

Some Broad Developments in Schooling : Late 19th century – early 21st century.

Period	Mid to late 19 th to end of WW1: elementary schooling mainly for the poor; secondary education for the privileged few.	Late 19 th to 20 th century: elementary schooling made compulsory. After WW II some expansion of types of secondary education at least to the junior secondary level	2 nd half of 20 th century: 1960s-1980s: secondary education for all expanded. After the 1950s emergence of comprehensive secondary education, involving notion of common education for all students.	Latter years of 20 th century into 21 st century: comprehensive secondary education maintained but often under challenge, causing emergence of selective (academic) secondary schools and/or specialist secondary schools e.g. arts, technology. A splintering of different types of schools.
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Models of English (involving Knowledge and Knower codes)

	Basic Skills	Cultural Heritage	Personal Growth	Functional Language Studies	Cultural Analysis/ Multiliteracies	New Literacy Studies
Object of Study	Language as spelling, phonics, sentence grammar.	Language as Art & as civilising cultural artefact.	Language as instrument of 'self expression'.	Language as system and as text. Phase i: register & dialect; Phase ii: register & genre	Language as infinite number of texts.	Language as 'situated' in diverse literacy events.
Subject Position	Apprentice to expert	Novice to mentor	Personal responder to trusted adult.	Linguistically informed user of language to expert.	Analyst to critical friend	Investigator of literacy events to mentor.
Semiotic practices	Mastery of discrete language skills	Language of artistic and symbolic control	Language as personal self expression	Language for engagement with texts in contexts.	Language for critique and subversion	Language for localized social events and modes of exchange.

TEXT AS SPRINGBOARD (Personal Growth)

Knowledge code: arbitrary (speculating about what the text could possibly mean);

Logic: Aggregation (+) a series of things about the text;

Knower code: voicing student's thoughts/feelings;

Semiotic code: local orientation to task – a scatter of impressions about text.

Example 1: Yr 10 School Certificate – What is the story *The Red-Back Spider* really about?

The effective part of the story *to me* was at the beginning when it explained what they were doing there in that point of time. *To me* it had a few things the story was about. + How the father is away from his wife and son + and telling us how the wife is surviving with her son + and then it goes near the end of the story how Mrs Burnett reacted x when she saw the horse in the pocket + and it sounded like she didn't care if they got hurt She only cared about her work being done x because in the story when the mother told her about the spider she just said "Oh I see ... Very well you may continue." + But I *think* the story was not about the spider x because it was killed straight away. *The main thing that caught my attention* was when Mrs Burnett asked about the toy horse and told him not to play with toys. That was the most confusing part of the story x when it doesn't say why she acted like that. X So there must have been something with those toys that he was playing with.

D range

AND THE CONSEQUENCES OF PERSONAL GROWTH ...

Example 2: Yr 12 Higher School Certificate Task – To what extent has studying the concept of imaginative journeys expanded your understanding of yourself, individuals and of the world?

As I have studied The Imaginative Journey, my overall understanding of The Journey has broadened. I have learnt that journeys can occur in several different forms, and more importantly, I have learnt to never underestimate the power of ones[sic] individual imagination. X While reading Orson Scott Card's science fiction novel *Ender's Game*, *I found myself* taking my own imaginative journey. Orson Scott Card created characters which seemed so realistic, that *I could see* their faces, hear their voices and notice their mannerisms. Card created the main character 'Ender' as a very polite, well mannered boy. + Ender was also smaller than the average 6 year old boy. + He was also very smart + and a 'third' (third born child, which is uncommon in this novel). These things made Ender an easy target for bullies. Throughout the novel, *I felt* very empathetic towards the character Ender. *I found myself involved* in the novel, travelling my Imaginative journey alongside Ender. *I felt* that Ender was a friend of my own. *I found I could relate to* Ender in many ways + and *I didn't stop to think* that this story wasn't actually real, because when reading, *I was so involved* that I truly thought that what was happening around Ender and I was reality. It wasn't hard at all to imagine battle school as a real place because I was familiar with several scientific objects which surrounded us.

Low range answer

***TEXT AS WINDOW* (Basic Skills)**

Knowledge code: Mimetic (looking ‘through’ text to experience and its significance);

Logic: Retelling story & explaining characters’ reactions;

Knower code: voicing characters’ thoughts/feelings and identifying message;

Semiotic code: global but empirical orientation to task.

Example 3: Yr 10 School Certificate Response (see question above)

The story is about a mother and a young boy who migrated here. + They live in a migrant hostel, + the mother works on a farm as a domestic servant for Mrs Hunter who recommended her to Mrs Burnett. + Mrs Burnett hired her to cut out all the weeds around her house. + Mrs Burnett didn’t seem like a very nice and trusting lady X because she would always lock the door after her X when she returned to go inside. + The mother would work for Mrs Burnett on the days between she worked for Mrs Hunter. + Her son would come along with her + and play with his toys, X but one day he found a suitcase with toys in it X so he decided to play with them, X whilst doing so he heard a cry from his mother, + she had found red-back spider, + *she feared* for her son’s safety X so she burnt the spider along with its large nest of eggs, as *she knew* they were poisonous. Mrs Burnett came outside when she heard the scream. She asked what was wrong and the son told her there was a red-back spider Mrs Burnett didn’t seem to care. *Its* about the way that we treat migrants, the lady didn’t even ask the mother to see if she was hurt or to see if the boy was alright. + We treat migrants like slaves we get them to do all the dirty and dull jobs like cleaning.

C range

AND THE CONSEQUENCES OF BASIC SKILLS

Example 4: Yr 12 Higher School Certificate Response (see question above)

The study of imaginative journeys has helped *me*, as a responder, *see* that a journey does not have to be physical. It has *shown me* that *within myself* and others there is the potential for great change and journey. Through the study of texts such as ‘The Road Not Taken’, by Robert Frost, ‘Let it Go’ by Michael Leunig and ‘The Tempest’ by William Shakespeare, views on the world and my place within it has shifted.

An example of the journey that can be undertaken within a person as well as physically *can be seen in the character* of Prospero, from Shakespeare’s ‘The Tempest’. X After being deserted on a small island for 12 years, *Prospero wants* to seek revenge on his brother whom (sic) usurped the title of Duke of Milan from Prospero. As such, *Prospero’s anger, and the disruption of the order of the world* is seen through the pathetic fallacy of the storm. X As the play progresses, *Prospero carries out* his plan, X but it is the effect of this upon the people which changes him, X as *Ariel convinces him* that he would be moved to pity, were he to see them. X Thus, Prospero’s state of mind is juxtaposed against that of the beginning of the play- X where he once was seeking revenge, he now encounters a change of heart, + and is moved to forgive them- “I forgive thy rankest faults/ all of them”. = It is through this characterization that Shakespeare effectively shows responders how a journey to forgiveness can occur.

Mid range answer

TEXT AS PRISM (Cultural Heritage)

Knowledge code: symbolic - interpreting meanings refracted in text(s);

Logic: = semiotic reframing;

Knower code: voicing the text and what it teaches via its semiosis;

Semiotic code: global and abstract orientation to task.

Example 5: Yr 10 School Certificate Response (see question above)

The story is made effective because of the spider. = The spider is like a comparison of the boy and his mother. = They are treated in the way the spider is; = they are seen as if they are poisonous. = They are kept outside + and the boy is made to put the toy back, = like he is poisoning it. The spider is like something foreign and dangerous, = just as the migrants are seen as. *The description of the spider* laying its eggs hidden away is a comparison of how the migrants must be. The woman's son is seen as a hindrance, = she has to protect him from those who look down on him + and accuse him unfairly, = like when she stands up for him when he is found with the horse. = This is just like the spider = who hides her eggs for protection. The woman knows her son cannot grow up the same as other children because he will be treated like an animal; = like a poisonous spider.

A range

AND THE CONSEQUENCES OF CULTURAL HERITAGE....

Example 6: Yr 12 Higher School Certificate Response (see question above)

Studying the concept of imaginative journeys has expanded my understanding of myself, of individuals and of the world in several ways. The journey, especially in the imaginative sense, is a process by which the traveller encounters a series of challenges, tangents and serendipitous discoveries to arrive finally, at a destination and/or transformation. In the context of individual journeys, *Melvyn Bragg's depiction of science as a collective journey in On Giant's Shoulders shows how individuals can influence others and mankind through their journeys.* *The importance of self growth as a result of overcoming obstacles as highlighted in the Japanese anime, Spirited Away, has increased my understanding of myself, with this transformation portrayed on a global or universal scale in Robert Frost's The Road Not Taken.....*

Spirited Away offers a more personal lesson in regards to the concept of journeys, through the transformation of a persona who overcomes obstacles in the course of her journey. The medium of Japanese anime is particularly pertinent for imaginative journeys because of its fantastical possibilities and ability to remove the responder from everyday inhibitions. The lilting wind-chime like music and colourful array of supernatural characters aids this transition to the fantastical world. At the beginning of the film, Chihiro is a young girl living a mollycoddled and sheltered life. After inadvertently walking into a magical world of monsters, spirits and dragons, Chihiro is faced with the seemingly insurmountable task of freeing her parents from the evil witch, Jubaba's spell. Surrounded by strangers, Chihiro is isolated and lost, the road that she travelled on being flooded over in a storm. This indicates the idea that sometimes there are no set guidelines on a journey's route.

Top range text

TEXT AS KALEIDOSCOPE (Cultural Analysis)

Knowledge code: theoretical – how particular readings render text meanings;

Logic: (=, x) semiotic explanation.

Knower code: voicing different ways of reading with and against texts);

Semiotic code: Abstract and reflexive orientation.

Example 7: Yr 9 Film Review

Example 7: Sex, Drugs, Rock and Roll: The New Shakespeare (Eleanor in Year 9)

Shakespeare's Romeo and Juliet is "The greatest love story the world has ever known". It is iconic. It embraces the meaning of true love. It combines poetry and romance to create some of the most romantic phrases known to man. *Shakespeare leaves* the audience shocked and heartbroken. It is one of the greatest classics of English Literature. *Yet now a new film has been released, betraying the true play and tainting the minds* of all who watch it. [*Transformations of Shakespeare's plays pop up* a lot. *Everyone seems to know* how to change the story to make it better. *Some people try to make it easier to understand, some try to modernise it and some want to make it more accessible* to a particular audience. Romeo and Juliet has been transformed many times, but this time, the transformation is so massive that it's ruined the story.

Baz Luhrmann is a middle aged, Australian man trying to make some money out of film directing and acting. When asked why *he created* the movie he replied, "Romeo and Juliet is an iconic play. The storyline is very simple: it's about two young kids who have sex and commit suicide. But kids don't understand Shakespearean language. If you put it in modern setting with guns instead of swords, and cool cars, and drugs, it will clear up a lot of confusing Shakespeare mumbo jumbo.

AND THE CONSEQUENCES OF CULTURAL ANALYSIS....

Example 8: Yr 12 Literature Extension course response (Queensland)

*To read a text and create meaning from it is an intensely personal process, which in essence, is circumscribed by both determinism and freedom, in the sense that much of our imaginative world is structured of and by oppositions (Lye, 1996) and learned hypotheses, yet it is still the individual who is responsible for and at the centre of meaning-making. By comprehending the consequences of such assumptions, the self-reflexive reader can become aware of the ways in which the double possibility of all language bears upon meanings made and hence a theoretically defensible way to read can be developed. A detailed examination of *Death of a Salesman*, *Miss Congeniality* and the lyrics of The Living End's *Wake Up* will facilitate an assessment of the view that reading is an intensely personal process, both in the nature and outcome and will also allow for the nature of literature to be explored..*

Very high Achieving essay

Enriching semiosis

Getting 'meta'

**Producing an essay about
'dubious messages' in film**

**Genre -how the
formula naturalizes
gender inscriptions**

Discussing gender discourses in film

**Mode shift -
applying formula
to film**

Producing a romance narrative

**Field -
behavioural
processes**

My view of the film

**Genre - global
structure (formula)**

Developing know-how

***Building knowledge
about semiosis***

