

Shared Text Studies

Curriculum Statement: “Studying one text in relation to another allows students to recognise that the same concept [idea], experience, emotion or opinion can be explored in different ways. By exploring ideas of intertextuality students can consider the choices made by authors and the interpretation made by readers.”

POETRY

Curriculum Statement: “The study of poetry should be designed to address the ideas, experiences, and emotions that poets explore and express, and the particular textual features that they use.”

THE STUDY

1. Choosing poetry which is relevant to your students is the best way to tackle this section of the course.
2. Remember that the poetry you choose must come out of a study of one of the prescribed texts but you are able to include additional poems by the poet you are studying which may have come from another source.
3. Whether you choose to use the study of themes, poets, cultural background or some other linking aspect, the students must be able to state what the poem is about, what theme it reveals and how the poet has achieved these things.
4. The students must be able to discuss these aspects in an integrated fashion and be comfortable in integrating discussion of the various poems too. Successful responses to poetry have integration as the key element – students should not be tempted to follow the model of an essay based on a linear discussion of one poem and then the next and so on. Encouraging students to connect the poems studied on many levels, helps to build their confidence in this area of the course.
5. I also encourage the students to pick a few poems from the anthology to study individually and then build in a presentation to the class or to me, or both, so that the range of the poetry we study is not limited to my choices alone.

SINGLE TEXTS

Curriculum Statement: “The focus of this study should be the role of the author in constructing the text and the part played by the reader in making meaning of the text. The place of stylistic features, such as narrative perspective and structure, setting and characterisation in achieving the author’s purpose could be discussed.”

THE STUDY

1. Choice of the texts is often based on what is available in the shelf at your school. Remember however that the list of film texts does allow you to add something new to the mix.
2. I use the Single Texts to teach the students how to study a text in depth; that they should take into account a variety of aspects of text analysis such as:

Setting	Style
Characterisation	Form
Themes	Historical perspective
3. I emphasise analysis of techniques relevant to form of the texts. (‘HOW?’ & The Tree Diagram)
4. I use a close study of the first few chapters of a text to help students build confidence and skills. Students work in groups on the questions and then we discuss them in class. See example below.

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SNOW FALLING ON CEDARS FORMATIVE WORKSHEET

CHAPTER ONE

1. To which character are we introduced in this chapter? What impressions of the character does Guterson create, and how does he convey this information to us?
2. Describe the atmosphere in the courtroom and explain why it exists. Find words which Guterson uses to reinforce this.
3. Why are the descriptions of the jurors important?
4. Note the first reference to snow and cedars – where do you find it? To whom are these description linked?
5. Note the main points regarding the setting of this section of the novel and the history we are given.
6. What is “the spirit of the place”? P4 Note the poetic devices used by Guterson to create images in our minds. Give a couple of examples.
7. On P4 we are introduced to one of the main characters of the text. Note his description.
8. How/Why is he linked to the outsiders rather than to the townspeople? How is he in contrast to them?
9. P5 – the first direct speech. Between whom are the words spoken? Why is this brief exchange important?
10. Give an example of foreshadowing on P5.
11. What does the snow represent to Ishmael?

CHAPTER TWO

1. Take note of the characters introduced here and the role they play both in the story and in the way Guterson tells his tale.
2. Our first account of the death of Carl Heine is through recount. How could this affect our response?
3. Note the events of the death and its discovery. How does Guterson capture our interest?
4. What do we learn about Carl/Carl’s past?
5. What is important about the sheriff’s observation of the children as ‘Innocent’? P14.
6. How is Carl’s body discovered? What irony is involved in the discovery?
7. How did Carl die?

CHAPTER THREE

1. What major points are brought out in the cross examination of the sheriff?

CHAPTER FOUR

1. How are Ishmael and Carl connected?
2. What do tourists to San Pedro Island represent to Ishmael / the other inhabitant of the town?
3. How has the war affected Ishmael?
4. Intertextuality – explain the references to *Moby Dick*, *Huckleberry Finn*, *The Scarlet Letter*.
5. On P30, Arthur is described as “morally meticulous”. What does this mean?
6. How does this contrast with Ishmael’s “veteran’s cynicism”?
7. Make some brief notes on the life of the fisherman. Why were they considered “the collective image of a good man”?
8. How is the prejudice of the community revealed? P37
9. Why is the idea of rumour introduced here?

PAIRED TEXTS

Curriculum Statement: “Studying one text in relation to another allows students to recognise that the same concept [idea], experience, emotion or opinion can be explored in different ways. By exploring ideas of intertextuality students can consider the choices made by authors and the interpretation made by readers.”

1. Choice of the texts is crucial to a successful pairing. Whether you choose to use print or film text however, you should be able to connect these texts on many levels. *Simply finding two texts with a similar plot or theme is not sufficient*
2. Remember to refer to the form of the two texts and explain the importance of each. Use the language/ nature of the form eg. in film remember the camera angles, lighting and soundtrack just to name a few.
3. Always look for the contrasts as well as the connections between texts. For example both may explore the same theme but the way that theme is developed may be quite different.
4. Unusual pairings often make the students look a little harder for the links and the end result can be stunning.
5. Finding the links is the beginning, explaining their significance is the key to good analysis of paired texts. (Along with the discussion of how the author constructs their text.)

EXAMPLE ONE: Extract from *The Crucible* and *One Flew Over the Cuckoo's Nest* unit.

This pairing is a very successful one and can occur on a number of different levels. You will need to refer to your notes on both texts to complete these responses in detail. Use the new notes you create as the basis to your summative response to the final set of texts we will study together this year. Remember to supply evidence for any points you raise and try to find quotes from either text which will enhance your link.

1. Consider the setting, both time and place, for each text. Why is setting significant in each text? What similarities / differences do you find in the setting(s) created by the authors?
2. Make up a cross - referenced list of the key characters in the texts. Link those whom you believe have things in common. Remember that characters may link with more than one character from the other text.
3. Themes are very similar in these texts. Make a list of those themes shared by both and explain either how Miller and Kesey present these ideas. Look for similarities and differences.
4. The form of both texts is quite different given that one is a play and the other a novel. Consider how the two authors use their particular (different) form to produce a similar story.
5. Make a list of quotes from one text that you could, with relative ease, apply to the other text. Explain your choice and how they connect.
6. Both authors use imagery and symbolism to enrich their narrative. Find examples of this from both texts and explain how despite these differences, the texts do create similar responses in the reader / audience.

Note: This same set of questions can successfully pair *The Crucible* and *Gattaca*. I found that pairing my singles across the Shared Texts list I had chosen, actually extended the choices the students had at the end of the year and was in itself, a good exercise for revision purposes. (Do however remind the students that only core texts can be used as alternative Single Texts.)

PAIRED TEXT POSSIBILITIES

<i>The Tracker</i>	<i>No Sugar</i> <i>Going Home</i>
<i>The Glass Menagerie</i>	<i>The Great Gatsby</i> <i>Dinner at the Homesick Restaurant</i>
<i>A Doll's House</i>	<i>Moulin Rouge VT</i> <i>Raise the Red Lantern</i> <i>The Piano</i> <i>A Passage to India</i> <i>Educating Rita</i> <i>The Taming of the Shrew VT</i> <i>Tess of the D'Urbervilles</i>
<i>The Crucible</i>	<i>Chocolat</i> <i>The Outsider</i> <i>Navigating</i> <i>High Noon</i> <i>1984</i> <i>Cry Freedom VT</i> <i>American Beauty</i> <i>One Flew Over the Cuckoo's Nest</i>
<i>Fly Away Peter</i>	<i>Gallipoli</i> <i>Triage</i> <i>The English Patient VT</i>
<i>The Reader</i>	<i>The Pianist VT</i>
<i>Cabaret</i>	<i>The Reader</i> <i>The Great Gatsby</i>
<i>Pride and Prejudice</i>	<i>The Importance of Being Ernest</i>
<i>Hamlet</i>	<i>The Outsider</i>
<i>Navigating</i>	<i>The Winslow Boy</i> <i>The Insider</i>
<i>The Piano</i>	<i>Wuthering Heights</i>
<i>Blade Runner</i>	<i>Frankenstein</i>
<i>Things Fall Apart</i>	<i>The Tracker</i>

One Flew Over the Cuckoo's Nest *Ballad of the Sad Cafe*
In the Name of the Father VT
Equus
Cool Hand Luke VT
Once Were Warriors

King Lear *Things Fall Apart*

Gattaca *Brave New World*

Richard III *Chicago*
When We Were Kings

Equus *Heart of Darkness*

The Third Man *The Quiet American*

Radiance *Hotel Sorrento*

Going Home *Stolen*

That Eye the Sky *The Tracker*

Secrets and Lies *Brilliant Lies*

NOTES
