tool is only as good as the mindset using it" (p. 4). The culture from which this mindset emerges requires "drivers," which include capacity building, collaborative work, pedagogy and systemness (Fullan, 2013, p. 3). Building collective capacity through collaboration in terms of design and implementation of a CI could enable a richer and more productive mindset in a collective community of practice and create a sense of ownership of the CI to support curriculum change.

Fullan (2003) also discussed key factors affecting implementation, such as the context of change, what has come before and what comes after from outside forces, government agencies, the local school context and community. A context of curriculum change impacts on how the CI will be responded to based on what teachers and students have previously encountered. This study has described the CI in the context of a school site undergoing curriculum change in Western Australia as outlined in Chapter 1. The turbulence of the imposed Outcomes Based Education (OBE) in WA prior to the WACE created a very tense and exhausted teaching profession; OBE was eventually abandoned but teachers were disenchanted with an OBE system that was considered to be inoperable. The imposition of more curriculum change with high stakes WACE

courses put teachers under great stress and change fatigue, and therefore their willingness to address further changes was limited. The abundance of curriculum change could also be a factor in how teachers embrace the challenge of curriculum change and the implementation of new curricula.

Although evaluation of the CI revealed alignment with the body of knowledge required to be taught, findings indicated that there needed to be more time and training to enhance a cultural and professional commitment in operationalising a CI to engage with curriculum change. Inconsistencies highlighted in the implementation phase of a CI suggested that a more collegiate process of development and design, might have produced clarity of purpose and relevance for teachers and students. Fullan (1993) points out that curriculum change involves uncertainty, and overcoming resistance. Uncertainty can cause teachers to feel that their own professional identity is challenged when the process of change “involves a process of relearning competencies and attitudes” (Altrichter, 2005, p. 16) and a “commitment to practice” the intervention (Altrichter, 2005, p. 12). Findings indicated that systemic change is required for effective change to occur as posited in Proposition 8:

Developing sustained systemic links between current practice and theory in curriculum and pedagogy needs continuous, collective and consistent professional support.

Implementation of the CI for teachers, required more professional development time, to explore CRP and where possible the opportunity for co-production of authorship regarding the construction of a CI. A co-production approach may encourage teachers to contribute their ideas to a CI which would enable greater exploration of social semiotic resources where multiple approaches to the teaching of literary concepts, and in particular a critical literacy paradigm, could be mediated as a form of professional development for teachers. Building knowledge collectively creates greater collaboration and sense of ownership. Owning the CI may encourage more effective implementation and application for all stakeholders and contribute to the development and transformation of professional identities (Altrichter, 2005).

Implementation of a Curriculum Intervention

Findings suggest that greater collaboration, regular feedback and discussion opportunities throughout the implementation of the project by teachers and students across classes would provide opportunities to contribute, add or delete to the design, content and delivery of the CI. Creating an open environment, where contributions are sought to encompass all voices and where feedback is valued and considered would

provide an opportunity for knowledge building. An evaluative process, as posited in Proposition 12, would enable reflection upon the effectiveness of the CI and the supporting materials used in the induction process.

Proposition 12: Early monitoring of the effectiveness of the CI for students can enhance instruction through identifying strengths and weaknesses of the CI.

Data analyses revealed that modelling practice may create a climate of professional learning, particularly when the CI is of the home grown variety, addressing the specific needs of the particular context, learning needs of the students and capitalising on teacher expertise at the school site. Evaluation and review of theoretical and empirical research to inform current pedagogical practices at the school site to operationalise informed practice may enhance effective and productive outcomes for stakeholders and the effectiveness of the CI (Guskey, 2000, 2002).

Findings in this study highlight that operationalisation of a CI process required specific conditions in the learning environment for it to be an effective tool in developing mastery of the Discourse of Literary Response and Criticism as outlined in Proposition 5:

Interactional, Relational, Contextual, Procedural and Temporal conditions impact on the achievement of outcomes of the CI as a means to support student induction into the Discourse of Literary Response and Criticism. The interplay between these conditions can promote or challenge cognitive engagement for the learner. Changing conditions may resolve cognitive dissonance leading to improved outcomes.

For female adolescent student participants' findings indicated the importance of a learning environment that maintains interactional and relational conditions enabling collaborative, interactive, supportive relationships and friendships to emerge. A learning environment that builds upon connection, friendship and social interaction is important in promoting effective learning environments in an all-girls' school context.

Additionally, findings signalled the importance of encouraging female adolescent participants to seek personal relationships and connection with texts through characters. Relationships with characters enabled female adolescent student participants to reflect on their cultural positioning, and assisted in shaping their identity formation.

To capitalise on the cognitive potential of the CI, findings suggested that if a CI is to be an effective tool for learners it must also be implemented with a particular knowledge building sequence for productive outcomes to emerge as outlined in Proposition 11:

Productive induction using a CI requires a knowledge building sequence which connects prior learning with new concepts and the establishment of declarative, procedural and conditional pathways to support learners' induction journey into DLRC.

However, it is important to highlight that the CI was just one tool that was developed to assist with student induction into the DLRC. The efficacy of the CI is dependent upon the educative conditions that support it; a breakdown in these conditions can lead to cognitive disconnection, insecurity and disaffection. Such behaviours are a reminder of the subtle interplay and delicate balance that is involved in the learning process and that a break down in one condition can have adverse effects on the learning process. The CI was dependent upon how the other cultural tools were operationalised such as the way the texts were taught and the selection of texts chosen by the teacher from the syllabus text list. Strittmatter (2001) highlights the significance of the perceived necessity of change and the volition to change. These multiple mediating conditions all contributed to the efficacy of the CI. The CI is not a panacea for automatic cognitive growth but was an attempt to support and develop cognitive potential for learners; based on that premise, the findings indicate that the CI fulfilled its purpose. The CI when operationalised appropriately had the potential to extend students cognitively and creatively.

Outcomes of the Implementation of the CI as Cognitive Stimulus

Findings revealed positive outcomes during implementation of the CI. In this study, the curriculum intervention supported student participants' understanding of critical reading practices through the cognitive stimulus it provided as outlined in Proposition 9:

A curriculum intervention (in this case a CRP Booklet) provided learners with a cognitive stimulus to structure and frame thinking, to promote a critical literacy trajectory and to extend higher order thinking.

A knowledge building sequence enabled learners to activate prior knowledge and connect it with new knowledge. Consolidation of knowledge helped some learners to access new knowledge with more confidence. A knowledge building sequence generated continuity and familiarity in the learning process supported by the scaffolded structure of the CI as posited in Proposition 1:

Deployment and consolidation of existing knowledge in a collaborative process of meaning construction supported transfer of learning from previously read texts to new texts.

Findings revealed that the design and implementation of the CI provided cognitive support and challenge for learners by providing sequenced and differentiated questions to consolidate and extend their higher order thinking. Cognitive transfer evidenced in this study suggests that tentative claims can be made regarding the proposition double loop learning. The phases of the reading process described in Chapter 6 consisted of a series of interconnected networks of meaning building on a range of cognitive and literary abstractions in a double loop process of deploying and consolidating existing knowledge. This double loop approach highlighted the meaning making process in action supported by the CI and provided opportunity for metacognitive activity as approaches to texts examined in class were adapted and built upon using this knowledge schema in the CI to weave new knowledge as outlined in Proposition 6:

The CI played a role in supporting content transfer as a procedural skill that could be applied as a heuristic to enhance performance and assist in memory recall. Scaffolded questions encouraged participants to focus and structure their thinking and to draw upon these memory frameworks across contexts over time.

The proposition suggests that the CI may be viewed as a form of memory retrieval or heuristic characterised as a perspective-activated schema (Ramsay & Sperling, 2010) that can be used in a variety of contexts. The schema acts as a form of “retrieval map” (Ramsay and Sperling, 2010, p. 223). The CI (CRP Booklet) as a schema may also provide efficiency in processing texts’ meanings, in particular, when faced with unseen texts in examination conditions.

Findings revealed that the CI provided a framework promoting induction into the Discourse of Literary Response and Criticism through unfolding of the reading process in multiple forms, occurring over multiple phases as posited in Proposition 2.

The nature of the reading process during induction into the DLRC indicates that the reading process can be characterised as unfolding in multiple forms and occurs over multiple phases.

The unfolding process revealed an instantiating critical literacy trajectory to counter other reading orientations such as the Cultural Heritage model, thereby exposing learners to other ways of making meaning as posited in Proposition 10, previously discussed.

Learners using the CI to aid in understanding texts and literary discourse indicated that the CI assisted with engagement and interest because as student participants became familiar with the discourse and understood the purpose and

relevance of the CRP Booklet through collaborative activities, tackling assessment tasks became less “daunting” particularly in semester two. This was evidenced through improved performance particularly in the creative writing task. This finding is supported by the study of Guthrie et al. (2006) indicating “attention to text’s properties . . . may increase both reading motivation and reading comprehension” (as cited in Ramsay & Sperling, 2010, p. 216). The CI assisted with motivating learners because they could draw upon the CRP questions and reading strategies as a tool to cognitively develop their critical thinking and metacognitive capability.

Findings reinforce the significance of a CI in relation to other support systems in operation in the learning process, in conjunction with the pedagogical practices operationalised as outlined in Proposition 7.

To advance metacognitive development learners required sustained and scaffolded support systems interwoven into pedagogical practices that foster interaction and transaction between texts, students and teachers. Opportunities for interaction with texts in multi modal forms, with varied content across a range of contexts, enhance cognitive transfer.

Teaching materials presented to students require explicit teaching, so that literary discourse is circulated and mediated between teachers and students at all points in the learning continuum so that the discourse becomes familiarised, iterated, applied and internalised within the learners. The process of productive induction into a particular discourse was characterised by a collaborative and social interactive approach to learning involving relationships between teachers and students on an interpersonal and intrapersonal level. Explicit connections between texts and the learning activities were crucial in capitalising and transferring metacognition to new contexts.

The research literature regarding intervention and curriculum change (Albright, Knezevic, & Farrell 2013; Fullan, 2013; Hattie, 2012) highlighted that an overly prescriptive approach to a CI may limit teachers’ approaches and adoption of the CI. A *laissez faire* approach can lead to inconsistencies in what is learnt and how it is learnt. A CI should be flexible to encourage creative and diverse ways of using it by building upon professional knowledge and experience informed by empirical evidence. The CI in this study was designed to work with best practice and the conceptual framework provided the empirical and theoretical foundation from which the CI was constructed. Despite efforts to establish a robust theoretical and empirical foundation, the CI was subject to flaws, particularly in the implementation phase, regarding the particular conditions required to successfully implement curriculum change.

A curriculum intervention implemented across a cohort of learners ideally requires collective knowledge, collaboration and co-production with teachers to fully utilise the social semiotic resources available in the learning context. Collaborative construction of knowledge with teachers enhances the quality of the learning experiences and maximises productive learning outcomes. The ways in which the CI was used and the various conditions in which the CI was mediated led to differing learning outcomes which potentially either extended or constrained the potential, which the CI offered stakeholders.

A key finding in this thesis centres upon the role of creativity, the imagination and the personal in the learning process. Proposition 4 takes a broad perspective of the process of induction and contextualises the CI as but one part that contributes to the creation of a community of practice and learning.

Proposition 4: Inclusion of interactive creative literary production tasks provides opportunities for the synthesis of literary knowledge, cognitive processing and application of linguistic resources.

Findings in this study revealed the significant contribution that creative and imaginative interactions provided student participants as they grappled with abstract concepts and theoretical discourses. Creative exploration and construction of student participants' own creative texts in this study provided opportunities to experiment with language through various forms and patterns as a means to explore and express their own unique creative potential whilst working within the discipline of poetry, prose and drama to create new texts such as poems and stories. Activities involving interactive collaboration between student participants and texts provided a means to explore and examine the processes of creativity from idea to art form, from fragments of raw text to a process of aesthetic and cognitive transformation and production.

To support creative exploration, the CI played a part in the formation of a critical reading trajectory, which enabled student participants to access, engage and apply the Discourse of Literary Response and Criticism to their own meaning-making repertoire. The construction of a reflective rationale provided student participants with an interface between the personal, aesthetic and culturally critical understandings of texts, to document the processes of production and to illuminate their journey into the Discourse of Literary Response and Criticism. The creative task was significant in the process of cognitive development where creative thinking promoted new possibilities mediated through experimentation with sign systems as a means to articulate thoughts, feelings, actions and meanings. Findings in this study suggest that curriculum planning,

instruction and pedagogy embracing creativity and linking to the personal context of the student participants plays a role in productive learning outcomes for students. This is consistent with views of Morris and Sharplin (2013), which endorse the value of creative writing tasks within a Literature course. A key factor in the effectiveness of creativity stems, in part, in how it is carried out and the learning conditions that are operationalised. The ways in which the CI was used, and the various conditions operationalised led to differing outcomes. A positive finding in this study indicated that when the CRP was implemented appropriately, it had the potential to extend students creatively and cognitively through personal engagement.

Implications Regarding Implementation of a CI for Policy and Practice

Implications of the findings reveal that the paradigm shift towards culturally critical approaches to reading, studying and teaching Literature has broadened the knowledge base required of teachers and learners—a narrow cultural canon is no longer a sufficient content base; a broader range of reading practices is required to interrogate texts and their construction and interpretation. A more globally critical awareness of the socio-political issues of the world is required to anchor competing readings.

Demand for an increased knowledge base has implications for teacher education—both pre-service and on-going professional development. Based on the orientations to English (see Chapter 3), the professional identity of many teachers is located in previous orientations/constructions of English, which influence the ways in which they read and interpret syllabus texts, as well as literary texts (Dymoke et al., 2013; Hennessy & Mannix McNamara, 2012; Locke, 2003; Marshall, 2003; van de Ven & Doecke, 2011). This study re-surfaced an enduring conundrum of curriculum change: how is the integrity of a curriculum change to be maintained in implementation when the pre-existing professional formation of many who will be required to teach a new curriculum is incongruent with it. This study has shown that even where the new curriculum is supported by a carefully designed curriculum intervention at the local level, initial implementation is compromised, albeit unwittingly. Sustained professional development may support institutionalisation of the change; without it, the new curriculum may be increasingly adapted towards practices consistent with earlier curriculum orientations.

The recent tendency has been towards centrally developed curriculum frameworks (even with substantial consultation), leaving the responsibility for adopting appropriate pedagogical approaches and teaching and learning materials to practitioners. While this approach is intended to recognise teachers as expert practitioners, it

frequently leaves teachers without adequate materials or skills to implement the curriculum change as it was intended. This gives teachers a sense of de-skilling, and possibly contributes to adoption of a *laissez faire* approach, which underserves their students.

The inconsistent implementation of a CI may be a result of inadequate monitoring and provision of support through professional development and evaluation. Gaps emerge and the potential of the CI is limited, disenfranchising learners from reaching their cognitive potential. Findings in this study indicate that the implementation of the CI, according to the student participants' perspectives, was not consistently applied. Student participants faced challenges, highlighting difficulties in linking conventions with critical reading practices, fractured reading approaches which limited the reader's role in the mediation with the text such as the reader's own position in the text and how this related to their own context. Limited application of the DLRC, misconceptions about what the CI actually meant, and lack of clarity regarding the purpose of CI, resulted in limited opportunities for student participants to engage in the meaning making process. Lack of consistent application highlighted potential gaps in cognitive development in terms of addressing and applying abstract concepts, theoretical readings and meta-cognitive processes. The inconsistent implementation of the CI limited the potential of the cognitive interface between the personal, analytical and the cultural. These findings may suggest that modelling of pedagogical practices, which support student learning through appropriate instruction in particular conditions, is required for successful implementation.

To overcome these constraints of implementation of a CI, more informed understandings of best practice supported by theoretical and empirical research may lead to more productive learning outcomes for educators and learners, not just within the confines of the subject Literature but potentially across learning areas and beyond.

The overlapping cognate fields of knowledge, outlined in the conceptual framework, provided a focus for how this study contributed to knowledge in terms of policy shaping and development. Findings in this study suggest that attention to how curriculum change is delivered at national, state and local level is required. Curriculum change imposes massive workload and stress upon teachers to perform and deliver new curriculum. The CI constructed in this study was written as a response to curriculum change, but responsibility to implement curriculum change, to meet the specifics of the new WACE Literature syllabus (Curriculum Council, 2010a), was laid fairly and squarely upon the teachers and the Literature coordinator at the study site. Syllabus

documentation can outline content, conceptual subject knowledge and the latest trends in ideologies and Literature theories. How to package the curriculum so that it is accessible for teachers and students is a whole other matter, because as this study reports, there are multiple teaching orientations that shape pedagogical practices and every teacher is shaped by what they themselves have been exposed to (James, 2008; Klenowski, 2012; Watkins, 2003). Pedagogical practices impact on what students are taught, the ways they are taught and how they are assessed, which ultimately links with results they are awarded and the pathways open to students ranked by a high stakes testing system.

As this study demonstrates, teachers adapt and try to implement new strategies to meet the demands of curriculum change, but inconsistencies emerge when there is no clear policy approach regarding shifts in theoretical approaches to reading and analysing texts and how these impact on pedagogical practices. Inconsistent emphasis on particular aspects of the Literature syllabus, *laissez-faire* approaches to teaching materials and inconsistent approaches to a curriculum intervention may result in less productive learning outcomes. Contrastingly, the findings in this study also indicated that interactive participatory pedagogy between teachers and learners rather than an “acquisitional view of learning” (Klenowski, 2012, p. 14) enabled greater participation in the discourse of literary response, higher order thinking and metacognitive behaviours and actions across various contexts. Findings indicate that a learning environment, which promotes a critical literacy paradigm across subjects within the learning community, may enable learners to transfer knowledge from one context to another and extend metacognitive potential and enhance academic progression.

Part Three: Original Contribution to Knowledge

This study offered an original contribution to knowledge through:

- The design of the conceptual framework, identifying the cognate fields of knowledge that a Literature teacher needs to know, understand and be able to apply in order to be a proficient teacher of culturally critical reading practices in a modern Literature course. A series of theoretical constructs, empirically grounded, examined the concept of Critical Reading Practices through multiple theoretical fields. These multiple fields positioned the CRP concept in multiple ways, to illuminate its complexity, variant forms and interrelationships.

- Translation of the CRP construct into practice as a curriculum intervention, informing how texts can be read in multiple ways and how the reading process involves multiple forms and phases of cognitive complexity.
- The design and development of the curriculum intervention. This highlighted key principles and frameworks, which need to be in place to facilitate curriculum change, including collaborative teamwork amongst teachers in the design and implementation phases of a CI. Perceived learning benefits of the CI need to be clearly established and grounded in curriculum, cognitive and pedagogical theory so that perceived learning outcomes can be productive and sustained. Regular monitoring of the effectiveness of the CI during implementation is needed so that challenges experienced by students and teachers can be addressed early to improve the learning outcomes for stakeholders. Consistent implementation of a CI is crucial so that the cognitive challenges, which the CI offers, can encourage learners to optimise their learning potential.
- Identification of particular conditions of practice to enhance the efficacy of the CI such as the Interactional, Relational, Contextual, Procedural and Temporal conditions.
- Identification and affirmation of the challenges of curriculum change, for students accessing the DLRC through CRP and for teachers engaged with the responsibility of implementing curriculum change, may challenge professional identity if curriculum change is not appropriately supported and guided.
- Identification of pedagogical practices which contribute to cognition, development of higher order thinking, and possible transfer of those cognitive competencies to other fields of learning. The pedagogical practices identified were: dialogic collaborative exchange, building on prior knowledge, finding relevance and connection to texts and concepts, effective explanation and iterative modelling and application of the DLRC, use of consistent feedback and provision of scaffolded support to access the ZPD, creative opportunities to explore and develop the DLRC and application of the DLRC and CRP in new contexts.
- Explication of the findings in this study may contribute to theory, practice and policy regarding implementation of the Australian curriculum across the nation. While this study focused on the WACE curriculum, significant

curriculum change is underway with the introduction of the Australian Curriculum. This study could inform school-based curriculum design, implementation and potential learning outcomes through appropriate curriculum intervention strategies.

Directions for Future Research

There is a need for further research on enhancing cognitive development in students within the subject of Literature. Student participants who engaged in reflections on their learning processes were better placed to take more risks with their learning strategies and to engage in interactive learning opportunities with peers and teachers (Dymoke et al., 2013; Hennessy & Mannix McNamara, 2012; Locke, 2003; Marshall, 2003; Parr, 2011; van de Ven & Doecke, 2011).

Whilst this study acknowledges various limitations, there is scope to develop further research. Future action research opportunities could examine other intensive cycles and implementation of curriculum intervention such as exploration of a CI in other contexts, for example in more diverse school sites. Future research could also examine large-scale implementation, and more rigorously explore concepts of transfer, incorporation and evaluation of pre-test and post-test approaches for testing knowledge of the discourse at the beginning and end of an academic year.

Knowledge as Praxis and Agency

This study has taken a critical reading paradigm and applied it to examine a range of cognitive processes. In this process of knowledge creation the CI (CRP Booklet) became a catalyst to examine the ways in which students mediate their learning through speaking, listening, reading, viewing and writing about texts through interpersonal and intrapersonal means in a high stakes environment. Concomitantly, this study invited stakeholders to reflect and evaluate on the learning process, particularly the ways in which teachers' pedagogical practices operationalised in particular conditions can have differing effects and outcomes for student agency within the classroom and beyond. The shifting ground in curriculum necessitated addressing curriculum change through the development, implementation and operationalisation of a CI, which is a form of curriculum praxis where theory and practice intersect to take action. The findings and propositions from this study indicate that curriculum change can bring positive and productive educational outcomes for stakeholders. Curriculum change is about providing opportunities to meet change through curriculum intervention. Change itself has to be implemented by those who are at the interface between curriculum policy, pedagogical theories, the needs of students and teachers.

This study highlights the importance, significance and possibilities when change can lead to positive outcomes.

Conclusion

This thesis attempted to identify productive pedagogical practices to develop critical reading competencies and higher order thinking in the context of a specific Year 11 WACE Literature course in Western Australia. To achieve this aim, a curriculum intervention to promote critical reading practices for literary study was designed, developed and implemented with three classes in a girls' secondary school. The study explored the relationship between the reading process and critical reading practices, identified pedagogical practices which influence the construction of meaning and mastery of the Discourse of Literary Response and Criticism, examined student participants' perspectives on the efficacy of a curriculum intervention in promoting critical reading practices and higher order thinking, and the possibility of transfer of higher order thinking competencies in Literature to students' other areas of learning.

Chapter 1 presented an overview of the study highlighting key areas of focus and provided a contextual basis from which the study emerged. Chapter 2 outlined the research methods, the central research questions and synthesised theories that informed the study including Stenhouse's (1975) *Principles of Curriculum Design*, Vygotsky's (1978) *Sociocultural theory*, Engeström's (1987) *Activity theory*, and Barnett and Ceci's (2002) *Taxonomy for Far Transfer*. Chapter 3 contextualised subject English and highlighted the different orientations shaping subject English and the emergence of Literature as a subject of study. Chapter 4 provided the conceptual framework for the study that examined pertinent literature regarding the multiple fields of knowledge including *Pedagogy: Theory and Practice*, *Curriculum, English and Literature: Theory and Practice*, *Critical Thinking and Cognitive Theories and Knowledge*. These fields informed a theorised conceptual framework. Chapter 5 outlined the development of a curriculum intervention as a response to curriculum change. Chapter 6 examined the data through a synthesised blend of Vygotsky's (1978) *Sociocultural theory*, Stenhouse's (1975) *Principles of Curriculum Design*, Engeström's (1987) *Activity theory*, and Barnett and Ceci's (2002) *Taxonomy for Far Transfer*. These theoretical perspectives were used to examine the guiding research questions involving the relationship between the reading process and critical reading practices, conditions which influence construction of meaning and mastery of Discourse of Literary Response and Criticism regarding the deployment of a curriculum intervention and student participants' perceived transfer of higher order thinking competencies to student

participants' other areas of learning. Chapter 7 built on the previous theoretical perspectives to examine student participants' perspectives on the effectiveness of a CI, the alignment between the CI and the WACE Literature syllabus to support curriculum change, and a retrospective evaluation of the CI for the purpose of evaluating the effectiveness of the CI as a curriculum intervention through Stenhouse's (1975) *Principles of Curriculum Design*. This chapter has provided an overview of the thesis, outlining the aims, research design and parameters of the study and reflected upon the findings, propositions and the implications of the research. Consideration of original contribution to knowledge and implications for future research concluded the chapter.

This study suggests that the implementation of an appropriate curriculum intervention package encouraged development of critical reading practices and higher order critical thinking enabling higher order cognition in a Year 11 Literature classroom and potentially contributing to improved learning. Making student participants aware of the learning processes in which they engaged, and how these processes empowered them to construct more critical and sophisticated readings enabled them to improve their learning. Over time, student participants became more efficient and productive learners as they became familiar with the conceptual knowledge of literary discourse and variant readings of texts. Students and teachers need to understand explicitly the key knowledge components and pedagogical practices that promote higher order cognition, to become conscious of what they are and the forms in which they manifest. Knowing how to tap into these knowledges is critical for educators so that students become metacognitively self-aware of these types of knowledge components and transfer them across texts and curriculum as a tool for life.

This study indicates that the questioning process embedded in the CI design encouraged enquiry about which reading strategy student participants were using, why they were using it and whether it made a difference in terms of its relevance to the text and in their understanding of critical literacy. Making students think about what they were learning and why suggests that they were able to use this knowledge across a range of assessments and contexts.

Learner confidence improved because student participants had access to and familiarity, with a range of reading approaches, which could offer ways to engage with texts as well as developing a critical capacity to understand language in complex ways through the curriculum intervention. As student participants applied the curriculum intervention they began to discover that language is culturally situated, and promotes the interests of some groups or individuals over others. Student participants commented

upon how their own use of language enabled them to deploy the CI to serve their own interests, take control of language and be more critically aware that language itself is ever changing and political.

Explication of the findings in this study may contribute to theory, practice and policy regarding implementation of the Australian curriculum across the nation. Fellow educators across sectors are immersed in creating curriculum interventions to support curriculum change. The opportunity for curriculum change invites reflection on how knowledge is constructed and operationalised to extend higher order thinking. This study represents the creation of a nexus between theory and practice. From this theoretical foundation, classroom practice can be reviewed and new practices developed to enhance the quality of learning in Literature and beyond the subject specific context. Curriculum change provides opportunities for a review of existing school based practice as well as impetus for change regarding how implementation is operationalised in terms of theory, practice and policy. It is in the interests of all stakeholders to capitalise on curriculum change which places learners at the centre of the knowledge creation process, mediated in an interactive constructivist environment with their peers and teachers.

Curriculum change potentially encourages creativity, affords agency and empowers knowledge. Building on knowledge from this study may encourage sustainable and effective pedagogical practices, which challenge and extend learners' higher order reading and critical thinking competencies.

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APPENDICES

The following Appendices documents are organized as follows. Appendices A-E are the Human Research and Ethics documents. Appendices F-R are documents used to produce data for analysis and include the following: Appendix F is the abstract of the WACE documents, Appendix G is the Teaching Program, Appendix I is the Student Guide to Reading Practices Introduction, Appendix J is the Curriculum Intervention (Critical Reading Practices Booklet), and Appendices K-R include actual sample activities/lessons. Appendices S and T are the Interview Schedules and Questionnaires for the data collection instruments. Appendix U is sample coding.

APPENDIX A: CONSENT LETTER FOR SCHOOL ACCESS & PRINCIPAL'S CONSENT FORM



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Consent for School Access

Research Title: Critical Literacy practices in a Western Australian Literature Course

Dear Principal

Mrs. Tara Tuchaai is enrolled in a Doctor of Philosophy degree at The Graduate School of Education, The University of Western Australia. As part of the requirements for this degree, she is conducting research into the development of critical literacy practices in the Literature Course of Study, with an emphasis on reading practices, higher order thinking and learning competencies. This research will extend and develop higher order reading and thinking skills, enabling participants to engage with texts at a higher level and to produce work of improved quality. This improved ability may enhance transfer of competencies to other learning areas, by participants applying their understanding of how texts are constructed in each subject. Improved critical literacy may benefit participants' learning and achievements, providing them with increased capacity to operate in a global community where higher order thinking and communication competencies are in demand from employers and for success in tertiary education.

Mrs Tuchaai is seeking permission to conduct this research at your school site. She requires access to students and teachers involved in the Yr 11 Literature course. Participation in the research is likely to benefit both the students and the staff by involving them in curriculum innovations to improve academic outcomes for the students and may have beneficial outcomes for the school. This research is an extension of the work previously conducted by Mrs Tuchaai through the Curriculum Council and the English Teachers' Association of Western Australia. Resources and curriculum plans will be developed for use by teachers. If permission is granted by the school, teachers, students and their parents will be contacted to seek their consent to participate. Participation is voluntary and no pressure will be placed on any staff member or student to be involved.

Student participants will be involved in a range of classroom activities as part of their usual class work. Written responses will be collated and photocopied, with identifying information removed to ensure confidentiality. Participation in activities will not negatively affect completion of class work or assessments, as the work will be carried out as part of the ongoing delivery of the Literature course. Feedback on class work and teaching materials will be sought from participants to enable the teacher/researcher to evaluate which approaches best support students' learning and critical thinking. Teachers and students will be invited to consider the possible transfer of skills gained in Literature to other learning areas and to reflect on the relative value of the learning experiences.

Participation will involve separate group interviews for both staff and students. A group interview, (30 minutes) **once** per term, will be taped (audio) and fully transcribed. These interviews will occur during class time or lunch breaks. Each participant will be given a transcript of the interview and may delete, or change the transcript to improve the accuracy of the data. Recorded data and tapes will be placed in a locked cabinet at the researcher's home.

The identity and the name of the school will not be made public, and participants' comments and perceptions will be treated confidentially. Participants have the right to withdraw from the project at any time without reason and without prejudice. Any information that participants may have contributed at that stage will be destroyed at their request. If the project has already been completed at the time they decide to withdraw, their contribution cannot be removed. There will be no consequences relating to a decision by the consenting teachers and students to participate or not, or to participate and then withdraw, other than those already described in this letter. These decisions will not affect their relationship with teachers, the college or student grades.

The Human Research Ethics Committee at The University of Western Australia requires that all participants are informed that, if they have any complaint regarding the manner in which a research project is conducted, it may be given to the researcher or, alternatively to the Secretary, Human Research Ethics Committee, Registrar's Office, The University of Western Australia, 35 Stirling Highway, Crawley, WA 6009 (telephone number 9380 3703). All study participants will be provided with a copy of the Information Sheet and Consent Form for their personal records.

Your consent to provide access to the school site is very important. You are most welcome to contact any of the people listed below if you would like further information about this research project. Please indicate your response to this request by completing the attached form.

Yours sincerely

Prof. Marnie O'Neill

Supervisor
6488 2392

Marnie.o'neill@uwa.edu.au

Asst Prof. Elaine Sharplin

Supervisor
6488 2368

Elaine.sharplin@uwa.edu.au

Mrs. Tara Tuchaai

Student

tuchaai@bigpond.net.au

Consent Form: School Site

- I consent to research on the topic **Critical Literacy practices in a Western Australian Literature Course** being conducted at this school site by Mrs Tara Tuchaai, subject to the appropriate voluntary consent of teachers, students and their parents.
- I understand that the school and individual participants are free to withdraw from the project at any time.

Your name: _____

Position: _____

Signature: _____

Date: / /

APPENDIX B: INFORMATION LETTER FOR STUDENT PARTICIPANTS AND PARENTS



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CRICOS Provider Code: 00126G

Information Letter for Student Participants and Parents.

Research Title: Critical Literacy practices in a Western Australian Literature Course

Dear Participant

Mrs. Tara Tuchaai is enrolled in a Doctor of Philosophy degree at The Graduate School of Education, The University of Western Australia. As part of the requirements for this degree, she is conducting research into the development of critical literacy practices in the Literature Course of Study, with an emphasis on reading practices, higher order thinking and learning competencies. This research will extend and develop higher order reading and thinking skills, enabling participants to engage with texts at a higher level and to produce work of improved quality. This improved ability may enhance transfer of competencies to other learning areas, by participants applying their understanding of how texts are constructed in each subject. Improved critical literacy may benefit participants' learning and achievements, providing them with increased capacity to operate in a global community where higher order thinking and communication competencies are in demand from employers and for success in tertiary education.

To facilitate this research you will be invited to participate in a group interview with the researcher and three to four other students (30 minutes) **once** per term. The interviews will be taped (audio) and fully transcribed. These interviews will occur during class time or lunch breaks. You will be given a transcript of the interview and may delete, or change the transcript to improve the accuracy of the data. Recorded data and tapes will be placed in a locked cabinet at the researcher's home. You will be involved in a range of classroom activities as part of your usual class work. Written responses will be collated and photocopied, but identifying information will be removed to ensure confidentiality.

Participation in the activities will not negatively affect completion of class work or assessments, as the work carried out in class will be part of your Literature course. Feedback on class work and teaching materials will be sought from you to enable the teacher/researcher to evaluate which approaches best support students' learning and critical thinking. You will be invited to consider how your speaking, listening, reading and writing competencies have enabled you to transfer these skills and understandings to other learning areas and to reflect on the relative value of the learning experiences.

Your identity and the name of the school will not be made public, and your comments and perceptions will be treated with complete confidentiality. You have the right to

withdraw from the project at any time without reason and without prejudice. Any information you may have contributed at that stage will be destroyed at your request. If the project has already been completed at the time you decide to withdraw, your contribution cannot be removed. There will be no consequences relating to a decision by you to participate or not, or to participate and then withdraw, other than those already described in this letter. These decisions will not affect your relationship with your teacher, the college or your grades.

The Human Research Ethics Committee at The University of Western Australia requires that all participants are informed that, if they have any complaint regarding the manner in which a research project is conducted, it may be given to the researcher or, alternatively to the Secretary, Human Research Ethics Committee, Registrar's Office, The University of Western Australia, 35 Stirling Highway, Crawley, WA 6009 (telephone number 9380 3703). All study participants will be provided with a copy of the Information Sheet and Consent Form for their personal records.

If you are willing to participate in this research, please sign the attached consent form. Your help with the research is greatly appreciated and valued. You are most welcome to contact any of the people listed below if you would like further information about this research project.

Thank you for taking the time to read this request.

Yours sincerely

Prof. Marnie O'Neill

Asst Prof. Elaine Sharplin

Mrs. Tara Tuchaai

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APPENDIX C: CONSENT FORM STUDENTS



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CRICOS Provider Code: 00126G

Research Title: Critical Literacy Practices in a Western Australian Literature Course

Consent Form: Students

- I know that I don't have to be involved in this project, but I would like to.
- I know that I will be interviewed and asked to write a reflective log twice a term (10 lines long) as part of the project, be involved in a range of group and individual tasks which involves the study of poetry, drama and prose fiction as part of my Yr 11 Literature course. Some of my work may be photocopied, coded and published, but my name will not appear on any documents and that all my work and views will be treated confidentially.
- I understand I am free to withdraw from the project at any time and my contribution to the project will be destroyed, unless my parents/carers and I agree that you can use it in your reporting of the project.
- I understand that participating in this project will not affect my grades, my relationship with my teacher(s) or my school.
- I understand that I need to sign my name below before I can be a part of the project.

Your name: _____

Today's Date: / /

Signature: _____

APPENDIX D: CONSENT FORM PARENTS



THE UNIVERSITY OF
WESTERN AUSTRALIA
Achieving International Excellence

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CRICOS Provider Code: 00126G

Parental Consent Form

- I have read this document, or have had this document explained to me in a language I understand, and I understand the aims, procedures, and risks of this project, as described within it.
- I have taken up the invitation to ask any questions I may have had and I am satisfied with the answers I received.
- I understand that participation in the project is entirely voluntarily.
- I am willing for my child to become involved in the project, as described.
- I have discussed with my child what it means to participate in this project, and he/she has explicitly indicated a willingness to take part, as indicated by his/her completion of the child consent form.
- I understand that both my child and I are free to withdraw that participation at any time within 5 years of project completion, without affecting the family's relationship with my child's teacher or my child's school.
- I give my permission for the contribution that my child makes to this research to be published in a journal provided that my child or the school is not identified in any way.
- I understand that a summary of findings from the research will be made available to me and my child upon its completion.

Name of Child (printed): _____

Name of Parent/Carer (printed): _____

Signature of Parent: _____

Date: / /

APPENDIX E: INFORMATION LETTER FOR TEACHER PARTICIPANTS



THE UNIVERSITY OF
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Achieving International Excellence

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CRICOS Provider Code: 00126G

Information Letter for Teacher Participants

Research Title: Critical Literacy Practices in a Western Australian Literature Course

Dear Teacher

Mrs. Tara Tuchaai is enrolled in a Doctor of Philosophy degree at The Graduate School of Education, The University of Western Australia. As part of the requirements for this degree, she is conducting research into the development of critical literacy practices in the Literature Course of Study, with an emphasis on reading practices, higher order thinking and learning competencies. This research will develop and extend higher order reading and thinking skills, enabling participants to engage with texts at a higher level and to produce work of improved quality. This improved ability may enhance transfer of competencies to other learning areas, by participants applying their understanding of how texts are constructed in each subject. Improved critical literacy may benefit participants' learning and achievements, providing them with increased capacity to operate in a global community where higher order thinking and communication competencies are in demand from employers and for success in tertiary education.

To facilitate this research you will be invited to participate in a group interview with the researcher (30 minutes) once per term. The interviews will be taped (audio) and fully transcribed. These interviews will occur during PD time or at a time which is mutually convenient. You will be given a transcript of the interview and may delete, or change the transcript to improve the accuracy of the data. Recorded data and tapes will be placed in a locked cabinet at the researcher's home. You will also be invited to keep a log reflecting on your teaching approaches concerning the Literature course with particular emphasis on reading practices. You will be given a unit of material specifically designed to focus on reading practices and invited to evaluate this material in terms of how it may benefit students understanding of texts in oral and written contexts. To gain a wider understanding of reading practices and maintain objectivity, data such as student samples from a cross section of classes will be collated, photocopied and coded, but identifying information will be removed to ensure confidentiality.

Participation in the activities will not negatively affect completion of class work or assessments, as the work carried out in class will be part of the pedagogical delivery of the Literature curriculum. Feedback on class work and teaching materials will be sought from you to enable the teacher/researcher to evaluate which approaches best support students' learning and critical thinking. You will be invited to consider how the approaches to teaching Literature enables students to develop their speaking, listening, reading and writing competencies as well as possible transfer of these skills and understandings to other learning areas and to reflect on the relative value of the learning experiences.

Your identity and the name of the school will not be made public, and your comments and perceptions will be treated with complete confidentiality. You have the right to withdraw from the

project at any time without reason and without prejudice. Any information you may have contributed at that stage will be destroyed at your request. If the project has already been completed at the time you decide to withdraw, your contribution cannot be removed. There will be no consequences relating to a decision by you to participate or not, or to participate and then withdraw, other than those already described in this letter. These decisions will not affect your relationship with your students, colleagues or the college community.

The Human Research Ethics Committee at The University of Western Australia requires that all participants are informed that, if they have any complaint regarding the manner in which a research project is conducted, it may be given to the researcher or, alternatively to the Secretary, Human Research Ethics Committee, Registrar's Office, The University of Western Australia, 35 Stirling Highway, Crawley, WA 6009 (telephone number 9380 3703). All study participants will be provided with a copy of the Information Sheet and Consent Form for their personal records.

Please sign the form attached to indicate your willingness to participate in this research. Your help with the research is greatly appreciated and valued. You are most welcome to contact any of the people listed below if you would like further information about this research project. Thank you for taking the time to read this request

Yours sincerely

Prof. Marnie O'Neill

Supervisor

6488 2392

Marnie.o'neill@uwa.edu.au

Asst Prof. Elaine Sharplin

Supervisor

6488 2368

Elaine.sharplin@uwa.edu.au

Mrs. Tara Tuchaai

Student

tuchaai@bigpond.net.au

APPENDIX F: CURRICULUM COUNCIL LITERATURE SYLLABUS ABSTRACTED

Following is an abstracted copy of the Curriculum Council Literature CoS Syllabus, which helped guide the curriculum intervention used in the study. The abstracted copy is reprinted with permission.



LITERATURE

*Literature: Accredited March 2008 (updated June 2010)
For teaching 2011, examined in 2011*

Syllabus review

Once a course syllabus has been accredited by the Curriculum Council, the implementation of that syllabus will be monitored by the syllabus committee. This committee can advise council about any need for syllabus review. Syllabus change deemed to be minor requires schools to be notified of the change at least six months before implementation. Major syllabus change requires schools to be notified 18 months before implementation. Formal processes of syllabus review and requisite reaccreditation will apply.

Other sources of information

The Western Australian Certificate of Education (WACE) Manual contains essential information on assessment, moderation and other procedures that need to be read in conjunction with this course.

The Curriculum Council will support teachers in delivering the course by providing resources and professional development online.

The council website www.curriculum.wa.edu.au provides support materials including sample programs, assessment outlines, assessment tasks, with marking keys, sample examinations with marking keys and grade descriptions with annotated student work samples.

Training package support materials are developed by Registered Training Organisations (RTOs), government bodies and industry training advisory bodies to support the implementation of industry training packages. Approved support materials are listed at www.ntis.gov.au

WACE providers

Throughout this course booklet the term 'school' is intended to include both schools and other WACE providers.

Currency statement

This document may be subject to minor updates. Users who download and print copies of this document are responsible for checking for updates. Advice about any changes made to the document is provided through the Curriculum Council communication processes.

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*Literature: Accredited March 2008 (updated June 2010)
For teaching 2011, examined in 2011*

Rationale

Literature presents many perspectives on life, powerfully imagined and memorably expressed. One of the main benefits of literary study, particularly in a multi-cultural and diverse society such as Australia, is exposure to a variety of ways of thinking about the world*. This Literature course encourages students to relate their experience of literature to their experience of life generally and to learn that ways of reading texts and their readings of texts can enrich their understanding of identity, culture and society. Students are given the opportunity to read, enjoy and respond to literary texts, to which the genres of poetry, prose and drama are central. Other kinds of texts may also be used to enable students to engage with ideas and to encourage them to make connections among texts.

Response and interpretation are central to this course. Students make meanings by taking into account some of the relationships between reader, writer, text and context. Students are introduced to several different reading strategies, such as reading with an emphasis on various representations or reading with a focus on different contexts; or reading intertextually, that is, reading that focuses on the connections among texts. Other reading strategies may be explored. Students reflect on their own reading preferences and learn to analyse and account for them.

Designed to stimulate intellectual curiosity and to promote creative, logical and analytical thinking, the course encourages students to be literate and articulate; to be competent in the expression of ideas and feelings; and to engage critically with texts. Students have the opportunity to discuss the moral, ethical and philosophical issues that are debated in the culture; to consider how different contexts affect our interpretation and evaluation of literary texts; and to develop an understanding of our culture and its past. The study of literature, including Australian literature, leads students to an appreciation of the values and traditions which inform literary texts. They need to understand that critical engagement with texts is a creative activity and that they can communicate their responses in a variety of ways, using a variety of text forms. Responses to texts during the course could be personal, reflective, discursive, creative and analytical.

The course explores the power of language to provoke and shape response, with particular reference to both literary texts and the student's own writing. Students explore and discuss the techniques and effects of the language of literary texts. They explore the evocative power of literary language and come to understand that language itself can be imaginative, sensuous, persuasive, stimulating and pleasurable.

The reading, critical thinking and production skills encouraged by this course will be useful in students' other studies, in their further studies, in their chosen careers and in their lives generally.

This course provides students with the opportunity to further their achievement of specific overarching learning outcomes from the Curriculum Framework together with the development of the core-shared values.

*Australia Council for the Arts. (2007). *Communiqué—Australian Literature in Education Roundtable*. Retrieved October, 2007, from http://www.ozco.gov.au/news_and_hot_topics/media_releases/liert/.

Course outcomes

The Literature course is designed to facilitate the achievement of two outcomes. Outcomes are statements of what students should understand and be able to do as a result of the syllabus content taught.

Outcome 1: Reading

Students demonstrate creative, logical and analytical thinking when making meaning from a range of literary texts. Employing different reading strategies, they demonstrate understanding of the structures of such texts, and of the relationships between writer, reader, text and context.

Outcome 2: Producing

Students communicate and account for their responses to literary texts using a variety of text forms and produce texts appropriate to purpose, context and audience.

Outcome progressions

Each of the outcomes is described as a learning progression across six broad levels (see Appendix 1). In teaching a particular course unit, teachers can use the outcome progressions along with the unit content and contexts to:

- plan appropriate lessons and activities for their students, and
- develop specific assessment tasks and marking keys.

Course content

The course content needs to be the focus of the learning program. It enables students to maximise their achievement of both the overarching learning outcomes from the Curriculum Framework and the Literature course outcomes.

The course content is divided into three content areas:

- language and generic conventions
- contextual understandings
- producing texts.

Language and generic conventions

LANGUAGE

Literature students explore the ways writers, including students themselves, can employ and adapt language to specific purposes.

Language in literary texts may be used both literally and figuratively and may be manipulated for particular effects. Learning about language develops the ability to use words precisely and to interpret language with sensitivity to shades of meaning, understanding of contextual appropriateness and an awareness of its impact.

Language is a social practice that generates meanings. It influences and is influenced by society and culture. It produces representations of reality. The use of language determines meaning and the meaning of words is contingent on the context in which they are used. Thus, meanings of words might change over time or from one culture to another; as the context changes, multiple meanings are possible at any one time.

Generic conventions

An understanding of generic conventions provides a framework for producing and interpreting texts. Genres are fluid and dynamic, overlapping with others and changing over time. A genre is an abstract generalisation about a wide variety of concrete examples and no text replicates the characteristics of a genre exactly. Indeed, many texts blend and borrow from a number of genres. Students need to develop the ability in their readings of texts and in their own productions to draw on their understanding of generic conventions and to adapt those conventions to purpose and context.

While some conventions seem more frequently used by writers of particular genres, for example, the use of stage properties in stage plays or rhyme in poetry, the very same conventions are often apparent in other literary texts. Students need to consider, therefore, that generic conventions themselves are subject to change and adaptation.

Contextual understandings

Context refers to the personal, social, cultural and historical spaces in which texts are produced and read. An understanding of context in the study of literature centres on the relationships among writer, reader, text and context. For example, texts, both in their content and their construction, influence and are influenced by other texts.

Similarly the way texts are interpreted is influenced, to some extent, by other texts a reader has encountered. *Intertextuality* signifies the relationship among texts: whether in terms of allusion, quotation, generic affiliation, and reader-made connections between one text and one or more others.

Context also includes an understanding of ideology, which is a set of underlying assumptions about society, its structure, social practice and people's place and function. Texts articulate the assumptions and ideas which inform social practice and hence also the representation of different groups or ideas.

A reader might place an emphasis on the historical context of the text or the writer; or focus on particular perspectives; or focus on the aesthetic aspects of the text or consider how the text may be read differently by different readers.

Readers play an active role in the construction of meaning from language. The meanings readers make will be influenced by their contexts: their life experience and reading experiences.

PRODUCING TEXTS

Many of the ideas discussed in this content organiser are embedded in the other two content organisers; however, they are identified under this organiser as a reminder that responding to texts may be seen as part of the process of producing texts.

The study of literature involves an understanding of the processes and strategies involved in the reading and production of texts.

Literature students produce analytical, discursive and reflective responses to literary texts, considering the choice of form, the adherence to, or divergence from various conventions of genre and the use of language to position readers.

Literature students also produce creative pieces, which draw on the processes and strategies that writers might use. In producing texts for presentation to others, students need to pay attention to context, purpose and audience. Producing written, oral or multimedia texts requires attention to planning, drafting, revising and editing. It may also involve seeking out appropriate models, mentors and critical readers and often requires cooperative learning skills and collaboration with others.

Course units

Each unit describes the specific unit content that must be covered. Literature is a course in which learning to read and produce texts requires an understanding and application of particular concepts which make up the content of each stage. From one unit to the next within a stage it is not the statement of that content that changes but the student's understanding and use of the concepts. One unit within a stage differs from the next in the focus that the teacher chooses for the unit and in the choices of texts made. So while the content of units within a stage is identical, the student's understanding and use of that content develops. The student is

In general, students' readings of texts will be more detailed and analytical than the responses expected of students in Stage 1 units and they are encouraged to understand that the essay form can make use of analytical, discursive and reflective responses. They are also expected to respond to texts of increasing complexity. They consider others' readings of texts, including, at times, the readings produced by professional reviewers or critics.

Students are required, at times, to respond creatively, to use their experience of literature and their own experience and values to create their own literature, their own stories, poems or plays; to learn to use language and conventions of genre; and to learn to consider the effects of context on how their own literary pieces might be read. These creative writing experiences will develop students' understanding of the processes and strategies involved in producing literary texts and their understanding of what we mean by 'literary' or 'literature'.

Units 3A–3B Literature

Across the two units, it is expected that students develop a more sophisticated understanding of the elements of literary study. Students are also expected to respond to texts of increasing complexity.

In these units, students explore the different ways in which literary texts relate to the historical conditions, value systems and cultural life of particular societies. They explore the various contexts of particular texts and consider how literary texts sometimes challenge and at other times naturalise the ideas of the society in which they are produced, as well as influencing the judgements we make about these ideas. They consider the ways that a nation or culture comes to recognise itself through the literary texts that it produces. Teachers will choose texts that they think are most appropriate to their students.

Students consider how literary texts might challenge the ideology of some groups within society while supporting the views of others. They consider how literary texts might conform to, or challenge generic expectations.

Students continue to explore how language works in more complex literary texts and how readers are positioned. This involves a closer study of the relationship between language and meaning which includes the relationship of language with point of view, tone, diction, imagery and figurative language.

Students consider how the context of readers will influence the way they understand and perhaps challenge the ideas offered in a text. They examine how literary texts may be read out of their time and place and still reflect and produce culturally significant ideas. In this way, students engage with and develop the notion of multiple readings.

Students are asked to produce competent analytical, discursive and reflective responses and to discuss other readings of texts as presented in critical reviews. They continue their analysis of the ways that writers use language and adopt or adapt generic conventions. They are also required to create their own literary pieces, that is, stories, poems or plays of their own as part of their continuing development of their understanding of what is literary and how works of literature are produced. Students are encouraged to experiment with language, to draft and edit and to adopt or adapt the conventions of genre to their purpose in the texts that they produce.

Text requirements

Over the course of a year, students must have studied literary texts from poetry, prose and drama. Across a pair of units, students must study at least one novel. A recommended text list is provided for Stage 1. A set text list is provided for Stage 2 and Stage 3 from which teachers must make their selection of texts. Students may not study the same text in a series of units.

It is a requirement that students study a minimum of one Australian text: that is, one novel, or play, or a selection of the work of one poet or a selection of Australian short stories in each pair of units.

A detailed list of other textbooks, teacher references, teacher guides and manuals that might be relevant to the teaching of Literature can be found at www.det.wa.edu.au/education/cmisis/eval/curriculum/courses/

Time and completion requirements

The notional hours for each unit are 55 class contact hours. Units can be delivered typically in a semester or in a designated time period up to a year depending on the needs of the students. Pairs of units can also be delivered concurrently over a one year period. Schools are encouraged to be flexible in their timetabling in order to meet the needs of all of their students.

A unit is completed when all assessment requirements for that unit have been met. Only completed units will be recorded on a student's statement of results.

Refer to the WACE Manual for details about unit completion and course completion.

Vocational Education Training information

Vocational Education Training (VET) is nationally recognised training that provides practical work skills and credit towards, or attainment of, a vocational education and training qualification.

When considering VET delivery in courses it is necessary to:

- refer to the WACE Manual, Section 5: Vocational Education Training, and
- contact education sector/systems representatives for information on operational issues concerning VET delivery options in schools.

Australian Quality Training Framework (AQTF)

AQTF is the quality system that underpins the national vocational education and training sector and outlines the regulatory arrangements in states and territories. It provides the basis for a nationally consistent, high-quality VET system.

The AQTF Standards for Registered Training Organisations outline a set of auditable standards that must be met and maintained for registration as a training provider in Australia.

VET delivery

VET can be delivered by schools providing they meet Australian Quality Training Framework (AQTF) requirements. Schools need to become a Registered Training Organisation (RTO) or work in partnership (auspicing arrangement) with an RTO to deliver training within the scope for which they are registered. If a school operates in partnership with an RTO, it will be the responsibility of the RTO to assure the quality of the training delivery and assessment. Qualifications identified in this course must be on the scope of registration of the RTO delivering or auspicing training.

Units of competency from related training package qualifications have been considered during the development of this course but no units of competency have been suggested for integration.

Resources

Teacher support materials are available on the Curriculum Council website extranet and can be found at: <http://www.curriculum.wa.edu.au/>

A Literature Reference Text List, specific to Literature, is presented at <http://www.curriculum.wa.edu.au/> on the Literature course page under Assessment and other support materials.

*Literature: Accredited March 2008 (updated June 2010)
For teaching 2011, examined in 2011*

Assessment

Refer to the WACE Manual for policy and principles for both school-based assessment and examinations.

School-based assessment

The five types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Literature course. The table provides details of the assessment types, including examples of different ways that they can be applied and the weighting range for each assessment type.

Teachers are to use the assessment table to develop their own assessment outlines.

An assessment outline needs to be developed for each class group enrolled in each unit of the course. This outline includes a range of assessment tasks that cover both course outcomes and assessment types with specific weightings. If units are delivered concurrently, assessment requirements must still be met for each unit.

In developing assessment outlines and teaching programs the following guidelines should be taken into account.

- All tasks should take into account teaching, learning and assessment principles from the Curriculum Framework.
- There is flexibility within the assessment framework for teachers to design school-based assessment tasks to meet the learning needs of students.
- Student work submitted to demonstrate achievement of outcomes should only be accepted if the teacher can attest that, to the best of her/his knowledge, all uncited work is the student's own.
- Over the course of the two units at any stage, the assessment types must include the three genres of poetry, prose and drama.

School-based assessment table			
Weightings for types			Type of assessment
Stage 1	Stage 2	Stage 3	
10–30%	10–30%	10–30%	Extended written response This could include analytical, discursive and reflective responses in a number of forms, for example, long essays, research assignments, feature articles or a collection of journal entries.
30–50%	30–50%	30–50%	Short written response This could include analytical, discursive and reflective responses in a number of forms, for example, short essays, close readings, short responses to a series of questions or individual journal entries.
10–20%	10–20%	10–20%	Creative writing This could include writing in the three genres of poetry, prose and drama, for example, poems, short stories or scripts.
10–20%	10–20%	10–20%	Oral This could include oral work in a number of forms, for example, speeches, tutorials, group discussions, panel discussions or performances such as role play or reader's theatre.
0–20%	10–30%	20–30%	Examinations This could include extended or short written responses in appropriate forms.

Grades

Schools assign grades following the completion of the course unit. The following grades may be used:

Grade	Interpretation
A	Excellent achievement
B	High achievement
C	Satisfactory achievement
D	Limited achievement
E	Inadequate achievement

Preliminary Stage units are not graded. Achievement in these units is reported as either Completed or Not Completed.

Each grade is based on the student's overall performance for the course unit as judged by reference to a set of pre-determined standards. These standards are defined by grade descriptions.

Grade descriptions:

- describe the range of performances and achievement characteristics of grades A, B, C, D and E in a given stage of a course
- can be used at all stages of planning, assessment and implementation of courses, but are particularly important as a final point of reference in assigning grades
- are subject to continuing review by the Council.

The grade descriptions for this course can be accessed on the course page at <http://www.curriculum.wa.edu.au>

Examination details

There are separate examinations for Stage 2 pairs of units and Stage 3 pairs of units.

In their final year, students who are studying at least one Stage 2 pair of units (e.g. 2A/2B) or one Stage 3 pair of units (e.g. 3A/3B) will sit an examination in this course, unless they are exempt.

Each examination will assess the specific content, knowledge and skills described in the syllabus for the pair of units studied.

Details of the examinations in this course are prescribed in the examination design briefs (pages 27–29).

UNIT 1A LIT

Unit description

This unit introduces students to relevant and engaging literary texts. Teachers will choose texts that they think are most appropriate to their students. Students are asked to read poetry, prose and drama and to consider how all texts use language and conventions in particular ways. They consider how the understanding of a specific literary text is shaped by the way it is presented. Students learn that certain conventions that texts use allow us to group texts into genres.

Students are asked to make connections between familiar texts and unfamiliar ones including those from other times and places. They learn the strategies used to help make meaning of what is read, such as recurring themes, narratives, structures and conventions.

Students discuss the possible nature, function and value of specific literary texts by studying texts in relation to their social and historical context. They explore how context may affect our understanding of texts; for example, the historical context in which the text was produced and is received, including the writer's experience, and the personal experience, attitudes and intertextual experiences of the reader.

Students also develop their abilities to explore and consider their affective responses to literary texts. They will produce experimental and affective responses to literary texts, involving both personal and creative writing activities before developing and emphasising analytical, discursive and reflective readings of texts.

Text requirements

Over the course of a year, students must have studied literary texts from poetry, prose and drama. Across a pair of units, students must study at least one novel. A list of recommended texts is provided for Stage 1.

It is a requirement that students study a minimum of one Australian novel, or play, or the work of one poet or a selection of Australian short stories in each pair of units.

Unit content

This unit includes knowledge, understandings and skills to the degree of complexity described below:

Language and generic conventions

Students demonstrate an understanding that:

- there are similarities and differences in the conventions and language of literary texts, and these allow us to identify genres
- language is a medium which can be used for a variety of purposes including stating information, expressing ideas and telling stories
- language has grammatical and stylistic elements that produce certain effects
- different sorts of texts might use language in different ways e.g. literal, figurative, connotative, denotative, emotive
- our experience of language (for example, our understanding of words) has an effect on how we respond to literary texts
- different groups of people use different terms to represent their ideas about the world and these different ways of speaking about the world are referred to as discourses.

Contextual understandings—the relationships between writer, reader, text and context

Students demonstrate an understanding that:

- reading a literary text involves applying strategies which help us make meaning of texts
- when we refer to reading a text we are referring to the meaning that we can make of texts
- when we read in terms of representation we look at the ways of thinking about the world (for example, individuals, groups and ideas) that are constructed in the text
- reading intertextually involves relating new texts to other texts we have read through a discussion of language, generic conventions and the understandings of the world that other texts offer
- groups of people develop ways of looking at the world; they share a system of ideas and beliefs which influence the way they think and act. Particular ways of looking at the world can be reflected in literary texts
- in responding to a literary text, readers might consider the context of the writer, the society and culture in which the text was produced, their own experience of reading and their own way of thinking about the world.

Producing texts

Students are able to:

- develop a vocabulary to articulate understandings of literary texts
- develop an understanding of the processes of textual production, reflecting upon their own work, and making independent but informed judgements about the strengths and weaknesses of their work, either individually or collaboratively
- produce analytical, discursive, reflective and creative texts taking into account considerations of audience, purpose and context.

UNIT 1B LIT

Unit description

This unit introduces students to relevant and engaging literary texts. Teachers will choose texts that they think are most appropriate to their students. Students are asked to read poetry, prose and drama and to consider how all texts use language and conventions in particular ways. They consider how the understanding of a specific literary text is shaped by the way it is presented. Students learn that certain conventions that texts use allow us to group texts into genre.

Students are asked to make connections between familiar texts and unfamiliar ones including those from other times and places. They learn the strategies used to help make meaning of what is read, such as recurring themes, narratives, structures and conventions.

Students discuss the possible nature, function and value of specific literary texts by studying texts in relation to their social and historical context. They explore how context may affect our understanding of texts, for example, the historical context in which the text was produced and is received, including the writer's experience, and the personal experience, attitudes and intertextual experiences of the reader.

Students also develop their abilities to explore and consider their affective responses to literary texts. They will produce experimental and affective responses to literary texts, involving both personal and creative writing activities before developing and emphasising analytical, discursive and reflective readings of texts.

Text requirements

Over the course of a year, students must have studied literary texts from poetry, prose and drama. Across a pair of units, students must study at least one novel. A list of recommended texts is provided for Stage 1.

It is a requirement that students study a minimum of one Australian novel, or play, or the work of one poet or a selection of Australian short stories in each pair of units.

Unit content

This unit includes knowledge, understandings and skills to the degree of complexity described below:

Language and generic conventions

Students demonstrate an understanding that:

- there are similarities and differences in the conventions and language of literary texts, and these allow us to identify genres
- language is a medium which can be used for a variety of purposes including stating information, expressing ideas and telling stories
- language has grammatical and stylistic elements that produce certain effects
- different sorts of texts might use language in different ways e.g. literal, figurative, connotative, denotative, emotive
- our experience of language (for example, our understanding of words) has an effect on how we respond to literary texts
- different groups of people use different terms to represent their ideas about the world and these different ways of speaking about the world are referred to as discourses.

Contextual understandings—the relationships between writer, reader, text and context

Students demonstrate an understanding that:

- reading a literary text involves applying strategies which help us make meaning of texts
- when we refer to reading a text we are referring to the meaning that we can make of texts
- when we read in terms of representation we look at the ways of thinking about the world (for example, individuals, groups and ideas) that are constructed in the text
- reading intertextually involves relating new texts to other texts we have read through a discussion of language, generic conventions and the understandings of the world that other texts offer
- groups of people develop ways of looking at the world; they share a system of ideas and beliefs which influence the way they think and act. Particular ways of looking at the world can be reflected in literary texts
- in responding to a literary text, readers might consider the context of the writer, the society and culture in which the text was produced, their own experience of reading and their own way of thinking about the world.

Producing texts

Students are able to:

- develop a vocabulary to articulate understandings of literary texts
- develop an understanding of the processes of textual production, reflecting upon their own work, and making independent but informed judgements about the strengths and weaknesses of their work, either individually or collaboratively
- produce analytical, discursive, reflective and creative texts taking into account considerations of audience, purpose and context.

Assessment

The five types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Literature course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting range for each assessment type.

School-based assessment table	
Weighting Stage 1	Type of assessment
10–30%	Extended written response This could include analytical, discursive and reflective responses in a number of forms, for example, long essays, research assignments, feature articles or a collection of journal entries.
30–50%	Short written response This could include analytical, discursive and reflective responses in a number of forms, for example, short essays, close readings, short responses to a series of questions or individual journal entries.
10–20%	Creative writing This could include writing in the three genres of poetry, prose and drama, for example, poems, short stories or scripts.
10–20%	Oral This could include oral work in a number of forms, for example, speeches, tutorials, group discussions, panel discussions or performances such as role play or reader's theatre.
0–20%	Examinations This could include extended or short written responses in appropriate forms.

UNIT 1C LIT

Unit description

This unit introduces students to relevant and engaging literary texts. Teachers will choose texts that they think are most appropriate to their students. Students are asked to read poetry, prose and drama and to consider how all texts use language and conventions in particular ways. They consider how the understanding of a specific literary text is shaped by the way it is presented. Students learn that certain conventions that texts use allow us to group texts into genre.

Students are asked to make connections between familiar texts and unfamiliar ones including those from other times and places. They learn the strategies used to help make meaning of what is read, such as recurring themes, narratives, structures and conventions.

Students discuss the possible nature, function and value of specific literary texts by studying texts in relation to their social and historical context. They explore how context may affect our understanding of texts, for example, the historical context in which the text was produced and is received, including the writer's experience, and the personal experience, attitudes and intertextual experiences of the reader.

Students develop their abilities to explore and consider their affective responses to literary texts. They will produce experimental and affective responses to literary texts, involving both personal and creative writing activities before developing and emphasising analytical, discursive and reflective readings of texts.

Text requirements

Over the course of a year, students must have studied literary texts from poetry, prose and drama. Across a pair of units, students must study at least one novel. A list of recommended texts is provided for Stage 1.

It is a requirement that students study a minimum of one Australian novel, or play, or the work of one poet or a selection of Australian short stories in each pair of units.

Unit content

This unit includes knowledge, understandings and skills to the degree of complexity described below:

Language and generic conventions

Students demonstrate an understanding that:

- there are similarities and differences in the conventions and language of literary texts, and these allow us to identify genres
- language is a medium which can be used for a variety of purposes including stating information, expressing ideas and telling stories
- language has grammatical and stylistic elements that produce certain effects
- different sorts of texts might use language in different ways e.g. literal, figurative, connotative, denotative, emotive
- our experience of language (for example, our understanding of words) has an effect on how we respond to literary texts
- different groups of people use different terms to represent their ideas about the world and these different ways of speaking about the world are referred to as discourses.

Contextual understandings—the relationships between writer, reader, text and context

Students demonstrate an understanding that:

- reading a literary text involves applying strategies which help us make meaning of texts
- when we refer to reading a text we are referring to the meaning that we can make of texts
- when we read in terms of representation we look at the ways of thinking about the world (for example, individuals, groups and ideas) that are constructed in the text
- reading intertextually involves relating new texts to other texts we have read through a discussion of language, generic conventions and the understandings of the world that other texts offer
- groups of people develop ways of looking at the world; they share a system of ideas and beliefs which influence the way they think and act. Particular ways of looking at the world can be reflected in literary texts
- in responding to a literary text, readers might consider the context of the writer, the society and culture in which the text was produced, their own experience of reading and their own way of thinking about the world.

Producing texts

Students are able to:

- develop a vocabulary to articulate understandings of literary texts
- develop an understanding of the processes of textual production, reflecting upon their own work, and making independent but informed judgements about the strengths and weaknesses of their work, either individually or collaboratively
- produce analytical, discursive, reflective and creative texts taking into account considerations of audience, purpose and context.

Assessment

The five types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Literature course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting range for each assessment type.

School-based assessment table	
Weighting Stage 1	Type of assessment
10–30%	Extended written response This could include analytical, discursive and reflective responses in a number of forms, for example, long essays, research assignments, feature articles or a collection of journal entries.
30–50%	Short written response This could include analytical, discursive and reflective responses in a number of forms, for example, short essays, close readings, short responses to a series of questions or individual journal entries.
10–20%	Creative writing This could include writing in the three genres of poetry, prose and drama, for example, poems, short stories or scripts.
10–20%	Oral This could include oral work in a number of forms, for example, speeches, tutorials, group discussions, panel discussions or performances such as role play or reader's theatre.
0–20%	Examinations This could include extended or short written responses in appropriate forms.

*Literature: Accredited March 2008 (updated June 2010)
For teaching 2011, examined in 2011*

UNIT 1D LIT

Unit description

This unit introduces students to relevant and engaging literary texts. Teachers will choose texts that they think are most appropriate to their students. Students are asked to read poetry, prose and drama and to consider how all texts use language and conventions in particular ways. They consider how the understanding of a specific literary text is shaped by the way it is presented. Students learn that certain conventions that texts use allow us to group texts into genre.

Students are asked to make connections between familiar texts and unfamiliar ones including those from other times and places. They learn the strategies used to help make meaning of what is read, such as recurring themes, narratives, structures and conventions.

Students discuss the possible nature, function and value of specific literary texts by studying texts in relation to their social and historical context. They explore how context may affect our understanding of texts, for example, the historical context in which the text was produced and is received, including the writer's experience, and the personal experience, attitudes and intertextual experiences of the reader.

Students also develop their abilities to explore and consider their affective responses to literary texts. They will produce experimental and affective responses to literary texts, involving both personal and creative writing activities before developing and emphasising analytical, discursive and reflective readings of texts.

Text requirements

Over the course of a year, students must have studied literary texts from poetry, prose and drama. Across a pair of units, students must study at least one novel. A list of recommended texts is provided for Stage 1.

It is a requirement that students study a minimum of one Australian novel, or play, or the work of one poet or a selection of Australian short stories in each pair of units.

Unit content

This unit includes knowledge, understandings and skills to the degree of complexity described below:

Language and generic conventions

Students demonstrate an understanding that:

- there are similarities and differences in the conventions and language of literary texts, and these allow us to identify genres
- language is a medium which can be used for a variety of purposes including stating information, expressing ideas and telling stories
- language has grammatical and stylistic elements that produce certain effects
- different sorts of texts might use language in different ways e.g. literal, figurative, connotative, denotative, emotive
- our experience of language (for example, our understanding of words) has an effect on how we respond to literary texts
- different groups of people use different terms to represent their ideas about the world and these different ways of speaking about the world are referred to as discourses.

Contextual understandings—the relationships between writer, reader, text and context

Students demonstrate an understanding that:

- reading a literary text involves applying strategies which help us make meaning of texts
- when we refer to reading a text we are referring to the meaning that we can make of texts
- when we read in terms of representation we look at the ways of thinking about the world (for example, individuals, groups and ideas) that are constructed in the text
- reading intertextually involves relating new texts to other texts we have read through a discussion of language, generic conventions and the understandings of the world that other texts offer
- groups of people develop ways of looking at the world; they share a system of ideas and beliefs which influence the way they think and act. Particular ways of looking at the world can be reflected in literary texts
- in responding to a literary text, readers might consider the context of the writer, the society and culture in which the text was produced, their own experience of reading and their own way of thinking about the world.

Producing texts

Students are able to:

- develop a vocabulary to articulate understandings of literary texts
- develop an understanding of the processes of textual production, reflecting upon their own work, and making independent but informed judgements about the strengths and weaknesses of their work, either individually or collaboratively
- produce analytical, discursive, reflective and creative texts taking into account considerations of audience, purpose and context.

Assessment

The five types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Literature course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting range for each assessment type.

School-based assessment table	
Weighting Stage 1	Type of assessment
10–30%	Extended written response This could include analytical, discursive and reflective responses in a number of forms, for example, long essays, research assignments, feature articles or a collection of journal entries.
30–50%	Short written response This could include analytical, discursive and reflective responses in a number of forms, for example, short essays, close readings, short responses to a series of questions or individual journal entries.
10–20%	Creative writing This could include writing in the three genres of poetry, prose and drama, for example, poems, short stories or scripts.
10–20%	Oral This could include oral work in a number of forms, for example, speeches, tutorials, group discussions, panel discussions or performances such as role play or reader's theatre.
0–20%	Examinations This could include extended or short written responses in appropriate forms.

UNIT 2A LIT

Unit description

In this unit students explore how our response to literary texts results from relationships among writer, reader, text and context. They engage in close textual analysis of literary texts and develop their understandings of the historical and cultural contexts of the writer, the text and the reader. Teachers will choose texts that they think are most appropriate to their students.

Students explore how language works in literary texts and how readers are positioned. This involves a study of the relationship between language and meaning which includes the development of point of view, tone, diction, imagery and figurative language.

Students consider how texts are structured and how texts use or adapt generic conventions. They also consider how the readers' expectations about genre influence their response to texts. They learn that texts can be grouped by genre but that genres overlap, that they blend and borrow techniques from other genres and that genres might change over time. They continue their study of the concept of genre, the conventions and characteristics of particular generic forms, structures and sub-genres.

Students explore the idea that language is a tool for offering particular representations of individuals, groups and ideas, and that the representations offered in a text are shaped by the cultural values and attitudes circulating within a society. They examine how literary meaning is related to the historical and cultural context within which the literary text was produced.

Students consider their context as readers, for example, their experience, their attitudes and values and their education. They also consider the reading strategies that they might bring to a text, for example, how readers might focus on a text's generic conventions; or how they might read texts intertextually; or place an emphasis on the historical context of the text or the writer; or how they might focus on particular representations. In this way, students engage with the notion of multiple readings.

Students identify and consider the understandings that they bring to their readings and which are present in the texts they examine. They consider how the pleasure and value of texts are not stable and universal attributes, but are generated by the process of reading within a particular context. Students examine the changing constructions of literature over time.

In general students' readings of texts will be more detailed and analytical than the responses expected of students in Stage 1 units and students are

encouraged to understand that the essay form can make use of analytical, discursive and reflective responses. They are also expected to respond to texts of increasing complexity. They consider others' readings of texts, including, at times, the readings produced by professional reviewers or critics.

Students are required, at times, to respond creatively, to use their experience of literature and their own experience and values to create their own literature, their own stories, poems or plays; to learn to use language and conventions of genre; and to learn to consider the effects of context on how their own literary pieces might be read. These creative writing experiences develop students' understanding of the processes and strategies involved in producing literary texts and their understanding of what we mean by 'literary' or 'literature'.

Text requirements

Over the course of a year, students must have studied literary texts from poetry, prose and drama. Across a pair of units, students must study at least one novel. A set text list is provided for Stage 2 from which teachers must make their selection of texts.

It is a requirement that students study a minimum of one Australian novel, or play, or the work of one poet or a selection of Australian short stories in each pair of units.

Unit content

This unit includes knowledge, understandings and skills to the degree of complexity described below:

Language and generic conventions

Students demonstrate an understanding that:

- the production and reception of texts is informed by an understanding of the conventions usually associated with a genre
- language is a medium used to offer representations of the world and to position readers
- writers may select grammatical and stylistic elements of language to invite a particular response
- the different ways in which language can be used involves choices about audience, purpose and genre
- language is open to interpretation and different people may respond to it in different ways
- different groups of people use different terms to represent their ideas about the world and these different ways of thinking and speaking (discourses) offer particular representations of the world.

UNIT 2B LIT

Unit description

In this unit students explore how our response to literary texts results from relationships among writer, reader, text and context. They engage in close textual analysis of literary texts and develop their understandings of the historical and cultural contexts of the writer, the text and the reader. Teachers will choose texts that they think are most appropriate to their students.

Students explore how language works in literary texts and how readers are positioned. This involves a study of the relationship between language and meaning which includes the development of point of view, tone, diction, imagery and figurative language.

Students consider how texts are structured and how texts use or adapt generic conventions. They also consider how the readers' expectations about genre influence their response to texts. They learn that texts can be grouped by genre but that genres overlap, that they blend and borrow techniques from other genres and that genres might change over time. They continue their study of the concept of genre, the conventions and characteristics of particular generic forms, structures and sub-genres.

Students explore the idea that language is a tool for offering particular representations of individuals, groups and ideas, and that the representations offered in a text are shaped by the cultural values and attitudes circulating within a society. They examine how literary meaning is related to the historical and cultural context within which the literary text was produced.

Students consider their context as readers, for example, their experience, their attitudes and values and their education. They also consider the reading strategies that they might bring to a text, for example, how readers might focus on a text's generic conventions; or how they might read texts intertextually; or place an emphasis on the historical context of the text or the writer; or how they might focus on particular representations. In this way, students engage with the notion of multiple readings.

Students identify and consider the understandings that they bring to their readings and which are present in the texts they examine. They consider how the pleasure and value of texts are not stable and universal attributes, but are generated by the process of reading within a particular context. Students examine the changing constructions of literature over time.

In general, students' readings of texts will be more detailed and analytical than the responses expected of students in Stage 1 units and students are

encouraged to understand that the essay form can make use of analytical, discursive and reflective responses. They are also expected to respond to texts of increasing complexity. They consider others' readings of texts, including, at times, the readings produced by professional reviewers or critics.

Students are required, at times, to respond creatively, to use their experience of literature and their own experience and values to create their own literature, their own stories, poems or plays; to learn to use language and conventions of genre; and to learn to consider the effects of context on how their own literary pieces might be read. These creative writing experiences develop students' understanding of the processes and strategies involved in producing literary texts and their understanding of what we mean by 'literary' or 'literature'.

Text requirements

Over the course of a year, students must have studied literary texts from poetry, prose and drama. Across a pair of units, students must study at least one novel. A set text list is provided for Stage 2 from which teachers must make their selection of texts.

It is a requirement that students study a minimum of one Australian novel, or play, or the work of one poet or a selection of Australian short stories in each pair of units.

Unit content

This unit includes knowledge, understandings and skills to the degree of complexity described below:

Language and generic conventions

Students demonstrate an understanding that:

- the production and reception of texts is informed by an understanding of the conventions usually associated with a genre
- language is a medium used to offer representations of the world and to position readers
- writers may select grammatical and stylistic elements of language to invite a particular response
- the different ways in which language can be used involves choices about audience, purpose and genre
- language is open to interpretation and different people may respond to it in different ways
- different groups of people use different terms to represent their ideas about the world and these different ways of thinking and speaking (discourses) offer particular representations of the world.

Contextual understandings—the relationships between writer, reader, text and context

Students demonstrate an understanding that:

- there are different reading strategies such as reading with an emphasis on various representations; or reading with a focus on different contexts; or reading intertextually, that is, reading that focuses on connections among texts. Different reading strategies produce different readings
- readings are constructed as a result of the reading strategies that readers apply and as a result of readers relating the text to their understandings of the world. In this way, multiple readings of a text are possible
- the ideas represented in a text are just one possible way of thinking about the world and may reflect a particular set of values and attitudes
- by reading intertextually we can examine how a text may position readers by inviting them to draw on ways of thinking they have encountered in other texts
- some literary texts reflect the system of attitudes, values, beliefs and assumptions (ideology) of powerful groups. In this way literary texts may be used to 'naturalise' particular ways of thinking, to serve the purposes of these powerful groups, while marginalising the views of other less powerful groups
- the reading of a literary text may be influenced by the experience of reading other texts, ideas about the society and culture in which the text was produced, the writer's context and the reader's own set of values, attitudes and beliefs.

Producing texts

Students are able to:

- develop an understanding of literary terminology and concepts
- develop increasing control of the processes of textual production, reflecting upon their own work, and making independent but informed judgements about the strengths and weaknesses of their work, either individually or collaboratively
- produce analytical, discursive, reflective and creative texts taking into account considerations of audience, purpose and context.

Assessment

The five types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Literature course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting range for each assessment type.

School-based assessment table	
Weighting Stage 2	Type of assessment
10–30%	Extended written response This could include analytical, discursive and reflective responses in a number of forms, for example, long essays, research assignments, feature articles or a collection of journal entries.
30–50%	Short written response This could include analytical, discursive and reflective responses in a number of forms, for example, short essays, close readings, short responses to a series of questions or individual journal entries.
10–20%	Creative writing This could include writing in the three genres of poetry, prose and drama, for example, poems, short stories or scripts.
10–20%	Oral This could include oral work in a number of forms, for example, speeches, tutorials, group discussions, panel discussions or performances such as role play or reader's theatre.
10–30%	Examinations This could include extended or short written responses in appropriate forms.

UNIT 3A LIT

Unit description

In this unit students explore the different ways in which literary texts relate to the historical conditions, value systems and cultural life of particular societies. They explore the various contexts of particular texts and consider how literary texts sometimes challenge and at other times naturalise the ideas of the society in which they are produced, as well as influencing the judgements we make about these ideas. They consider the ways that a nation or culture comes to recognise itself through the literary texts that it produces. Teachers will choose texts that they think are most appropriate to their students.

Students consider how literary texts might challenge the ideology of some groups within society while supporting the views of others. They consider how literary texts might conform to or challenge generic expectations.

Students continue to explore how language works in more complex literary texts and how readers are positioned. This involves a closer study of the relationship between language and meaning which includes the relationship of language with point of view, tone, diction, imagery and figurative language.

Students consider how the context of readers influences the way they understand and perhaps challenge the ideas offered in a text. They examine how literary texts may be read out of their time and place and still represent and produce culturally significant ideas. In this way, they engage with and develop the notion of multiple readings.

Students are asked to produce competent analytical, discursive and reflective responses and to discuss other readings of texts as presented in critical reviews. They continue their analysis of the ways that writers use language and adopt or adapt generic conventions. They are also required to create their own literary pieces, that is, stories, poems or plays of their own as part of their continuing development of their understanding of what is literary and how works of literature are produced. They experiment with language, to draft and edit and to adopt or adapt the conventions of genre to their purpose in the texts that they produce.

Text requirements

Over the course of a year, students must have studied literary texts from poetry, prose and drama. Across a pair of units, students must study at least one novel. A set text list is provided for Stage 3 from which teachers must make their selection of texts.

It is a requirement that students study a minimum of one Australian novel, or play, or the work of one poet or a selection of Australian short stories in each pair of units.

Unit content

This unit includes knowledge, understandings and skills to the degree of complexity described below:

Language and generic conventions

Students demonstrate an understanding that:

- genres may have social, ideological and aesthetic functions. For example, writers may blend and borrow conventions from other genres to appeal to particular audiences
- language is a cultural medium; its meanings may vary according to context
- writers may manipulate grammatical and stylistic elements for ideological and/or aesthetic purposes
- choice of language is related to ideological and aesthetic considerations
- language can be shaped to produce particular meanings and effects
- different groups of people use different terms to represent their ideas about the world and these different ways of thinking and speaking (discourses) offer particular representations of the world.

Contextual understandings—the relationships between writer, reader, text and context

Students demonstrate an understanding that:

- reading is not neutral or natural; it is a process influenced by the readers' cultural assumptions, their cultural backgrounds, social position, gender etc.
- readings that are constructed by the reader are related to their ways of thinking about the values, attitudes and beliefs circulating in their culture. Different groups might read the same text in different ways and produce dominant, alternative or resistant readings
- representations may reinforce habitual ways of thinking about the world or they may challenge popular ways of thinking and in doing so reshape values, attitudes and beliefs
- by reading intertextually we can examine the ways texts may reflect, reinforce or challenge ideas in other texts, and the way literary texts contribute to the circulation and construction of ideas, beliefs and attitudes in society
- literary texts can be read in terms of a range of ideologies; literary texts can be read as complex, even contradictory, in their treatment of ideologies; literary texts can be read as both serving and challenging ideologies
- the social, cultural and historical spaces in which texts are produced and read mediate texts and readings/readers.

Producing texts

Students are able to:

- use the terminology of a literary discourse
- take control of the processes of textual production, reflecting upon their own work, and making independent but informed judgements about the strengths and weaknesses of their work, either individually or collaboratively
- produce analytical, discursive, reflective and creative texts taking into account considerations of audience, purpose and context.

Assessment

The five types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Literature course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting range for each assessment type.

School-based assessment table	
Weighting Stage 3	Type of assessment
10–30%	Extended written response This could include analytical, discursive and reflective responses in a number of forms, for example, long essays, research assignments, feature articles or a collection of journal entries.
30–50%	Short written response This could include analytical, discursive and reflective responses in a number of forms, for example, short essays, close readings, short responses to a series of questions or individual journal entries.
10–20%	Creative writing This could include writing in the three genres of poetry, prose and drama, for example, poems, short stories or scripts.
10–20%	Oral This could include oral work in a number of forms, for example, speeches, tutorials, group discussions, panel discussions or performances such as role play or reader's theatre.
20–30%	Examinations This could include extended or short written responses in appropriate forms.

UNIT 3B LIT

Unit description

In this unit students explore the different ways in which literary texts relate to the historical conditions, value systems and cultural life of particular societies. They explore the various contexts of particular texts and consider how literary texts sometimes challenge and at other times naturalise the ideas of the society in which they are produced, as well as influencing the judgements we make about these ideas. They consider the ways that a nation or culture comes to recognise itself through the literary texts that it produces. Teachers will choose texts that they think are most appropriate to their students.

Students consider how literary texts might challenge the ideology of some groups within society while supporting the views of others. They consider how literary texts might conform to or challenge generic expectations.

Students continue to explore how language works in more complex literary texts and how readers are positioned. This involves a closer study of the relationship between language and meaning which includes the relationship of language with point of view, tone, diction, imagery and figurative language.

Students consider how the context of readers influences the way they understand and perhaps challenge the ideas offered in a text. They examine how literary texts may be read out of their time and place and still represent and produce culturally significant ideas. In this way, they engage with and develop the notion of multiple readings.

Students are asked to produce competent analytical, discursive and reflective responses and to discuss other readings of texts as presented in critical reviews. They continue their analysis of the ways that writers use language and adopt or adapt generic conventions. They are also required to create their own literary pieces, that is, stories, poems or plays of their own as part of their continuing development of their understanding of what is literary and how works of literature are produced. Students experiment with language, to draft and edit and to adopt or adapt the conventions of genre to their purpose in the texts that they produce.

Text requirements

Over the course of a year, students must have studied literary texts from poetry, prose and drama. Across a pair of units, students must study at least one novel. A set text list is provided for Stage 3 from which teachers must make their selection of texts.

It is a requirement that students study a minimum of one Australian novel, or play, or the work of one poet or a selection of Australian short stories in each pair of units.

Unit content

This unit includes knowledge, understandings and skills to the degree of complexity described below:

Language and generic conventions

Students demonstrate an understanding that:

- genres may have social, ideological and aesthetic functions. For example, writers may blend and borrow conventions from other genres to appeal to particular audiences
- language is a cultural medium; its meanings may vary according to context
- writers may manipulate grammatical and stylistic elements for ideological and/or aesthetic purposes
- choice of language is related to ideological and aesthetic considerations
- language can be shaped to produce particular meanings and effects
- different groups of people use different terms to represent their ideas about the world and these different ways of thinking and speaking (discourses) offer particular representations of the world.

Contextual understandings—the relationships between writer, reader, text and context

Students demonstrate an understanding that:

- reading is not neutral or natural; it is a process influenced by the readers' cultural assumptions, their cultural backgrounds, social position, gender etc.
- readings that are constructed by the reader are related to their ways of thinking about the values, attitudes and beliefs circulating in their culture. Different groups might read the same text in different ways and produce dominant, alternative or resistant readings
- representations may reinforce habitual ways of thinking about the world or they may challenge popular ways of thinking and in doing so reshape values, attitudes and beliefs
- by reading intertextually we can examine the ways texts may reflect, reinforce or challenge ideas in other texts, and the way literary texts contribute to the circulation and construction of ideas, beliefs and attitudes in society
- literary texts can be read in terms of a range of ideologies; literary texts can be read as complex, even contradictory, in their treatment of ideologies; literary texts can be read as both serving and challenging ideologies
- the social, cultural and historical spaces in which texts are produced and read mediate texts and readings/readers.

Producing texts

Students are able to:

- use the terminology of a literary discourse
- take control of the processes of textual production, reflecting upon their own work, and making independent but informed judgements about the strengths and weaknesses of their work, either individually or collaboratively
- produce analytical, discursive, reflective and creative texts taking into account considerations of audience, purpose and context.

Assessment

The five types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Literature course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting range for each assessment type.

School-based assessment table	
Weighting Stage 3	Type of assessment
10–30%	Extended written response This could include analytical, discursive and reflective responses in a number of forms, for example, long essays, research assignments, feature articles or a collection of journal entries.
30–50%	Short written response This could include analytical, discursive and reflective responses in a number of forms, for example, short essays, close readings, short responses to a series of questions or individual journal entries.
10–20%	Creative writing This could include writing in the three genres of poetry, prose and drama, for example, poems, short stories or scripts.
10–20%	Oral This could include oral work in a number of forms, for example, speeches, tutorials, group discussions, panel discussions or performances such as role play or reader's theatre.
20–30%	Examinations This could include extended or short written responses in appropriate forms.

Examination details
Stage 2 and Stage 3

Literature: Accredited March 2008 (updated June 2010)
For teaching 2011, examined in 2011

Literature

Examination design brief

Stage 2

Time allowed

Reading time before commencing work: ten minutes

Working time for paper: three hours

Permissible items

Standard items: pens, pencils, eraser, correction fluid, ruler, highlighters

Special items: nil

Section	Supporting information
<p style="text-align: center;">Section One</p> <p style="text-align: center;">Response — Close reading</p> <p>30% of the total examination</p> <p>One question</p> <p>Suggested working time: 60 minutes</p>	<p>Three texts or text excerpts are provided, one from each genre — prose, poetry and drama.</p> <p>The candidate responds to the question with reference to one of the provided texts/text excerpts.</p> <p>The question is scaffolded by key phrases or it is divided into parts. The question includes a focus on the use of language and generic conventions.</p>
<p style="text-align: center;">Section Two</p> <p style="text-align: center;">Extended response</p> <p>70% of the total examination</p> <p>Two questions from a choice of 5–10</p> <p>Suggested working time: 120 minutes</p>	<p>The candidate must make primary reference to a different genre (prose, poetry and drama) for each of the two responses. Neither response may make primary reference to the text or genre used in Section One.</p> <p>The text/s discussed as the primary reference/s must be from the text lists in the syllabus.</p>

Literature

Examination design brief

Stage 3

Time allowed

Reading time before commencing work: ten minutes

Working time for paper: three hours

Permissible items

Standard items: pens, pencils, eraser, correction fluid, ruler, highlighters

Special items: nil

Section	Supporting information
<p style="text-align: center;">Section One</p> <p>Response — Close reading</p> <p>30% of the total examination</p> <p>One question</p> <p>Suggested working time: 60 minutes</p>	<p>Three texts or text excerpts are provided, one from each genre — prose, poetry and drama.</p> <p>The candidate responds to the question with reference to one of the provided texts/text excerpts.</p> <p>The question is scaffolded by key phrases or it is divided into parts. The question includes a focus on the use of language and generic conventions.</p>
<p style="text-align: center;">Section Two</p> <p>Extended response</p> <p>70% of the total examination</p> <p>Two questions from a choice of 5–10</p> <p>Suggested working time: 120 minutes</p>	<p>The candidate must make primary reference to a different genre (prose, poetry and drama) for each of the two responses. Neither response may make primary reference to the text or genre used in Section One.</p> <p>The text/s discussed as the primary reference/s must be from the text lists in the syllabus.</p>

APPENDIX G: LITERATURE TEACHING PROGRAMME UNITS 2A AND 2B, 2010

Timeline, texts to be used and activities	Unit content	
<p>AAAssessmentSemester 1, Term 1 Week 1: Introduction to the subject</p> <p>Weeks 2-5 (Prose) In Weeks 1-4 we will study a selection of short stories from different genres and cultures. Essentially, we will be studying how short stories are constructed, how authors utilise codes and conventions (specific to prose and the short story genre) to shape meaning, and to position the reader to engage with certain themes, issues, etc. There will be a focus on stories concerned with issues of: gender, class, race/ethnicity and/or cultural identity.</p> <p>Students will read a selection of short stories from the anthology <i>Reading Stories</i>, the course reader and the anthology <i>The Complete Tales and Poems of Edgar Allan Poe</i>. Teachers are encouraged to include short stories they are passionate about. Students are expected to engage in their own wider reading of short stories.</p> <p>This selection of short stories is intended to act as a generic and intertextual introduction to texts studied later on in the year. Students are encouraged to make generic and intertextual links between these texts and others.</p> <p>Texts may include (but are not limited to):</p> <ul style="list-style-type: none"> ❖ Charlotte Perkins Gilman “Turned” or “The Yellow Wallpaper” (engages with the theme of madness explored in so Early Modern (Hamlet) and Victorian texts (<i>Jane Eyre</i>) – interesting in terms of feminist discourse <p>Edgar Allan Poe, “The Tell-Tale Heart” and “The Facts in the Case of M. Valdemar”</p>	<p>What is English Literature?</p> <p>Language and generic conventions</p> <p>Students should demonstrate an understanding that:</p> <ul style="list-style-type: none"> • The short story genre is characterised by certain narrative codes and conventions • Some of these codes and conventions include: narrative structure (linear, non-linear, collage or pastiche of episodes); narrative point of view (first person – can be unreliable; third person omniscient – all knowing; third person limited – attention is on one or a select few characters; intrusive; objective; retrospective); characters (characters are not real, they are constructs that may represent certain views, values and attitudes); setting; theme; symbolism; plot devices; irony; parody; descriptive language, etc • This component of the course endeavours to introduce students to a diverse range of sub-genres within the short story genre including: Gothic; Dystopian Science Fiction; Post-Colonial, etc • Authors of short stories often invite the reader to engage with certain characters who in turn represent certain views, values and attitudes • Terms (concepts) students should be familiar with include: construction; ideology; reader positioning; cultural context; dominant reading; resistant reading • Students could analyse Charlotte Perkins Gilman’s “Turned” from the <i>Reading Stories</i> anthology. Each student could be allocated a passage and asked to write down notes in response to the question: What conventions does Gilman utilise in her short story to shape meaning and position the reader to engage with ideas about gender and/or class? The students’ findings could then be presented to the class, and documented on the whiteboard passage by passage to effectively chart the possible nature of reader responses, and identification of the ideologies underpinning this short text <p>Contextual understandings – the relationship between writer, reader, text and context</p> <p>Students should demonstrate an understanding that:</p> <ul style="list-style-type: none"> • Roland Barthes’ “Death of the Author” seeks to downplay an interpretative emphasis on reading texts through the author. However, it is important to acknowledge that not only the writer’s context, but the social, cultural, historical and political contexts in which the short stories were written, is still important • Through specific codes and conventions, meaning is made, and the reader is encouraged to accept/reject specific messages. The reader may be invited to critique certain aspects of society – to do with gender, class, race, and/or ethnicity amongst other issues • Language is a medium through which authors offer representations of the world and deliberately position readers to engage with certain themes, issues, ideas • The diverse selection of short stories endeavours to address changing social, cultural, and political and authorial contexts 	<p>Assessment Task No. 1</p> <p>In-class test – unseen passage from the short story genre. The question will require students to analyse and discuss the passage in terms of its generic conventions and how these might shape meaning and position the reader to engage with specific ideas. (Prose Common Task)</p> <p>Assessment Task No. 2 Creative response: students will compose their own short story that demonstrates an understanding of the genre and how specific narrative codes and conventions may be used to shape meaning and position the reader to engage with the text. Students will peer edit their stories, and will include a half page reflection explaining their use of narrative codes and conventions, intended meanings and how they have endeavoured to position the reader to engage with certain themes/issues. (1500 words maximum, plus rationale)</p>

<ul style="list-style-type: none"> ❖ Rattawut Lapcharoensap, “Farangs” – post-post-post colonialist literature? ❖ Kurt Vonnegut, “Harrison Bergeron” – dystopian science fiction ❖ “The Girl, The Gryphon and The Green One” ❖ Henry Lawson and Murray Bail’s short stories – Australian fiction <p>Weeks 6-9 (Drama) Students will study a play of the teacher’s choice (please see the 2010 text list for this course endorsed by the Curriculum Council for more text options).</p> <p>Possible plays include (and are not limited to):</p> <ul style="list-style-type: none"> ❖ Michael Gow, <i>Away</i> ❖ Ray Lawler, <i>Summer of the Seventeenth Doll</i> ❖ Arthur Miller, <i>Death of a Salesman</i> OR <i>A View from the Bridge</i> OR <i>The Crucible</i> ❖ Willy Russell, <i>Educating Rita</i> ❖ Oscar Wilde, <i>The Importance of Being Earnest</i> OR <i>An Ideal Husband</i> Tennessee Williams, <i>A Streetcar Named Desire</i> <p>Note: Teachers are also encouraged to consult the text list should they wish to teach a text that is not listed above.</p>	<ul style="list-style-type: none"> • The selection is designed to encourage students to analyse the multifaceted ways texts circulate in different cultures and societies and shape meaning (related to gender, class, race, ethnicity, etc) • within those cultures and societies <p>Producing texts Students are able to:</p> <ul style="list-style-type: none"> • Demonstrate an understanding of how writers might use specific codes and conventions to shape meaning and position the reader to accept/reject certain messages • Produce their own short story. Students will engage in peer editing in an effort to develop increasing control of the processes of textual production, reflect upon their own work and the work of their fellow students – making independent but informed judgements about the strengths and weaknesses of their work • Their accompanying short story commentary (one page) will document considerations of audience, purpose and context <p>Language and generic conventions Students should demonstrate an understanding that: Drama is a genre typically characterised by certain conventions</p> <ul style="list-style-type: none"> • Specific staging and language conventions are utilised by playwrights to shape meaning and position the audience to accept/reject specific messages • There are many staging conventions specific to the genre of drama such as: blocking; costuming; props; body language; symbolism; a play within a play; lighting etc • There are many language conventions specific to the genre of drama such as: colloquial language; symbolism; intertextual references; metaphor; simile soliloquy, etc • A theatregoer’s social, political, cultural, racial, gendered and/or classed context will influence the way he/she comes to a dramatic text. Different people will respond to the same text in multifaceted and varied ways – opening up a number of possible interpretations • Playwrights utilise language (discourse) – through the genre of drama - to present their ideas about the world, encouraging the theatregoer to engage with these representations <p>Contextual understandings – the relationship between writer, reader, text and context Students should demonstrate an understanding that:</p> <ul style="list-style-type: none"> • Dramatic texts circulate in the culture in which it was produced and beyond (depending on its popularity), and in this manner have the power to shape the culture in which it is performed (especially in relation to specific ideas such as gender (masculinity and femininity), class, race and/or ethnicity, etc • Plays circulate in specific cultures and sometimes hold the power to consolidate and affirm dominant ideologies • Plays circulate in specific cultures and sometimes hold the power to challenge or subvert dominant ideologies • There are many different ways to interpret or “read” a dramatic text, and different types of reading strategies produce different readings • Characters in plays are often utilised to represent certain views, values and attitudes • Ideas expressed in texts represent one possible way of thinking about the world, and in this context, the act of resisting a text based on ones’ own social, cultural, political and historical context is possible • Staging/blocking is related to space and can sometimes be used as a means of challenging the audience to engage with preconceived notions of space as related to gender, or class, or race/ethnicity 	<p>Assessment Task No. 3 Oral: performance (teacher choice play) Students will perform a scene from their chosen play. They are required to dramatically present the scene paying close attention to use of stage space, gesture, tone, projection of voice, stance and audience positioning. A rationale will accompany the performance; either prior or after. This will introduce the ideas represented and comment on how the scene chosen develops character, plot and ideas.</p> <p>Assessment Task No. 4 Take home research essay (teacher choice)</p>
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<p>Semester 2, Term 2 Weeks 1-4 (Poetry)</p> <p>Students will be studying Australian poetry from Elaine Hamilton and John Livingstone’s anthology <i>Form and Feeling</i>. Teachers will supplement this anthology with Australian poetry that they feel passionately about, and students are encouraged to bring in their own poetry!</p> <p><i>Note: A study of these specifically Australian poems fulfils the course requirement that students study a minimum of one Australian novel, or play, or the work of one poet or a selection of short stories in each pair of units.</i></p> <p>End of Week 4: Revision for exams Weeks 5 and 6 Exam</p> <p>Weeks 7-10 (Drama)</p> <ul style="list-style-type: none"> ❖ William Shakespeare, <i>Hamlet</i> <p>Additional visual teaching supplements:</p> <ul style="list-style-type: none"> ❖ John Madden, <i>Shakespeare in Love</i> (1998) – this film offers an accessible introduction to Shakespeare the playwright, member of the Chamberlain’s men, and player. It opens up interesting discussion concerning the popularisation of Shakespeare and the cultural capital associated with this figure in the twenty-first century – four hundred years after his death. 	<ul style="list-style-type: none"> • Theatre can be political, and have a political effect on its audience – in relation to notions of gender, class, race, ethnicity, identity, etc • The social, cultural, and historical context that the play was written and performed in, is important and must be taken into consideration <p>Producing texts</p> <p>Students are able to:</p> <ul style="list-style-type: none"> • Use the terminology of literary discourse • Produce a performance text that demonstrates a considered understanding of the processes involved in potentially staging a scene from a play, character analysis, an awareness of the relationship between the action on stage, the audience, and intended effect on this audience • Produce an analytical text, taking into account considerations of audience, purpose, context <p>Language and generic conventions</p> <p>Students should demonstrate an understanding that:</p> <ul style="list-style-type: none"> • Specific literary devices characterise the genre of poetry • Poetry is comprised of different structural forms including: ballad, ode, sonnet, free verse, song, etc • Specific literary devices characterise each structural form including: rhythm; metre; rhyme; stanza; enjambment; couplet; quatrain; alliteration; simile; metaphor; personification; intertextual references; appropriation (for example, appropriation of the sonnet form for political/ideological purposes); volta; iambi pentameter; meter, etc • Poets utilise literary devices to engage the reader, to shape meaning and position them to accept/reject certain messages • Poets utilise poetic devices to represent Australia as a nation, and the diverse people that characterise this vast continent • The Australian poems studied can circulate in specific cultures and shape the ways we see other social and cultural groups, ourselves and the world around us <p>Contextual understandings – the relationship between writer, reader, text and context</p> <p>Students should demonstrate an understanding that:</p> <ul style="list-style-type: none"> • Poetry can be, and often is, politically motivated – however the poem’s ability to generate a political response, is reliant on the reader • Readers respond to poetry in different ways • Depending on the reading strategies employed, poetry can be read many different ways • Poetry can be read intertextually. Poets utilise intertextual references to enhance meaning within their poems • Ideas represented in a text are one possible way of thinking about the world and may reflect a particular set of values and attitudes • The reading of a poem may be influenced by the experience of reading other texts, ideas about the society and culture in which the text was produced, the poet’s context and of course the reader’s own values, attitudes and beliefs <p>Producing texts</p>	<p>play) – students will write an investigative essay on the historical, social and cultural context in which their chosen play circulated; the issues it generated (in relation to national identity, gender, class, race and/or ethnicity – where appropriate), and the significance of the play today in terms of the students’ own contemporary cultural context. (1500 words maximum)</p> <p>Assessment Task No. 5 Oral: tutorial presentation Interactive tutorial on an Australian poem of the student’s choice Students will participate in a tutorial exploring the ways in which ideas are presented and responses shaped in</p>
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<p>❖ Kenneth Branagh, <i>Hamlet</i> (1996)</p> <p>Supplementary reading:</p> <ul style="list-style-type: none"> ❖ Diane Fahey, "Remembering Ophelia" – poem in poetry anthology (p. 11). ❖ Angela Carter, <i>Wise Children</i> (1991) The novel follows the fortunes of two twin chorus girls, Dora and Nora Chance, and their bizarre theatrical family. The novel plays on Carter's admiration of Shakespeare and her love of fairy tales and the surreal, incorporating a large amount of magical realism and elements of the carnivalesque that probes and twists our expectations of reality and society. <p>Recommended critical reading (in course reader)</p> <p>Semester 1, Term 2 Week 11 and Semester 2, Term 3 Weeks 1-3 (Prose)</p> <ul style="list-style-type: none"> ❖ Charlotte Brontë, <i>Jane Eyre</i> ❖ Jean Rhys, <i>Wide Sargasso Sea</i> ❖ Additional visual teaching supplements: BBC miniseries (2006) or a new film version of <i>Jane Eyre</i> (2009) starring Ellen Page as Jane 	<p>Students are able to:</p> <ul style="list-style-type: none"> • Demonstrate an understanding of poetic terminology and concepts as reflected in their oral presentation on a poem and their short essay response <p>Language and generic conventions</p> <p>Students should demonstrate an understanding that:</p> <ul style="list-style-type: none"> • The genre of revenge tragedy is comprised of specific codes and conventions that characterise it as such. These include: the rise and fall of the tragic hero; a linear narrative; a specific focus on the world of the aristocratic kingdom; high blown language; soliloquies, etc. In contrast, comedies often feature: a non-linear narrative; circular subplots; a focus on the tavern and brothel worlds; bawdy jokes and language; etc. • Genre is a culturally constructed concept that may work to fulfil specific ideological agendas • <i>Hamlet</i> is a play that doesn't strictly conform to all codes and conventions characterising the tragedy genre. It also includes comedic aspects • Language is open to interpretation and different people may respond to it in different ways. For example, feminist critics understand the tragedies (in terms of on-stage time, plot development and language) as disempowering female characters and empowering male characters at the expense of their female counterparts – is this entirely true? • <i>Hamlet</i> is a play that includes staging conventions such as: a play within a play; costuming, props (the skull); symbolism; lighting; blocking; • <i>Hamlet</i> is a play that includes language conventions such as: punning humour; word play (Hamlet experiences paralysis through over analysis, but he is able to use words as daggers to penetrate to the very heart of matters); metaphor; simile; intertextual references; soliloquies, etc • Language is utilised by Shakespeare to offer representations of the world and to position readers. For example, Hamlet is one of the only characters that utilises soliloquies to communicate to the audience, and in turn this language technique promotes audience identification with this figure, who represents a certain model of masculinity <p>Contextual understandings – the relationship between writer, reader, text and context</p> <p>Students should demonstrate an understanding that:</p> <ul style="list-style-type: none"> • Shakespeare plays are canonical texts within contemporary Western culture. They are signifiers of high culture – however, this was not always the case! • Shakespeare's plays were performed on stage at the Globe and the Rose theatres. They were located on the outskirts of London – in the less salubrious location of the liberties • Shakespeare's plays can be read intertextually – the enormous number of film adaptations released in the 1990s and early 2000s testifies not only to his ongoing popularity, but also emphasises the existence of ideological agendas underpinning such adaptations • The theatrical context of England Modern England is important to our understanding of these plays. The theatres were considered to socially and culturally transgressive sites – they incited anti-theatrical polemic from Puritans who wanted the theatres closed down • The female parts were played by pre-pubescent boy actors – students should consider the implications of this for representations of masculinity, femininity and sexuality, within the historical, social and cultural context of Early Modern England <p>Producing texts</p> <p>Students are able to:</p> <ul style="list-style-type: none"> • Discuss the social, cultural, historical and political context governing the production of 	<p>their chosen poem (there will be an emphasis on the issue of Australian cultural identity – gender, class, race and/or ethnicity, and the student's personal cultural context)</p> <p>Assessment Task No. 6 In-class essay – unseen Australian poem. The question will require students to discuss the poem in terms of the poetic techniques employed, how they shape meaning, and how they might position the reader to engage with specific ideas (Poetry Common Task)</p> <p>Assessment Task No. 7: Semester 1 exam Short and extended responses Section One Response/close reading 30% of the written exam One question chosen from three genres:</p> <ul style="list-style-type: none"> • Poetry • Drama • Prose <p>Suggested working</p>
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<p>In Weeks 1-6 we will study representations of gender. We will look at the historical, social, political and cultural context of the novel, its immediate context and the implications of this novel for representations of femininity. This study will be complemented by a study of fairytale analogues of the plot, our viewing of either the BBC miniseries (2006) or the new film adaptation of the novel (2009).</p> <p>Students will also be expected to engage in the wider reading of passages provided by their teacher) from other texts including Jean Rhys' postcolonial retrovisioning of <i>Jane Eyre</i> titled, <i>The Wide Sargasso Sea</i> (1966) and Jasper Fforde's <i>The Eyre Affair</i> (2001).</p> <p>Ideology, reading practices and intertextuality will be emphasised and the creative writing assessment will derive from this work.</p> <p>Intertextual links to extend students: Fairytale analogues of <i>Jane Eyre</i>'s plot (Cinderella, Bluebeard or the Ugly Duckling)</p>	<p>Shakespeare's plays in Early Modern England and reflect upon the implications of this for members of that society – particularly in relation to gender roles, class, national identity, marginalised groups, etc</p> <ul style="list-style-type: none"> Write a formal essay that responds to the play itself and the changing circulation of Shakespeare in Early Modern English and contemporary Australian cultures <p>Language and generic conventions</p> <p>Students should demonstrate an understanding that:</p> <ul style="list-style-type: none"> The aim of this course component is to encourage students to engage with and interrogate the following questions: <ul style="list-style-type: none"> How does the meaning and value of classic texts in the past differ from their meaning and value today? What keeps these works alive? What is their importance and function in contemporary culture? What interpretative techniques enable us best to understand them (students will be introduced to a range of critical and theoretical methodologies in order to engage these key questions in literary and cultural studies and prepare them for the intellectual challenges of Year 12)? <i>Jane Eyre</i> is considered to be a canonical text – what are the implications of this for the shaping of feminine identities, the gendered discourse of madness (make intertextual links to Ophelia also), the national English identity? <i>Jane Eyre</i> offers students an introduction to the genre of the Victorian/Gothic/Romantic novel – further reading may include <i>Wuthering Heights</i> amongst other texts and students may also like to read novels comprising the sensation fiction genre including <i>The Woman in White</i> and <i>Lady Audley's Secret</i> <i>Jane Eyre</i> uses many motifs from Gothic fiction (the Gothic manor, Byronic hero, the Madwoman in the Attic and references to telepathy) and literary allusions (to the Bible, fairytales, <i>The Pilgrim's Progress</i> and <i>Paradise Lost</i>) <i>Jane Eyre</i> is a fascinating example of the <i>bildungsroman</i> or "coming of age" tale Representations may reinforce habitual ways of thinking about the world or they may challenge popular ways of thinking and in doing so reshape values, attitudes and beliefs By reading intertextually (<i>Wide Sargasso Sea</i> and <i>The Eyre Affair</i>) students are encouraged to examine the ways subsequent texts may challenge ideas in other texts, and the way literary texts contribute to the circulation and construction of ideas, beliefs and attitudes in society Literary texts can be read in terms of a range of ideologies (compare reader responses to Brontë's Mr Rochester before and after reading <i>Wide Sargasso Sea</i>) The social, cultural and historical spaces in which texts are produced, and potentially reproduced, and read mediate texts and readings/reader <p>Contextual understandings – the relationship between writer, reader, text and context</p> <p>Students should demonstrate an understanding that:</p> <ul style="list-style-type: none"> Through reading intertextually and making connections between texts different readings are produced Intertextual reading emphasises that the ideas explored in a text represent just one way of thinking about the world and may reflect specific views, values and attitudes within the cultural context in which the text was produced By reading intertextually students are encouraged to examine how different texts position readers Some literary texts reflect the system of attitudes, values, beliefs and assumptions (ideology) of 	<p>time: 60 mins Section Two: Responses regarding texts studied 70% of the written exam Two questions from a choice of 8-10 Suggested working time: 120 mins</p>
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<p>Weeks 4-7 (Poetry) Students will be studying English or American or thematically related poetry from the anthology <i>Form and Feeling</i>.</p> <p>English poets could include:</p> <ul style="list-style-type: none"> ❖ Lord Tennyson Alfred ❖ W.H. Auden ❖ William Blake ❖ Emily Bronte ❖ Lewis Carroll ❖ Thomas Hardy ❖ Ted Hughes ❖ John Keats ❖ D.H. Lawrence ❖ Christina Rossetti ❖ William Shakespeare, his sonnets (for an interesting contemporary intertextual subversion of the sonnet form and content – it is worth reading American lesbian feminist poet Marilyn Hacker’s collection of sonnets available on the Internet) ❖ William Wordsworth <p>American poets could include:</p> <ul style="list-style-type: none"> ❖ E.E. Cummings ❖ Emily Dickinson ❖ T.S. Eliot ❖ Ralph Waldo Emerson ❖ Robert Frost ❖ Allen Ginsberg ❖ Sylvia Plath ❖ Adrienne Rich ❖ Anne Sexton ❖ Walt Whitman <p>End of Week 7 Revision for exams</p> <p>Weeks 8-9</p> <p style="text-align: center;">Exams</p>	<p>powerful groups. In this way literary texts may be used to ‘naturalise’ particular ways of thinking to serve the interests of these powerful groups, whilst marginalizing the views of other less powerful groups</p> <ul style="list-style-type: none"> • <i>Wide Sargasso Sea</i> can be interpreted as a counter text to <i>Jane Eyre</i> – a prequel that through retrovisioning a fictional past and according Bertha an identity engages in the political act of according marginalised groups power <p>Producing texts</p> <p>Students are able to:</p> <ul style="list-style-type: none"> • Develop an understanding of literary terminology and theoretical concepts • Demonstrate increasing control of the processes underpinning textual production – reflecting upon their own work and engaging in collaborative peer editing to make informed judgements about the strengths or weaknesses of their work • Produce a creative text and analytical commentary that takes into account their intertextual reading and an understanding of how authors may utilise codes and conventions to shape meaning and position readers to engage with certain characters who may represent specific views, values, attitudes and beliefs <p>Language and generic conventions</p> <p>Students should demonstrate an understanding that:</p> <ul style="list-style-type: none"> • Specific literary devices characterise the genre of poetry • Poetry is comprised of different structural forms including: ballad, ode, sonnet, free verse, song, etc • Specific literary devices characterise each structural form including: rhythm; metre; rhyme; stanza; enjambment; couplet; quatrain; alliteration; simile; metaphor; personification; intertextual references; appropriation (for example, appropriation of the sonnet form for political/ideological purposes); volta; iambi pentameter; meter, etc • Poets utilise literary devices to engage the reader, to shape meaning and position them to accept/reject certain messages <p>Contextual understandings – the relationship between writer, reader, text and context</p> <p>Students should demonstrate an understanding that:</p> <ul style="list-style-type: none"> • Poetry can be, and often is, politically motivated – however the poem’s ability to generate a political response, is reliant on the reader • Readers respond to poetry in different ways • Depending on the reading strategies employed, poetry can be read many different ways • Poetry can be read intertextually. Poets utilise intertextual references to enhance meaning within their poems • Ideas represented in a text are one possible way of thinking about the world and may reflect a particular set of values and attitudes • The reading of a poem may be influenced by the experience of reading other texts, ideas about the society and culture in which the text was produced, the poet’s context and of course the reader’s own values, attitudes and beliefs <p>Producing texts</p> <p>Students are able to:</p> <p>Demonstrate an understanding of poetic terminology and concepts</p>	
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APPENDIX H: ASSESSMENT UNIT OUTLINE UNITS 2A AND 2B LITERATURE, 2010

Assessment Weightings	Assessment Types	Tasks	Task weighting	Outcome 1 Reading	Outcome 2 Producing
20%	Extended written response	<p>Assessment Task No. 4 Take home research essay (teacher choice play) – students will write an investigative essay on the historical, social and cultural context in which their chosen play circulated; the issues it generated (in relation to national identity, gender, class, race and/or ethnicity – where appropriate), and the significance of the play today in terms of the students’ own contemporary cultural context. (1500 words maximum)</p>	20%	✓	✓
30%	Short written response	<p>Assessment Task No. 1 In-class test – unseen passage from the short story genre. The question will require students to analyse and discuss the passage in terms of its generic conventions and how these might shape meaning and position the reader to engage with specific ideas. <i>(Prose Common Task)</i></p> <p>Assessment Task No. 6 In-class test – unseen Australian poem. The question will require students to discuss the poem in terms of the poetic techniques employed, how they shape meaning, and how they might position the reader to engage with specific ideas. <i>(Poetry Common Task)</i></p>	15% 15%	✓ ✓	✓ ✓
10%	Creative writing	<p>Assessment Task No. 2 Creative response: students will compose their own short story that demonstrates an understanding of the genre and how specific narrative codes and conventions may be used to shape meaning and position the reader to engage with the text. Students will peer edit their stories, and will include a half page reflection explaining their use of narrative codes and conventions, intended meanings and how they have endeavoured to position the reader to engage with certain themes/issues. (1500 words maximum, plus rationale)</p>	10%	✓	✓

10%	Oral	<p>Assessment Task No. 3</p> <p>Oral: performance (teacher choice play)</p> <p>Students will perform a scene from their teacher choice play. They are required to dramatically present the scene paying close attention to use of stage space, gesture, tone, projection of voice, stance and audience positioning. A rationale will accompany the performance; either prior or after. This will introduce the ideas represented and comment on how the scene chosen develops character, plot and ideas.</p>	5 %	✓	✓
		<p>Assessment Task No. 5</p> <p>Oral: tutorial presentation</p> <p>Interactive tutorial on an Australian poem of the student's choice</p> <p>Students will participate in a tutorial exploring the ways in which ideas are presented and responses shaped in their chosen poem (there will be an emphasis on the issue of Australian cultural identity – gender, class, race and/or ethnicity, and the student's personal cultural context).</p>	5%	✓	✓
30%	EXAM	<p>Assessment Task No. 7 Mid-year exam</p> <p>Short and extended responses.</p>	30%	✓	✓

Assessment Outline: Units 2A and 2B Literature, 2010

Assessment Weightings	Assessment Types	Tasks	Task weighting	Outcome 1 Reading	Outcome 2 Producing
20%	Extended written response	<p>Assessment Task No. 3</p> <p>Extended written response: <i>Jane Eyre</i>.</p> <p>Students will write an analytical essay based on their research of the social, political, cultural context of the Victorian period. Students will address the context in which <i>Jane Eyre</i>. Students are encouraged to think about the ways, through specific narrative devices, that they are positioned to enter the text and engage with characters who in turn represent certain views, values and attitudes.</p>	20%	✓	✓
30%	Short written response	<p>Assessment Task No. 1</p> <p>In-class test – unseen passage from <i>Hamlet</i>. The question will require students to discuss the passage in terms of their broader understanding of the play. They will also need to demonstrate an understanding of the “language of staging”, and how this may be used to shape meaning and position the reader to engage with specific ideas (<i>Drama Common Task</i>)</p>	15%	✓	✓
		<p>Assessment Task No. 5</p> <p>In-class test – unseen poem. The question will require students to discuss the poem in terms of its generic conventions and the poetic techniques it employs to shape meaning.</p>	15%	✓	✓
10%	Creative writing	<p>Assessment Task No. 4</p> <p>Creative response – English and American poetry. Students will be expected to create and critique their own poems. Students will peer edit their poems. They will also include a critical reading of their poem; explaining their use of poetic devices, intended meanings and how they have endeavoured to position the reader to engage with certain themes/issues such as gender, cultural identity and class amongst others.</p>	10%	✓	✓

10%	Oral	<p>Assessment Task No. 2</p> <p>Oral: panel discussion</p> <p>Students will present a panel discussion on <i>Jane Eyre</i>. Their panel will be guided by a series of questions enabling students to better understand and apply the reading practices available to them. Students will be expected to engage in wider research, reading, and the forging of intertextual links to successfully complete this task.</p>	5%	✓	✓
		<p>Assessment Task No 6: Class participation/micro-teaching</p> <p>Students will be present a 10 minute micro-teaching workshop on a text, which demonstrates wider reading understandings, and is separate to texts included on the course syllabus. Students will be expected to make intertextual links to other texts that they have been exposed to beyond the realms of the course. They will also discuss their chosen text in terms of its context, generic conventions and the techniques employed to shape meaning. Students are encouraged to introduce debate about their own reader positioning.</p>	5%	✓	✓
30%	EXAM	<p>Assessment Task No. 7 End of year exam</p> <p>Short and extended responses.</p>	30%	✓	✓

APPENDIX I: A STUDENT GUIDE TO CRITICAL READING PRACTICES
INTRODUCTION

Student Guide to Critical Reading Practices: Introduction

Term One 2010

1. What is a reading practice?

It is a way to:

Find meaning in texts

Understand and apply meanings

Focus on language, look at words on a page: how do these words engage us?
Manipulate us? Tempt us? Persuade us?

Consider point of view? What is it? In what way does it help us enter or exit a text?

Bring our reading of other texts to help access meaning (inter textual)

Culturally position ourselves in texts (compare your context with the writer)

Examine a range of representations, particularly dominant groups or individuals
compared to the marginalized groups and/or individuals.

Reposition ourselves in terms of context (reader and writer) to generate meaning/s.

In fancy words a reading practice enables readers to:

Critique texts in terms of generic construction, use of language, cultural positioning,
ideology, reader /writer context and the particular attitudes and values which shape and
influence our reading of particular groups and individuals enabling us to access a range
of meanings. Meanings are never still and continually evolve.

Now discuss these ideas with a partner and create your own version of what a reading
practice means to you? If you do not know what some of these fancy phrases are about
then look them up in your literary terms book and use the net! Share your ideas with
the class. (20- 30 mins)

You can start like this:

In my view a reading practice means

.....
.....
.....
.....

2. What's in it for me?

By examining literature in these ways you will gain a better understanding of how texts are constructed (how the various elements work together to create a text type)

You will begin to see how these elements create particular meanings

You will be open to the multiple meanings texts offer by applying particular readings such as gender, class and race.

By deconstructing texts you can also consider how we produce our own texts (such as short stories and poetry) by understanding the shaping process and applying it in your own work, for example, writing a short story or producing a poem.

You will become aware of the development of literature over time in terms of literary style, content, and literary movements such as the Gothic novel, the sonnet, post – modernism, popular culture to mention a few.

You will also begin to see the impact of history and culture has on creating, producing and receiving texts. This is a dynamic relationship and is never still!

You will be able to see how texts extend, develop, experiment, challenge and subvert and build upon each other in interesting and diverse ways such as genre blending and generic modifications as each period in time finds particular voices, methods and technological development to express particular views in particular ways.

You will have a better understanding of language is operating in texts and positioning you in particular ways.

By engaging with the above you will develop your understanding of literature, enrich your responses and improve your marks.

3. SO HOW DO WE DO IT?

How do we bring these approaches and ideas into the classroom?

- First of all you will be exposed to sample passages and extracts from short stories, novels, poems and drama extracts to see what kinds of meanings can be made from such extracts. You might to consider the following strategies to help you access these passages:
- You may wish to look at one passage first and then discuss it before moving on to the next one. You could begin firstly by thinking about what the passage is saying? Are there any clues as to who the author is? The time period of the

passage, this is important because it gives you a clue about the writer context? The title of the whole text from which the extract comes from? Does the title provide any ideas, clues, connections or meanings?

- Do you notice any patterns: generic patterns? Similarities and differences?
- Is this passage from the beginning, middle or end of a text? Why is this important in terms of structure in a text? (Orientation, climax and resolution)
- Language patterns? Word patterns? Sound patterns? Why is this?
- Language operating on a variety of levels? Explicit and implicit meanings?
- Point of view?
- Literary techniques? Where are they used and why?
- Inter textual links? Consider thematic links, generic links, and structural links? Cultural links? Cross cultural links?
- Attitudes and values? What is being valued in the passage? What is not valued?
- Consider how do your beliefs, values and cultural positioning impact on making meaning in texts? (Reader positioning)
- If you were from a different time period or cultural system or gender how would this alter your meaning of the text/s? Give specific examples from the text to support your views.
- Invite each person in your group to devise a particular reading of the same text and present it to the class.
- Another area for you to research is to evaluate the various critical writings about the text from which the extract came from. Consider a range of critiques on a particular text, what does this tell you about how particular cultures and time periods value particular groups, ideas and representations?
- Try to compare and contrast two different time periods to see what people valued in various times and consider why this is? Why would we see this different today? What other variables could impact on how meaning is made?
- Do you think that we can limit ourselves by only considering one meaning and that we need to be open to multiple meanings? Consider why is this important to evaluate?

ORAL PRESENTATION ON READING PRACTICES

Use the guideline sheet to structure your discussion and ideas but do not limit yourself to only these ideas. Please develop your own approaches in consultation with your teacher.

Report your findings back to the class, please use charts, diagrams, mind maps and annotations to support your ideas and place copies of your group work in your file. All research documents must be referenced. You may use a range of technologies to present your findings, however please consult with your teacher about equipment hire.

You will need to have a synopsis of your presentation, which can be used as a revision tool for other students so everyone benefits from class input.

Prep Time: Three periods: each period is one hour: you must cover at least two passages.

Homework: Reading Practice Presentations.

Group number: Two – three students.

Length of presentation: 15 – 20 minutes.

Oral presentation criteria sheet: use this sheet to remind you of the key elements in an oral presentation so that you can incorporate them in your presentation.

Date due: -----

Looking forward to sharing and hearing your great ideas!

APPENDIX J: CURRICULUM INTERVENTION CRITICAL READING PRACTICES (CRP) BOOKLET

Curriculum Intervention: Critical Reading Practices: (CRP Booklet).

Exploring Reading Practices: Literature Course of Study: 2010: Poetry

Read a poem and write a couple of points about what the poem means to you before you discuss the questions on your card.

You might want to consider the poet, the date of publication, the title of the poem, use of poetic techniques and your general impression of the poem. You only need to do four or five dot points at this stage.

Now read the questions on your card and the particular reading strategy you have been given. Discuss with a partner the key elements concerning this reading strategy and examine how this strategy enables you to access the poem, build upon your original reading and perhaps provide a new or alternative reading of the poem. Write down your responses in dot points to each question and do not worry about a right or wrong answer, we want to hear your views and how you came to this understanding. You can also ask for help if you want clarification about a particular question or idea. So get talking!

Using Gender as a Reading Strategy: Reading Practice One

Definition provided by Brian Moon, Literary Terms A Practical Glossary (1992)

Gender refers to the social categories of masculinity and femininity. These categories are related to sex differences in complex ways, but they are produced by culture, not biology.

1. What does the title of the poem mean to you? Does it link up with any other text you have read previously? Explain your views.
2. Does it matter if you are a female or male reading this poem? Explain your response in a couple of dot points.
3. Do you think the poetic persona is important in this poem? Why is this?
4. Does this poetic persona have a particular gender in your opinion? Is this important? Does this alter how you read the poem?
5. What poetic techniques have been used in this poem? Why have they been used and how does this engage or disengage you?
6. Who is silenced in the poem? Why is this? Who resists this silence? Why?
7. Has the poet considered the female's position in the poem? Do you think a feminist would be endorsing this poem? Please explain and support your views with reference to the poem.
8. Has the poem considered a male's point of view in the poem? What do you think about this? Please explain and support your views with reference to the poem.
9. What have you learnt from reading this poem using gender as a reading strategy?
10. Does gender matter in this poem?

Please annotate the poem and prepare for a ten minute feedback session on your poem. Write up your findings and place in your poetry journal. As you listen to other groups make notes on any links or contrasts with your poem and include these in your poetry journal response

A Reading Strategy which focuses on Context: Poetry: Tara Tuhaai

Reading Practice: Two

Context refers to the multitude of factors which shape the meanings of a text within the social framework of its reading. This framework may include particular ideas about the text's history, but is also powerfully shaped by competing beliefs and practices in the present. Brian Moon, Literary Terms 1992 (p23)

You will need to consider the context of the writer (the producer) and you the reader (the receiver). You will also need to consider the social and historical context of the poem and the particular attitudes and values at that time. It is important that you realise that there is no one set of beliefs at a given time, there are multiple, so be open to a range of views from various times. There is no fixed view rather a dynamic interplay of ideas, views and cultural practices.

1. Why do you think the date of when the poem was produced is important? You may want to consider the particular values and attitudes at that time?
2. Does the title provide any ideas, clues, connections or meanings?
3. Do you think the poet is challenging or endorsing particular views? Why is this? Give examples to support your views.
4. How does your context position you to respond to the poem? Does the time period in which the poem was produced make you respond to the poem in a different way compared to someone of the same time period? Why is this?
5. Do your values and attitudes conflict with poet's values? Does this make a difference in terms of meaning to you as a reader? Explain your response.
6. Does your poem present to you different or similar representations of people and issues compared to your own time? Why is this?
7. What poetic techniques have been used in this poem? Why have they been used and how does this engage or disengage you as you read the poem?
8. Do you think that the language used in the poem has changed over time? Does this create new meanings? How and why?
9. In what way does poetic form locate the poem? Has a traditional form been used or is there more experimentation with form? Why is this?
10. What have you learnt from reading this poem using context as your primary focus?
11. Does context matter in this poem?

Please annotate the poem and prepare for a ten minute feedback session on your poem. Write up your findings and place in your poetry journal. As you listen to other groups make notes on any links or contrasts with your poem and include these in your poetry journal response.

Using Class as a Reading Strategy: Tara Tuchaai 2010
Reading Practice Three

A definition by Brian Moon, Literary Terms 1992

Class refers to a way of categorising groups of people on the basis of their birth, wealth, occupations, influence, values, and so on. Class divisions always reflect the beliefs and values of specific groups of people; they are not natural and obvious.

1. From your reading of the poem is there a particular group/s or individual who has position of power or a particular role which allows them to have power? Where is this shown and how do we know this? Give two specific examples.
2. From your reading of the poem is there a particular group/s or individual who has little or no position in society and is therefore seen as powerless? Give two specific examples.
3. How are you positioned to respond to the group who has power and/ or the group/individual who has no power? Do you feel angry or sympathetic? Is there a sense of social justice or injustice between groups or individuals in the poem? Why is this?
4. Are there particular words and images which make you respond in a particular emotive way? Give two examples and explain your reasons.
5. What poetic techniques have been used in this poem? Why have they been used and how does this engage or disengage you as you read the poem?
6. What do you think the role of the poetic persona is in this poem? Explain this role or function in terms of the meanings being suggested.
7. Do you think the poet is resisting particular representations of groups or individuals by using poetry to challenge and subvert conventional representation of groups and individuals? Give an example where you think this might be happening?
8. Do you think this resistant reading is deliberate on the part of the poet OR is it your own personal cultural positioning which is making you respond in this way OR is it both?
9. What have you learnt from reading this poem using class as a reading strategy?
10. Does class matter in this poem?

Please annotate the poem and prepare for a ten minute feedback session on your poem. Write up your findings and place in your poetry journal. As you listen to other groups make notes on any links or contrasts with your poem and include these in your poetry journal response

A Reading Strategy Exploring Representations of Race: Tara Tuchaai 2010 Reading Practice Four

A definition of Race by Brian Moon, Literary Terms 1992 (P.100)

Race refers to a category of cultural difference which is explained in terms of biology or heredity. Textual representations play a role in constructing race as a natural category. Such representations generally serve the interests of dominant groups by defining other races as abnormal.

When worth is ascribed to groups of people on the basis of cultural value judgements, the interests of some groups are often promoted over others. (Curriculum Council Resources 1995)

1. From your reading of the poem is there a particular group/s or individual who has position of power or a particular role which allows them to have power? Where is this shown and how do we know this? Give two specific examples. Does ethnicity play a part in this power group?
2. From your reading of the poem is there a particular group/s or individual who has little or no position in society and is therefore seen as powerless? Does ethnicity play a part in this power group? Give two specific examples.
3. How are you positioned to respond to the group who has power and/ or the group/individual who has no power? Do you feel angry or sympathetic? Is there a sense of social justice or injustice between groups or individuals in the poem? Why is this?
4. Are there particular words and images which make you respond in a particular emotive way? Give two examples and explain your reasons.
5. What poetic techniques have been used in this poem? Why have they been used and how does this engage or disengage you as you read the poem?
6. What do you think the role of the poetic persona is in this poem? Explain this role or function in terms of the meanings being suggested. Does the poetic persona give a voice to those who have been silenced? Where is this suggested?
7. Do you think the poet is resisting particular representations of groups or individuals by using poetry to challenge and subvert conventional representation of groups and individuals? Give an example where you think this might be happening?
8. Do you think this resistant reading is deliberate on the part of the poet OR is it your own personal cultural positioning which is making you respond in this way OR is it both?
9. What have you learnt from reading this poem using race as a reading strategy? If you read the same poem in colonial times how might this alter your views about the poem and its subject matter?
10. Does Race matter in this poem? Does a post- colonial reading practice enrich our understanding of racial group/s being presented in the poem?

Please annotate the poem and prepare for a ten minute feedback session on your poem. Write up your findings and place in your poetry journal. As you listen to other groups make notes on any links or contrasts with your poem and include these in your poetry journal response.

A Psychoanalytic Reading Strategy: Tara Tuchaai 2010

Reading Practice Six

A definition of psychoanalytic criticism: Brian Moon, Literary Terms 1992 (P97)

Psychoanalytic criticism sees literary texts as representing the unconscious thoughts and desires shared by members of a culture. It provides a way of exploring the social construction of personal identities, especially through the reader's interaction with the text. This kind of analysis examines the way in which personal identity is produced as an effect of one's relations with other people. An important concept is mirroring – the process of producing an identity by identifying with someone else's position.

1. In what way does the poetic persona enable you to identify with his or her voice? Perhaps there is a sense of melancholy or angst which represses the persona's own hidden fears and desires? Does the poem unleash these fears? Is this a positive approach enabling the persona to voice what has been silenced?
2. Do you think that a psychoanalytical reading offers a kind of sub-text? Explain your response using examples from the poem.
3. Does a psychoanalytical reading reveal the inner conflict of the persona? Where is this shown in the poem and give an example?
4. Is there some kind of conflict which the poet has experienced which might have impacted on the particular voices or characters in the poem? You may wish to research aspects of the poet's life to see if there is a connection.
5. Do you think that you own inner experiences help you to understand the complexity of the mental state which the persona may experience? If you have not shared such experiences does this poem offer you insights into what this particular inner conflict might be like?
6. Are there particular words and images (such as metaphor) which make you respond in a particular emotive way? Give two examples and explain your reasons.
7. What poetic techniques have been used in this poem? Why have they been used and how does this engage or disengage you as you read the poem?
8. What have you learnt about this poem using a psychoanalytical reading?
9. Does a psychoanalytical reading matter in this poem?

Please annotate the poem and prepare for a ten minute feedback session on your poem. Write up your findings and place in your poetry journal. As you listen to other groups make notes on any links or contrasts in terms of reading strategies which may connect with your poem and include these in your poetry journal response.

A literary reading strategy: the tools of the trade: Tara Tuchaai 2010
Reading Practice Seven

Any reader of poetry must have a clear understanding of the range of poetic forms and conventions which the poet uses to express their particular ideas. A reader needs to be aware about the historical context of the poem and the poet, the ideological values prevalent at that time and a sense of the reader's own social, historical and cultural context which may be different from the poet's.

1. What do you think the poem means to you? What are the central themes/issues?
2. What clues are there: title? author? date? to help your understanding?
3. Which particular form of poetry has the poet used and why? Could another form been used more successfully?
4. What images are used in the poem? Carefully examine the use of simile and/or metaphor used in the poem. Why do you think these images have been used? Are these images symbolic in any way?
5. What kind of mood (s) is created through the images?
6. Comment on the language used, is it formal or informal? Why is this?
7. Has rhyme been used in the poem? How would you describe the rhyme scheme? How does rhyme engage you as a reader? If no rhyme has been used then why is this?
8. How would you describe the rhythm of the poem? Does it alter during the poem? Why is this?
9. Is there evidence of enjambment? What is the purpose of these run on lines?
10. What particular sound effects are used? Consider alliteration, assonance and onomatopoeia. Provide examples of where these sound devices have been used and select two examples and explain why they interested you.
11. What is the purpose of the poetic persona or speaking voice in the poem?
12. Has personification been used? Why? Why not?
13. How would describe the tone of the poem? Does it change? Why? Why not?
14. Does the poem operate on a variety of levels? Does it have multiple readings?
15. Does the poem employ the use of irony or satire? Why?
16. Is there an explicit meaning and an implicit one? How does this position you as a reader? Is this dual meaning interesting or annoying? Why?
17. What did you enjoy about this poem? Please support your views with particular examples. Does the poem connect with any other text you have read? What are these links?
18. Does a literary reading strategy enable you to understand the poem?

Please annotate the poem and prepare for a ten minute feedback session on your poem. Write up your findings and place in your poetry journal. As you listen to other groups make notes on any links or contrasts in terms of reading strategies, which may connect with your poem and include these in your poetry journal response

An ecological / conservationist/ spiritual/pantheistic reading practice
by Tara Tuchaai 2010
Reading Practice Five

Such a reading seeks to examine and re examine the holistic aspects of a poem by considering the interplay between reader context and writer context, use of poetic conventions, the social and historical context of the poem in terms of when it was produced and how this interrelates with the reading of the poem at different times. Such a reading foregrounds nature and the environment for poetic inspiration and preservation. In this way it builds upon the Romantic Movement but brings with it a new and fresh way to reading such poets such as Wordsworth in terms of our modern social and environmental consciousness: sustainability, carbon footprints, highlighting the importance of environmental protection at all levels. An ecological reading strategy also links with Thoreau and the Transcendentalists; that is to say the recognition of the ‘Other’ in nature, the spiritual perhaps, confirming that there is:

“... An impulse of reverence moving toward the world, toward a new pertinence of speech and a sense of new possibility.” (Wendell Berry ‘A Secular Pilgrimage’)

So what has this got to do with poetry?

8. When you read a poem is the landscape or seascape foregrounded in the poem? Why is this and where is this shown? Give an example from the poem.
9. Is the poet making a political statement about the way we humans treat our world? You could examine this concept on a physical level and on a metaphorical level. Give an example to include both levels: physical and metaphorical.
10. How does the landscape depicted in the poem impact on the persona? Give at least two examples.
11. How does the landscape depicted in the poem impact on the reader? Give at least two examples. Is your response from questions three or four similar or different? Why is this?
12. Does the landscape and those depicted in it offer comfort or respite for the persona? Support your answer appropriately.
13. Does the landscape and those depicted in it confront and / or challenge the reader? Support your answer appropriately.
14. In what way do the poetic devices work together to create a sense of harmony/ or discord in this landscape? Supply examples to support your views.
15. In what way do you think this ecological reading of the poem has made its meaning even more relevant to when it was produced?
9. Are there particular words and images (such as metaphor) which make you respond in a particular way? Give two examples and explain your reasons.
10. What other poetic techniques have been used in this poem? Why have they been used and how does this engage or disengage you as you read the poem?
11. What have you learnt about the poem using an ecological/spiritual reading strategy?
12. Does an ecological/spiritual reading matter in this poem?

Please annotate the poem and prepare for a ten minute feedback session on your poem. Write up your findings and place in your poetry journal. As you listen to other groups make notes on any links or contrasts in terms of reading strategies which may connect with your poem and include these in your poetry journal response

**APPENDIX K: EXPLORING CRITICAL READING PRACTICES—
TACKLING THE UNSEEN PASSAGE**

Stage 2 Literature: How to Prepare A Response: Seen or Unseen Passage or Extract. Curriculum Intervention Support Document: In class test essay: Due: Wk4:

Points to consider when responding to a prose passage/extract:

1. Contextualise the text: examine the date of publication, the place of production, the target audience, the author information, the setting, the cultural values and attitudes (ideology) for example attitudes towards particular characters, gender, race and / or class.
2. Structural positioning of the passage: consider where in the text the passage or extract is taken from such as the beginning, middle or end of the text? Often extracts give you this information so it must be important. Consider dramatic tension, rise and fall of the action?
3. Are particular themes/images foregrounded or foreshadowed? Why is this?
4. Examine key conventions used in the passage: prose conventions must be revised and applied. Key conventions: see sheet one for a breakdown of key conventions.
5. How does language operate in the scene? Comment on imagery (similes and metaphors), symbolism, irony, dramatic irony, paradox, humour, satire, ridicule, descriptive use of language, the formal and informal use of language, tone and mood.
6. You may wish to consider particular representations of class, race or gender and how your reading/s of these representations may be different to your own cultural context.
7. You are invited to construct a reading of the extract; therefore you need to incorporate your own personal voice based on how you are positioned to respond to the extract based on your own context and ideology. By doing so you will be offering a new reading of the text different to the audience from a different time period and will encourage you to see gaps and silences in the text and therefore you need to comment on these gaps and consider in whose interests is the text serving and how your cultural context may provide a repositioning of those who are empowered compared to those who have been marginalised.

8. Reading Practices and Critical Theory: You may apply critical framework such as employing binary opposition, use of juxtaposition, examine gender, class, race in the text. You may also consider a psychological reading, an intertextual reading, a spiritual reading or even an ecological reading of the text, which may offer fresh insights into the text. The point to consider is that your reading may be influenced by a range of readings but it is important that **you connect with the text and construct a meaningful response. Personal voice:** the importance of personal voice and how you respond to a text is paramount, therefore you need to use first person pronoun in your response.
9. **Essay Prep:** Once you have considered the above points and made your **annotations**, you are ready to write an essay response **applying the reading strategies outlined above**. You are advised to **structure** your ideas (a dot point plan) and apply the **TEEL** acronym to assist you with developing your ideas into a coherent and critical response: (**T**opic sentence or thesis statement; **E**vidence (include textual evidence in the form of direct quotes); **E**xplain in your own words the significance of the quote you have included (this method enables you to develop your personal voice); and **L**ink back to the essay question. It is advisable that you practise these skills with a text you have studied in class so that you have some experience with modelling a response based on a text you are familiar with and not under the pressure of test conditions. In summary sound reading approaches, thorough planning, reflection and evaluation, sequencing of ideas and applying effective essay modelling are useful strategies.

APPENDIX L: "SMALL TOWN DANCE" BY JUDITH WRIGHT, *COLLECTED*
POEMS 1942-1985

From Judith Wright: "Small Town Dance," from *A Human Pattern: Selected Poems* (ETT Imprint, Sydney 1996), p. 219. Reprinted with permission.

Two women find the square-root of a sheet.
That is an ancient dance:
arms wide: together: again: two forward steps: hands meet
your partner's once and twice.
That white expanse
reduces to a neat
compression fitting in the smallest space
a sheet can pack in on a cupboard shelf.

High scented walls there were of flapping white
when I was small, myself.
I walked between them, playing Out of Sight.
Simpler than arms, they wrapped and comforted—
clean corridors of hiding, roofed with blue—
saying, Your sins too are made Monday-new;
and see, ahead
that glimpse of unobstructed waiting green.
Run, run before you're seen.

But women know the scale of possibility,
the limit of opportunity,
the fence,
how little chance
there is of getting out. The sheets that tug
sometimes struggle from the peg,
don't travel far. Might symbolise
something. Knowing where danger lies
you have to keep things orderly.
The household budget will not stretch to more.

And they can demonstrate it in a dance.
First pull those wallowing white dreamers down,
spread arms: then close them. Fold
those beckoning roads to some impossible world,
put them away and close the cupboard door.

**APPENDIX M: "THE CONQUEST" (1971), BY LES MURRAY, *POEMS*
*AGAINST ECONOMICS***

"The Conquest" (1971) by Les Murray

Phillip was a kindly, rational man: Friendship and trust will win the natives, Sir. Such was the deck the Governor walked upon.

One deck below, lieutenants hawked and spat. One level lower, and dank nightmares grew. Small floating Englands where our world began.

And what was trust when the harsh dead swarmed ashore And warriors, trembling, watched the utterly strange Hard clouds, dawn beings, down there where time began,

So alien the eye could barely fix Blue parrot-figures wrecking the light with change, Man-shapes digging where no yam roots were?

The Governor proffers cloth and English words, The tribesmen defy him in good Dhuruwal. Marines stand firm, known warriors bite their beards.

Glass beads are scattered in that gulf of style But pickpockets squeal, clubbed in imagination As naked Indians circle them like birds,

They won't respond. They threaten us. Drive them off. In genuine grief, the Governor turns away. Blowflies form trinkets for a harsher grief.

As the sickness of the earth bites into flesh Trees moan like women, striplings collapse like trees— Fever of Portsmouth hulks, the Deptford cough.

It makes dogs furtive, what they find to eat But the noonday forest will not feed white men. Capture some Natives, quick. Much may be learned

Indeed, on both Sides. Sir! And Phillip smiles. Two live to tell the back lanes of his smile And the food ships come, and the barracks rise as planned.

And once again the Governor goes around With his Amity. The yeasts of reason work, Triangle screams confirm the widening ground.

No one records what month the first striped men Mounted a clawing child, then slit her throat But the spear hits Phillip with a desperate sound.

The thoughtful savage with Athenian flanks Fades from the old books here. The sketchers draw Pipe-smoking cretins jiggling on thin shanks

Poor for the first time, learning the Crown Lands tune. The age of unnoticed languages begins And Phillip, recovering, gives a nodded thanks.

McEntire speared! My personal huntsman, Speared! Ten heads for this, and two alive to hang! A brave lieutenant cools it, bid by bid,

To a decent six. The punitive squads march off Without result, but this quandong of wrath Ferments in slaughters for a hundred years.

They couldn't tell us how to farm their skin. They camped with dogs in the rift glens of our mind Till their old men mumbled who the stars had been.

They had the noon trees' spiritual walk. Pathetic with sores, they could be suddenly not, The low horizon strangely concealing them.

A few still hunt way out beyond philosophy Where nothing is sacred till it is your flesh And the leaves, the creeks shine through their poverty

Or so we hope. We make our conquests, too. The ruins at our feet are hard to see. For all the generous Governor tried to do

The planet he had touched began to melt Though he used much Reason, and foreshadowed more Before he recoiled into his century.

APPENDIX N: SEMESTER 1: TASK 1: SHORT STORY TASK ANALYSIS IN CLASS ESSAY

Semester 1: Task 1: Short Story Task Analysis: In class Essay.

2010 Stage 2 Literature: Semester One: Prose Fiction: Short Stories Task.

Write a close reading response to “The First Party” by Attia Hosain (1953).

Task One: Seen text from the short story genre. The question requires students to analyse and discuss a prose text in terms of its cultural context, writer/reader contexts, generic conventions and how these shape meaning and position the reader to engage with particular ideas. To facilitate close reading the suggested strategies outlined below have been designed to guide students’ reading approaches in a more critical and informed way coupled with the CRP Booklet (CI).

Context: Students need to consider the contextual location of the passage in terms of the subject matter, attitudes and values, ideology, writer/reader context and how this positions contemporary readers in the twenty-first century. Contemporary readers may subvert, challenge or endorse the ideologies being presented but must justify their position with informed commentary and quotation. Consideration of the writer’s cultural context and background will also contribute to particular attitudes and positions therefore students are reminded that they must read and apply the contextual knowledge foregrounded at the opening of the passage.

Language Conventions: Students must be able to apply a range of literary terms and devices to aid discussion of the passage and provide a synthesis of the ideas as outlined above. Plot structure, point of view, characterisation, juxtapositioning, binary opposition, rhythm/pace of sentences, language: figurative language, imagery, descriptive, symbolism, satire, irony, humour, alliteration, assonance and onomatopoeic. Selection of detail may also create mood, tension, conflict and tone further positioning readers to respond in particular ways.

Reading Practices and Critical Theory: Students are encouraged to apply a range of reading practices and critical theories which may inform their reading/s such as a feminist reading, an intertextual reading, a psychoanalytical reading, a resistant reading, or ecological reading and comment critically on how such an approach has enabled a point of entry into the text enabling them to engage or disengage with the central issues in the story. As the course develops you will be exploring postcolonialism, deconstructionism, modernism, postmodernism which builds on knowledge of how particular theories of literature may inform your reading/s of literature.

Intertextuality: One fundamental part of the Stage 2 Literature course is an emphasis on intertextuality. This means that you may find that how you read texts is influenced by other texts. You may find commonality or a completely different approach. You are encouraged to make these intertextual links where you think they are relevant to make a particular point such as how a text is constructed or the ideas it conveys. Remember that no text is ever read or viewed in isolation it is always culturally situated and builds upon other texts and ideas. Readers therefore play a key role in bringing fresh readings to texts because we readers are part of an ever evolving cultural dynamic. Refer to Brian Moon’s text *Literary Terms*, which provides an excellent foundation for this aspect of the course.

APPENDIX O: SEMESTER 1: TASK 2: SHORT STORY CREATIVE WRITING & RATIONALE

Semester 1: Task 2: Short Story Creative Writing & Rationale

Units 2A/2B Literature 2010

Assessment Task No. 2

Short Story Creative Response and Accompanying Rationale

Due date: 2nd March 2010

Length: 1500 words (maximum)

In English Literature we are studying the short story, a literary genre of fictional prose that is more concise than longer works of fiction such as the novella or novel. This genre may have its origins in oral storytelling traditions, however with the rise of the realistic novel the short story emerged as a miniature version of this. In the 19th century, short stories were published in magazines and often led to novel length projects for their authors. More recently, and in the 20th and 21st centuries, short stories feature in, and are reprinted in, anthologies.

Over the next four weeks, we will study a range of short stories, and investigate the ways authors employ certain techniques in their writing to shape meanings, engage readers and elicit specific responses. As part of our study of the short story genre, you will need to engage in the wider reading of short stories. In terms of assessment, you will need to demonstrate your understanding of short stories through composing your own.

There are three options for this assessment (as listed on the following page), however please note that all options will need to adhere to the following expectations:

- ❖ That you engage in some form of peer editing, and submit all planning and drafting.
- ❖ That your short story is accompanied by a one page rationale documenting the literary devices that you employed, how they shaped meanings within your story, and their intended effects on the reader.

This creative assessment gives you the opportunity to experiment, through your own writing, with the literary devices used by authors in the various texts that we have studied in Literature so far this year. As you are being assessed on your ability to craft a narrative, you should endeavour to experiment with: narrative point of view; narrative structure; characterisation; language; conflict and setting.

You should choose ONE of the following topics:

Focus 1: Images, sounds, music or multi-modal texts often provide an interesting stimulus for the imagination. Using a stimulus of your choice,

create a short story employing narrative conventions to communicate your story. You may also wish to research the historical context of your photograph or painting, or other stimuli and incorporate this imaginatively in your short story. You may even want to contrast the stimulus in one time frame with another time zone. Please attach a copy of your stimulus to your assignment in hard copy or digital format.

In your analysis you should explain the rationale behind your choice of image/stimulus, how it inspired you, and the strategies you employed to engage the reader.

Focus 2: Experiment with how the point of view positions your readers. You may wish to consider parallel narratives, third person limited, third person omniscient or first person unreliable narrator. Or you may wish to blend or borrow these narrative positions. Construct a short story which explores the way in which point of view can affect the readers' experiences with specific characters, and the meaning he/she makes.

In your analysis you should explain the rationale for your chosen point of view and narratorial style (e.g. third person limited, first person unreliable narrator) and how this gaze enhances readers' engagement with characters and affects the meanings made.

Focus 3: Construct a short story which experiments with a range of settings. You want to consider the same setting at different times of the day and night, or how the seasons can change the same landscape. You might want to experiment with how the same setting may have changed over time. Setting may also operate on a symbolic level in your narrative, experiment with how setting may operate on a variety of levels in your narrative.

In your analysis discuss how you endeavoured to show the importance of settings in shaping our views of characters and the experiences they encounter.

Focus 4: Write a story to be entered in *The Tim Winton Award for Young Writers* competition. For this category, your work must be original (no ideas copied from TV, books etc) and must be no more than 2000 words. Your story must be submitted on A4 paper, and you must supply one copy for me to mark and another to be sent to the competition. Your entry will be considered in the Upper Secondary category of the competition.

In your analysis document the literary devices that you employed, how they shaped meanings within your story, and their intended effects on the reader.

**APPENDIX P: SEMESTER 1: TASK 6: POETRY UNSEEN “PATCHWORK
QUILTS,” N GRAY, 2008**

Poem is reprinted with permission.

**Semester 1: Task 6: Poetry Unseen “Patchwork Quilts” N. Gray
2A/2B English Literature
Assessment Task No. 6
In-class test on an unseen Australian poem**

Date for task to be completed: 10th May 2010

Working time: 60 minutes

Question 1

In the essay response form, present a reading of the following text

In explaining your reading you might like to consider:

- the ideas expressed
 - the use of language and generic conventions
 - your reaction to these ideas based on your values and attitudes; the ways of reading texts that you have learned about and your context as a reader
 - the contextual information that you are given
-

Text A

This is a poem called 'Patchwork Quilts' published in 2008 and written by poet Nigel Gray. He was born in 1941 and now resides in Western Australia. Gray has been involved in a range of political and social groups fighting for justice and equality. He has worked in factories and farms and later became an award winning author and poet.

PATCHWORK QUILTS

Today in the museum
I looked at little bits and pieces
of people's lives:
Mary's check coat,
John's striped suit,
and the flowered dress the five girls
all wore in turn,
cut up and stitched into works of art
that preserved precious heat
when frost patterned the pane.
This art is not carrion
to be pecked at and squabbled over
by culture vultures of the elite,
not the art of uselessness and extravagance,
but art like the making of
nourishing and tasteful soup
when the cupboard is almost bare.
To create warmth and beauty
out of the rag bag
is a rare conjuring trick:
one that is not an insult to our intelligence.
There is a lesson to be learned
from these skilful and patient women who
made form and pattern
from the joys and sorrows of their lives:
let us create a world where
the gallery stands as empty as the church,
and art becomes as common
as our daily bread.

APPENDIX Q: SEMESTER 2: TASK 5 2B POETRY UNIT ON BRITISH POETRY AND TASK

POETRY: Semester Two Weeks 4-7 Stage 2B: Literature 2010

Students will be studying English or American or thematically related poetry from the anthology *Form and Feeling*.

British poets could include:

Selected poems from *Form and Feeling*: War Poetry Romantic, Modern Poetry or selected poems such as Owen, Blake, Donne, Hopkins, Hughes and Keats.

American poets could include: or explore poetry movements: The Beat Poets **or selected poets.**

- ❖ Emily Dickinson, T.S. Eliot, Robert Frost, Allen Ginsberg, Sylvia Plath, Adrienne Rich, Walt Whitman

Language and generic conventions

Students should demonstrate an understanding that:

- Specific literary devices characterise the genre of poetry
- Poetry is comprised of different structural forms including: ballad, ode, sonnet, free verse, song, etc
- Specific literary devices characterise each structural form including: rhythm; metre; rhyme; stanza; enjambment; couplet; quatrain; alliteration; simile; metaphor; personification; intertextual references; appropriation (for example, appropriation of the sonnet form for political/ideological purposes); volta; iambi pentameter; meter, where evidenced in the selected poems.
- Poets utilise literary devices to engage the reader, to shape meaning and position them to accept/reject certain messages

Contextual understandings – the relationship between writer, reader, text and context

Students should demonstrate an understanding that:

- Poetry can be, and often is, politically motivated – however the poem's ability to generate a political response, is reliant on the reader
- Readers respond to poetry in different ways
- Depending on the reading strategies employed, poetry can be read many different ways
- Poetry can be read intertextually. Poets utilise intertextual references to enhance meaning within their poems
- Ideas represented in a text are one possible way of thinking about the world and may reflect a particular set of values and attitudes
- The reading of a poem may be influenced by the experience of reading other texts, ideas about the society and culture in which the text was produced, the poet's context and of course the reader's own values, attitudes and beliefs.

Producing texts: Common Task : 3rd September 2010.

Students are able to:

- Demonstrate an understanding of poetic terminology and concepts
- **Assessment Task No. 5**
- **In-class test:** Students will be required to respond to an unseen question that will invite them (using the form of an essay response) to critically analyse their chosen poem in terms of its generic conventions and the poetic techniques it employs to shape meaning. Students may bring in annotated poems that they have chosen to write on.

APPENDIX R: SEMESTER 2: TASK 7: CREATIVE WRITING: POETRY & ORAL PRESENTATION

Semester 2: Task 7: creative writing: Poetry & Oral Presentation

Creative Writing and Oral Presentation: Yr11 Literature: Semester Two: Term 4: 2010

Wk1: Assessment Task No. 4: 10%.

Creative response – Poetry. Students will be expected to create and critique their own poem based on their study of a particular form of poetry. Students will peer edit their poem. They will also include a critical reading of their poem; explaining their use of poetic devices, intended meanings and how they have endeavoured to position the reader to engage with certain themes/issues such as gender, cultural identity and class amongst others.

Assessment Task No 6: Class participation/micro-teaching: 10%

Students will be present a 10 minute micro-teaching workshop on one poem *different in form from task 4* to demonstrate wider reading understandings, and is separate to texts included on the course syllabus. Students will be expected to make intertextual links to other texts that they have been exposed to beyond the realms of the course. They will also discuss their chosen text in terms of its context, generic conventions and the techniques employed to shape meaning. Students are encouraged to introduce debate about their own reader positioning. *Due to time constraints students need to combine task 4 and task 6 so that their study focus is directly linked to poetry. Do not repeat the same form of poetry used in task 4 and again in task 6 otherwise you will be penalised.*

Date due:

Creative writing: Poetry: Term 4: Wk4: 2010 (10%)

Class Participation: Oral analysis of one poem: Term 4: Wks 3-4: 2010 (5%)

Bridging Unit from Stage 2 Literature to Stage 3 Literature: Wks 5-8

What to hand in: Task 4: Written

- **Copy of own creative poem**
- **Detailed analysis of own poem.**
- **Rationale**
- **Digital copy and hard copy**
- **A cover sheet with your name, teacher's name and unit title.**

What to hand in: Task 6: Oral

- **Copy of poem for analysis**
- **Detailed analysis of your second poem using a different form**
- **Visual/audio aids where appropriate**
- **Digital copy and hard copy of your second poem and analysis.**
- **A cover sheet with your name, teacher's name and unit title.**

Assessment Task No. 4

Creative response – Poetry. Students will be expected to create and critique **one poem** using a particular form. Each student will peer edit their poem with another student. Each student will also include a critical reading of their poem; explaining their use of poetic devices, intended meanings and how they have endeavoured to position the reader to engage with certain themes/issues such as gender, cultural identity and class amongst others.

OUTCOMES: Reading and Producing

CONTENT: Language and generic conventions, contextual understandings, reader positioning may be informed by reader context, a selection of reading practices where appropriate and reader's own experiences with texts which builds on their inter textual links and reader expectation.

Due Date: Wk4: Term 4: 2010. Enter this date in your diary now please.

What you need to do:

1. Firstly read widely from your poetry text *Form and Feeling* and examine other poetry texts from the MLC library and your own local library. Remember you examined a range of poems from your study of Australian, British and American poetry so you may wish to revisit these poems and read other poems from different times and places.
2. Choose one form of poetry from the following examples: sonnet, ballad, dramatic monologue, ode, elegy, prose poetry and free verse.
3. Read poems using the same form and observe how other poets have worked with this form to express particular ideas about the world.
4. Write an analysis of a particular poem using the following headings outlined below to structure your response:

HISTORY: history of your selected form e.g. the ODE

Key features associated with this form:

Famous poets who are associated with this form:

Subject Matter associated with this form:

Example of the selected poem using this form:

CONTEXT

- Writer Context
- Reader Context
- Text Context
- Attitudes and Values expressed and may be challenged / resisted or endorsed? How are you positioned to respond?

THEME/S

- Central theme/s or idea/s being expressed. Outline what they are and why you think they are significant? Are these ideas and themes still relevant to you as a reader? Provide examples to support your views

POETRY CONVENTIONS

- Language and literary devices:
- onomatopoeia, imagery, figurative language: metaphor, similes, description, formal and informal language,

emotive language, repetition, contrasts, juxtapositioning, assonance, alliteration, enjambment, sibilance, irony, satire, symbolism, personification and oxymoron.

- Poetic persona (speaking voice in the poem)
- Structure and Form
- Rhythm and / or rhyme
- Metre patterns
- Tone
- Mood

READING PRACTICES

You may wish to select a particular reading from your Reading Practices booklet to help you provide further insight into the poem you are reading. Remember it is important that your reading practice is appropriate and not forced. *Your personal reading of the poem is important but it must be an informed critical reading using some or all the above pointers to assist in your understanding of a poem.*

Read the attached samples to help guide you.

Writing your own poem: using your imagination

Now you are ready to begin creating your own poem using the ideas and poetry conventions from other poems you have read and your imagination. You will need to draft your poem many times and keep copies of your drafts so that the marker can see how your ideas changed over time. Do not write very short poems, you must address at least 14 lines as a minimum.

Analysing your own poem

Under the following headings write an analysis of your own poem:

HISTORY: history of your selected form e.g. the ODE

Key features associated with this form:

Famous poets who are associated with this form:

Subject Matter associated with this form:

Example of the selected poem using this form:

CONTEXT

- Writer Context
- Reader Context
- Text Context
- Attitudes and Values expressed and may be challenged / resisted or endorsed? How are you positioned to respond?

THEME/S

- Central theme/s or idea/s being expressed. Outline what they are and why you think they are significant? Are these ideas

and themes still relevant to you as a reader? Provide examples to support your views.

POETRY CONVENTIONS

- Language and literary devices:
- onomatopoeia, imagery, figurative language: metaphor, similes, description, formal and informal language, emotive language, repetition, contrast, juxtapositioning, assonance, alliteration, enjambment, sibilance, irony, satire, symbolism, personification and oxymoron.
- Poetic persona (speaking voice in the poem)
- Structure and Form
- Rhythm and / or rhyme
- Metre patterns
- Tone
- Mood

READING PRACTICES

You may wish to select a particular reading from your Reading Practices booklet to help you provide further insight into the poem you are reading. Remember it is important that your reading practice is appropriate and not forced. *Your personal reading of the poem is important but it must be an informed critical reading using some or all the above pointers to assist in your understanding of a poem.*

Read the attached samples to help guide you.

RATIONALE: Your poem may be typical or atypical of this form so you will need to explain this in your **rationale**.

- **Use the above pointers outlined in this document to help construct a 250 word rationale to show how you constructed your own poem.**

In your rationale you will need to:

- Discuss how your ideas developed and how they changed? What decisions as a poet did you have to make on your creative journey? Consider the ideas suggested below:
- The literary devices employed and **WHY** you incorporated or rejected such devices: form, rhythm, rhyme, onomatopoeia, imagery, figurative language: metaphor, similes, description, formal and informal language, emotive language, repetition, contrast, juxtapositioning, assonance, alliteration, enjambment, sibilance, irony, satire, tone, mood, symbolism, personification and oxymoron.
- The poetic persona (speaking voice in the poem)
- The central theme/s or ideas, that you employed

- Structure and Form
- Rhythm and / or rhyme
- Metre patterns
- Tone
- Mood
- Contrast
- **Explain how language and poetry conventions shaped meaning** in your poem, and their intended effects on the reader.
- Discuss how you experimented with language and form and explain what was problematic and how you overcame such problems.
- Did you consider how a particular reading practice may open up meaning/s for your intended reader?
- What brought you joy and sustained your interest?
- Did your reading of other poetry or texts influence you in any particular way/s? State your intertextual references and say how they influenced you? In what way is there a link between reading poetry and writing poetry?
- What was special for you about this poetry unit and what has been significant for you on your literary journey? What has made a lasting impact on you from your reading of these poems and activities?

Stage 2B Literature: ORAL

Assessment Task No 6: Class participation/micro-teaching Wks 3-4 Term 4

Students will be present a 10 minute micro-teaching workshop **on a different form of poetry**, which demonstrates wider reading understandings, and is separate to texts included on the course syllabus.

Students will be expected to make intertextual links to other texts that they have been exposed to beyond the realms of the course.

They will also discuss their chosen text in terms of its context, generic conventions and the techniques employed to shape meaning.

Students are encouraged to introduce debate about their own reader positioning and apply a particular reading practice where appropriate to inform their reading of the poem.

Revise oral conventions and consider your audience, your purpose and the meanings you wish to communicate.

To help structure your response use the pointers outlined below to guide you:

Choose one form of poetry and produce a reading so that your audience can engage with your response. You are encouraged to annotate your poem so that the marker can also see where and you have observed particular language devices, poetry conventions and application reading practice/s.

Pay attention to the following headings outlined below:

Under the following headings produce an analysis of your second poem focusing on a different form:

HISTORY: history of your selected form

Key features associated with this form:

Famous poets who are associated with this form:

Subject Matter associated with this form: Example of the selected poem using this form: attach to your assignment.

CONTEXT

- Writer Context
- Reader Context
- Text Context
- Attitudes and Values expressed and may be challenged / resisted or endorsed? How are you positioned to respond?

THEME/s

- Central theme/s or idea/s being expressed. Outline what they are and why you think they are significant? Are these ideas and themes still relevant to you as a reader? Provide examples to support your views.

POETRY CONVENTIONS

- Language and literary devices:
- onomatopoeia, imagery, figurative language: metaphor, similes, description, formal and informal language, emotive language, repetition, contrast, juxtapositioning, assonance, alliteration, enjambment, sibilance, irony, satire, symbolism, personification and oxymoron.
- Poetic persona (speaking voice in the poem)
- Structure and Form
- Rhythm and / or rhyme
- Metre patterns
- Tone
- Mood
- Contrast

READING PRACTICES (Gender, race, cultural identity, class, ecological or psychological reading) You may wish to select a particular reading from your Reading Practices booklet to help you provide further insight into the poem you are reading. Remember it is important that your reading practice is appropriate and not forced. *Your personal reading of the poem is important but it must be an informed critical reading using some or all the above pointers to assist in your understanding of a poem.*

**APPENDIX S-1: SEMI-STRUCTURED FOCUS GROUP INTERVIEW
QUESTIONS SEMESTER 1**

Ethics of interview protocol outlined before interviews commenced.

1. What have you liked about Literature so far and why? Please give a couple of examples.
2. Have your views about Literature changed from Term One to Term Two? Can you give an example?
3. What has been your favourite task to date? Explain why and give an example.
4. What are your thoughts about the teaching materials such as the Reading Practices booklet? Give examples.
5. In what ways could the Reading Practices booklet be improved?
6. What does a Reading Practice mean to you?
7. How have you used the Reading Practices booklet?
8. What kinds of readings do you bring to texts? Give an example or two
9. What kinds of texts do you like to read and say why? Try to give an example.
10. How are you dealing with understanding literary terms and genre conventions? In what ways does this knowledge help you understand texts?
11. What would you like to see on task sheets that would help your learning? Give an example.
12. Explain how your knowledge and understanding about Literature could be developed?
13. Explain how have you used IT to help your learning with Literature?
14. In your view has your study of Literature helped you with other aspects of your learning in school and outside of school? Give an example.
15. Explain the ways you like to learn and what works best for you.

Thank you for participating in this interview.

**APPENDIX S-2: SEMI-STRUCTURED FOCUS GROUP INTERVIEW
QUESTIONS SEMESTER 2**

Ethics of interview protocol outlined before interviews commenced.

1. What have you liked about Literature so far and why? Please give a couple of examples.
2. Have your views about Literature changed from Term One to Term Four? Can you give an example?
3. What has been your favourite task to date? Explain why and give an example.
4. What are your thoughts about the teaching materials such as the Reading Practices booklet? Give examples.
5. In what ways could the Reading Practices booklet be improved?
6. What does a Reading Practice mean to you?
7. Explain how have you used the Reading Practices booklet?
8. What kinds of readings do you bring to texts? Give an example or two
9. What kinds of texts do you like to read and say why? Try to give an example.
10. How are you dealing with understanding literary terms and genre conventions? In what ways does this knowledge help you understand texts?
11. Describe how you read and what goes on in your mind?
12. What kind of environment helps you to read?
13. When did your ability to read critically beyond the plot level happen for you? Can you give an example? What if any was the trigger?
14. Explain the ways you like to learn and what works best for you. Try to give an example. What would you like to see on task sheets that would help your learning? Give an example.
15. Explain how your knowledge and understanding about Literature could be developed?
16. How have you used IT to help your learning with Literature?
17. In your view has your study of Literature helped you with other aspects of your learning in school and outside of school? Give an example.

**APPENDIX T-1: RESEARCH DATA COLLECTION STUDENT
QUESTIONNAIRE APRIL 2010**

Research Data Collection: Questionnaires: Students April 2010

1. What have you liked about Literature so far and why is this? Please give two examples.

2. Has your view about Literature changed from Term 1 up to now the beginning of Term 2?

3. How have you found the task sheets and materials? Have they helped you in any way? Try to give an example?

4. In what way/s have the task sheets and materials not been helpful? Give an example/s

5. What would you like to see on task sheets, which could help you further? Consider presentation, content. Give an example/s

6. How are you dealing with understanding literary terms and genre conventions? In what way does this knowledge help you understand texts?

7. How could your knowledge be improved?

8. What does a reading practice mean to you?

9. What kinds of readings to you bring to texts?

10. What kinds of texts do you like to read and say why? Give some examples.

11. What has been your favourite task to date and explain why?

12. What do you think you need to improve in Literature? Reading texts in advance? Essay writing? Time Management?

13. Have you use IT to help you with your learning in Literature, explain what applications/programs/searches you have used and how this has assisted you?

Thank you very much for your time, it is very much appreciated.

**APPENDIX T-2: RESEARCH DATA COLLECTION STUDENT
QUESTIONNAIRE 2010**

Research Data Collection Student Participant Questionnaire November 2010

1. What have you liked about Literature Stage 2AB and why is this? Please give two examples.

2. Has your view about Literature changed from Term 1 up to Term 4?

3. How have you found the task sheets and materials? Have they helped you in any way? Try to give an example?

4. In what way/s have the task sheets and materials not been helpful? Give an example/s

5. What would you like to see on task sheets, which could help you further? Consider presentation, content, give an example/s

6. How are you dealing with understanding literary terms and genre conventions? In what way does this knowledge help you understand texts?

7. How could your knowledge be improved?

8. What does a reading practice mean to you?

9. What kinds of readings to you bring to texts?

10. What kinds of texts do you like to read and say why? Give some examples.

11. What has been your favourite task to date and explain why?

12. What do you think you need to improve in Literature? Reading texts in advance?
Essay writing? Time Management?

13. Have you used IT to help you with your learning in Literature, explain what
applications/programs/searches you have used and how this has assisted you?

14. When did your ability to read critically (to read beyond the plot) happen for you? (When did the light go on?) Can you give an example/s when this happened and what was the trigger? Please refer to specific texts where possible.

15. Describe how you read and what goes on in your mind? What can kind of environment helps you to read?

16. Do you prefer reading on your own or reading in a group? Is there a different way of reading when you want to relax compared to when you need to analyse a text? Explain your thoughts about reading and the way/s you read.

17. How do you like to learn? (group work, oral activities, drama role plays, mini presentations, teacher discussions, sitting quietly waiting for others to speak, directed learning, teacher telling you all the answers or discovery learning through a variety of learning situations as outlined above?)

18. Has Stage 2AB Literature helped you improve your speaking, listening, thinking, reading and writing skills? Where and how exactly, try to give specific examples please.

19. Have you been able to transfers your skills (speaking, listening, thinking, reading and writing from Literature into other subjects? Give an example and say in what this has helped you.

20 What are your goals for 2011 in terms of developing your Literature skills and thinking ability? How might you start improving these areas?

Thank you for completing this feedback sheet. It will be returned to you in due course.

APPENDIX T-3: POST INTERVENTION STUDENT QUESTIONNAIRE

Post Intervention CI Feedback: February 2012

Having completed Years 11 and 12 Literature I would be most grateful if you could provide feedback from a retrospective position regarding critical reading practices and higher order thinking with reference to the Critical Reading Practices Booklet (CRP Booklet).

1. In your view did the CRP Booklet provide assistance with reading and analysing texts in Year 11 Literature and our subsequent study of Literature or English? If so how and give an example (intro to theories about how to read texts (gender, race, class), use of language, writer context, reader context, form, genre).
2. Did the CRP Booklet help you to understand how language is used and impacts on meanings in texts? Give an example (use of metaphor, symbolism, irony, form, genre, intertextuality).
3. Describe how you read when using the critical reading practices? Has your reading of texts changed since studying critical reading practices? Give an example.
4. Did the critical reading practices presented in the booklet assist you in any way about how to write about texts? If so give an example.
5. Did the Critical Reading Practices Booklet help your critical literacy after Year 11 and in subsequent years? (E.g. how language operates, how texts relate to social issues, provides alternative voices/representations about various groups/individuals, shape your understanding of the world). Give an example if possible.
6. Identify how aspects of the Critical Reading Practices Booklet helped develop your higher order thinking and reading ability? (Focus questions, summary of each reading practice, providing tools to think about literary texts e.g. tools of the trade task sheet at the back of the booklet and use of literary terms, application of texts).
7. Did the Critical Reading Practices approaches help you to advance your thinking about texts and/or ideas in other subjects or outside of the school community? If so give an example.
8. Do you think the role of the teacher is important when using the CRP Booklet? If so give an example.
9. What particular teaching strategies helped you most with your learning when studying Literature?

**APPENDIX U-1: SAMPLE CODING SUMMARY CODES FROM
INTERVIEWS: SEMESTER ONE**

Enjoyment & Learning:	Performance Comments from interview which indicate enjoyment in learning through performance in Drama: “enjoyed” ¹ “we got to perform” ⁵ “Drama was good” ⁶ Poetry was “enjoyed” ¹³ Studying different genres: a “whole range ...it’s good because I enjoy doing that.” ¹⁵
Readings & relationships to texts	Readings in Drama texts were verbalised with reference to personal response: “link it to myself” ² and being able to “relate” ⁴ to the character “had to get into your characters” ¹²
Tasks and materials	Performance tasks were seen to be enjoyable as indicated by comments 1 CRP Booklet Affirming comments on the Reading Practices booklet highlighted that was “quite useful” ²⁰ & it assisted students with “ It clearly outlined what we need to do and asked questions to think about, liked raised systematically.” ²¹ The questions on the reading practices were really good. ²³
Contrasting comments on tasks & materials.	Task sheet information: research essay: “too much information” ³³ “daunting” ³⁴ “scary” ³⁵ Resistance to having a formal structure imposed on the task “this is the question and this is how you should interpret it” ³⁸ Creative writing task: “kind of hard having the sheet and the question and then being told exactly what you had to include.” ⁴⁴ It had to include all these conventions ⁴⁵
Literary Terms	Characters & Scenes ⁵ Stage directions ⁷ Blocking ⁸ Themes ⁹
Cognition	Elements of higher order reasoning evident: “You had to relate it to the context of the story” ¹¹ and “how they were dressed and why they were dressed that way.” ¹²
Class Roles/Activities	Students as actors in performance roles. “link it to myself” ² “relate” ⁴ “Discussion” ¹⁸ in class about Literature.

APPENDIX U-2: SAMPLE CODING

Sample coding of Data from interviews and questionnaires: Semester Two

