

Unlocking the power in poetry

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Assessment description	Category
<p>Students select and respond to aspects of a poem by an Aboriginal poet or Torres Strait Islander poet in a blog set up by the teacher as an interactive communal space for thoughtful analysis and discussion of a range of poetry by Aboriginal and/or Torres Strait Islander poets.</p> <p>Student blogging takes the form of a series of entries in response to questions relating to the 'what' and 'how' of poetry with the 'how' questions focusing on evaluative language. Entries include both visual representations and written analysis.</p>	Multimodal (written, visual)
	<p>Technique</p> <p>Analytical text Digital text</p>
Context for assessment	Alignment
<p>An awareness of the ways that evaluative language and poetic techniques, especially figurative language, influence readers' feelings and emotions and encourage them to accept particular viewpoints is an important skill for students to develop.</p> <p>The questions students respond to are designed to develop their understanding of how powerful questions are capable of developing deep engagement with the work of particular poets from specific cultural groups, and of how meaning is made as the reader engages with the poem.</p> <p>Students use this knowledge to create a series of entries that respond to and discuss poetry in a class blog. The focus is on the content of the blog rather than details of how it might look.</p> <p>This assessment recognises the wide range of poetry communities throughout Australia, e.g. online communities, festivals, slam groups, folk fairs. A class blog provides an interactive communal space in which students can respond to and discuss poetry with classmates, the teacher and others.</p> <p>Note: Sections of these resources, in particular the use of 'powerful' questions to probe texts, were derived from an English Teachers Association of Queensland (ETAQ) project to develop units aligned with the Australian Curriculum, in partnership with St Margaret Mary's College, Townsville, and are reproduced with permission.</p>	<p><i>Australian Curriculum v7.1</i>, Year 8 English Australian Curriculum content and achievement standard ACARA — Australian Curriculum, Assessment and Reporting Authority www.australiancurriculum.edu.au</p> <p>Year 8 English standard elaborations available at: www.qcaa.qld.edu.au/downloads/p_10/ac_eng_yr8_se.pdf</p>
	<p>Connections</p> <p>This assessment could be used with the QCAA Australian Curriculum resource titled <i>Year 8 plan</i> — English exemplar available at: www.qcaa.qld.edu.au/downloads/p_10/ac_english_yr8_plan.doc</p>
	<p>Definitions</p> <p>Analytical texts: Texts whose primary purpose is to identify, examine and draw conclusions about the elements or components that make up other texts. Analytical texts develop an argument or consider or advance an interpretation.</p> <p>Digital texts: Audio, visual or multimodal texts produced through digital or electronic technology, which may be interactive and include animations and hyperlinks.</p> <p>Blog: A website or online forum created by an individual or group to record opinions, interactive discussion, links to other sites, etc. A blog may be devoted to a specific subject, e.g. poetry.</p> <p>Cloze activity: Cloze involves deleting words from text and having readers supply words that they think best fit. Cloze becomes an active and diagnostic strategy when students discuss which word they think best fits, and then justify their reasons.</p>

In this assessment

Teacher guidelines

Student booklet

Task-specific standards — continua

Task-specific standards — matrix

Assessment resource: Evaluative language

Teacher guidelines

Identify curriculum

Content descriptions to be taught		
Language	Literature	Literacy
<p>Language for interaction</p> <ul style="list-style-type: none"> Understand how rhetorical devices are used to persuade and how different layers of meaning are developed through the use of metaphor, irony and parody (ACELA1542) <p>Text structure and organisation</p> <ul style="list-style-type: none"> Understand how cohesion in texts is improved by strengthening the internal structure of paragraphs through the use of examples, quotations and substantiation of claims (ACELA1766) Understand how coherence is created in complex texts through devices like lexical cohesion, ellipsis, grammatical theme and text connectives (ACELA1809) <p>Expressing and developing ideas</p> <ul style="list-style-type: none"> Analyse and examine how effective authors control and use a variety of clause structures, including clauses embedded within the structure of a noun group/phrase or clause (ACELA1545) Understand the effect of nominalisation in the writing of informative and persuasive texts (ACELA1546) Investigate how visual and multimodal texts allude to or draw on other texts or images to enhance and layer meaning (ACELA1548) Recognise that vocabulary choices contribute to the specificity, abstraction and style of texts (ACELA1547) 	<p>Literature and context</p> <ul style="list-style-type: none"> Explore the ways that ideas and viewpoints in literary texts drawn from different historical, social and cultural contexts may reflect or challenge the values of individuals and groups (ACELT1626) Explore the interconnectedness of Country and Place, People, Identity and Culture in texts including those by Aboriginal and Torres Strait Islander authors (ACELT1806) <p>Responding to literature</p> <ul style="list-style-type: none"> Understand and explain how combinations of words and images in texts are used to represent particular groups in society, and how texts position readers in relation to those groups (ACELT1628) Recognise and explain differing viewpoints about the world, cultures, individual people and concerns represented in texts (ACELT1807) <p>Examining literature</p> <ul style="list-style-type: none"> Recognise, explain and analyse the ways literary texts draw on readers' knowledge of other texts and enable new understanding and appreciation of aesthetic qualities (ACELT1629) Identify and evaluate devices that create tone, for example humour, wordplay, innuendo and parody in poetry, humorous prose, drama or visual texts (ACELT1630) <p>Creating literature</p> <ul style="list-style-type: none"> Experiment with particular language features drawn from different types of texts, including combinations of language and visual choices to create new texts (ACELT1768) 	<p>Interacting with others</p> <ul style="list-style-type: none"> Interpret the stated and implied meanings in spoken texts, and use evidence to support or challenge different perspectives (ACELY1730) <p>Interpreting, analysing, evaluating</p> <ul style="list-style-type: none"> Analyse and evaluate the ways that text structures and language features vary according to the purpose of the text and the ways that referenced sources add authority to a text (ACELY1732) <p>Creating texts</p> <ul style="list-style-type: none"> Create imaginative, informative and persuasive texts that raise issues, report events and advance opinions, using deliberate language and textual choices, and including digital elements as appropriate (ACELY1736) Experiment with text structures and language features to refine and clarify ideas to improve the effectiveness of students' own texts (ACELY1810) Use a range of software, including word processing programs, to create, edit and publish texts imaginatively (ACELY1738)

General capabilities (GCs) and cross-curriculum priorities (CCPs)

This assessment may provide opportunities to engage with the following GCs and CCPs. Refer also to the Resources tab on the Year 8 English curriculum and assessment page: www.qcaa.qld.edu.au/yr10-english-resources.html.

 Literacy	  Aboriginal and Torres Strait Islander histories and cultures
 ICT capability	 Asia and Australia's engagement with Asia
 Critical and creative thinking	 Sustainability
 Personal and social capability	
 Ethical understanding	
 Intercultural understanding	

Achievement standard

This assessment provides opportunities for students to demonstrate the following highlighted aspects.

Receptive modes (listening, reading and viewing)

By the end of Year 8, students understand how the selection of **text** structures is influenced by the selection of language **mode** and how this varies for different purposes and audiences. Students explain how **language features**, images and vocabulary are used to represent different ideas and issues in texts.

Students interpret texts, questioning the reliability of sources of ideas and information. They select evidence from the **text** to show how events, situations and people can be represented from different viewpoints. They **listen** for and identify different emphases in texts, using that understanding to elaborate upon discussions.

Productive modes (speaking, writing and creating)

Students understand how the selection of **language features** can be used for particular purposes and effects. They explain the effectiveness of language choices they use to influence the **audience**. Through combining ideas, images and **language features** from other texts, students show how ideas can be expressed in new ways.

Students **create** texts for different purposes, selecting language to influence **audience** response. They make presentations and contribute actively to class and group discussions, using **language patterns** for effect. When **creating** and editing texts to **create** specific effects, they take into account intended purposes and the needs and interests of audiences. They demonstrate understanding of **grammar**, select vocabulary for effect and use accurate spelling and punctuation.

Source: ACARA, *The Australian Curriculum v7.1*, www.australiancurriculum.edu.au

Sequence learning

Suggested learning experiences

This assessment leads on from the learning experiences outlined in the QCAA's Year 8 English Year level plan. The knowledge, understanding and skills in the Year level plan will prepare students to engage in this assessment. Learning experiences outlined in this assessment could be used to lead in to the Year level plan's Term 3 Comparing literary texts:

- See Year 8 plan — English exemplar
www.qcaa.qld.edu.au/downloads/p_10/ac_english_yr8_plan.doc.

Adjustments for needs of learners

To make adjustments, teachers refer to learning area content aligned to the child's chronological age, personalise learning by emphasising alternate levels of content, general capabilities or cross-curriculum priorities in relation to the chronological age learning area content. The emphasis placed on each area is informed by the student's current level of learning and their strengths, goals and interests. Advice on the process of curriculum adjustment for all students and in particular for those with disability, gifted and talented or for whom English is an additional language or dialect are addressed in *Australian Curriculum — Student Diversity* materials.

For information to support students with diverse learning needs, see:

- Queensland Curriculum and Assessment Authority materials for supporting children with diverse learning needs www.qcaa.qld.edu.au/10188.html
- Australian Curriculum Student Diversity www.australiancurriculum.edu.au/StudentDiversity/Student-diversity-advice
- The *Melbourne Declaration on Educational Goals for Young Australians* www.curriculum.edu.au/verve/_resources/National_Declaration_on_the_Educational_Goals_for_Young_Australians.pdf
- The *Disability Standards for Education* www.ag.gov.au/RightsAndProtections/HumanRights/DisabilityStandards/Pages/Disabilitystandardsforeducation.aspx.

Resources

When selecting texts or materials, or developing school-based resources, teachers should carefully evaluate their educational value for Aboriginal perspectives and/or Torres Strait Islander perspectives. In particular, it is essential that the materials selected are sensitive and adequate in their treatment of Aboriginal aspects and Torres Strait Islander aspects of the subject matter. See the QCAA Aboriginal and Torres Strait Islander perspectives guideline *Selecting and evaluating resources* (adapted from Curriculum Corporation) www.qcaa.qld.edu.au/downloads/approach/indigenous_g008_0712.pdf.

Online — examples of blogs

- *Edublogs* (an education blogging service for creating and managing student and teacher blogs) edublogs.org.
- *Deadly Bloggers*, Watego, L, www.deadlybloggers.com.
- *Thirteen Abs*, Papertalk-Green, C, <http://thirteenabs.edublogs.org/2013/06/04/charmaine-papertalk-green-are-we-the-same>.

Print and online — individual poets

- Beller, L, *Poet's Page*, www.poemhunter.com/lisa-bellar.
- Buttigieg, P, *Paolo's Poems: Poetry in emotion*, www.paolospoems.com/category/aboriginal-poems.
- Eckermann, AC
 - Poetry International Rotterdam 2011, www.poetryinternationalweb.net/pi/site/poet/item/18971/15/Ali-Cobby-Eckermann.
 - PoemHunter.com (Classic poetry series) 2012, *Ali Eckermann: 19 poems*, www.poemhunter.com/i/ebooks/pdf/ali_eckermann_2012_5.pdf.
 - black&write! Indigenous Writing and Editing Project, *2011 Writing Fellow Ali Cobby Eckermann* www.slq.qld.gov.au/__data/assets/pdf_file/0003/198822/Ali_Cobby_Eckermann.pdf.

- Radio National 2010, 'Little Bit Long Time: An encounter with Indigenous poet Ali Cobby Eckermann' 3 July (audio), www.abc.net.au/radionational/programs/poetica/little-bit-long-time/3047168.
- Fogarty, L, www.poetrylibrary.edu.au/poets/fogarty-lionel.
- Harding, J 1995, *Johnny Harding's Little Black Book of Poems: Address book*, Dynamo House, Melbourne.
- Kris, E 2003, 'Another's child' in R Edwards & J Evans (eds), *Crow Feathers: An Indigenous collection of poems and images*, Black Ink Press, Townsville, p. 47.
- Murray, N 1985, (lyrics) *My Island Home*, www.songlyrics.com/christine-anu/island-home-lyrics.
- Noonuccal, O, Blackfella Films for SBS Television 2008, *First Australians: Oodgeroo Noonuccal* (video), <http://dl.nfsa.gov.au/module/1564>.
- Papertalk-Green, C 2007, *Just like that and other poems*, Fremantle Arts Centre Press.
- Ray, S, *Sue Ray*, 'Poetry in Melody' (lyrics), <http://sueraymusic.com/sue-ray-lyrics>.
- Roach, A (search for lyrics to various Archie Roach songs), e.g. *Took the Children Away*, www.maxilyrics.com/archie-roach-took-the-children-away-lyrics-e060.html.
- Wagan Watson, S
 - ABC Radio National, On the Road: Sam Wagan Watson and Martin Harrison (podcast & transcript), www.abc.net.au/rn/legacy/features/pod/poets/harrisonwatson1.htm.
 - University of Queensland Press 2004, *Smoke Encrypted Whispers*.

Anthologies

- Edwards, R & Evans, J (eds) 2003, *Crow Feathers: An Indigenous collection of poems and images*, Black Ink Press, Townsville.
- Faulkner, S, Fuller, L, Leane, L & Reed-Gilbert (eds) 2003, *By Close of Business: Us Mob Writing*, Us Mob Writing, Canberra.

'This anthology emerges from the Us Mob Writing group of First Nations Australians consisting of Aboriginal people and Torres Strait Islander people based in Canberra, yet coming from countries spread across the Australian landscape. Written, edited, designed and typeset by First Nations Australians, this collection is representative of the group' (AustLit Abstract www.austlit.edu.au/austlit/page/6753445).
- Gilbert, K (ed) 1988, *Inside Black Australia: An anthology of Aboriginal poetry*, Penguin, Victoria.
- Helleman, B 2013 *Indigenous Perspectives through Word and Image: National curriculum support for the study of Aboriginal language and literature*, B F Helleman, Wahroonga, NSW.
- Heiss, A, Minter, P & Jose, N 2008, *Macquarie PEN Anthology of Aboriginal Literature*, Allen and Unwin, Crows Nest, NSW.
- van Neerven, E (ed) 2014, *Writing Black: New Indigenous writing from Australia*, If:book, Australia, itunes.apple.com/us/book/writing-black/id882996692?ls=1&mt=11.

Free download with iBooks on a Mac or iPad, and with iTunes on a computer. Includes poetry by Bruce Pascoe, Tony Birch and Tara June Winch and photography by Jo-Anne Driessens. Video and text of poetry by Lionel Fogarty, Kerry Reed-Gilbert and Steven Oliver. Audiovisual immersion of the Torres Strait in Sylvia Nakachi's story of home. Also includes Siv Parker's Twitter fiction storytelling, and humour from Marie Munkara. Developed by the black&write! Indigenous writing and editing project at the State Library of Queensland.

Websites — with links to other resources teachers may find useful

- BlackWords: Aboriginal and Torres Strait Islander Writers and Storytellers, available through AustLit www.austlit.edu.au/specialistDatasets/BlackWords.

'BlackWords provides a diverse range of information about the lives and works of Aboriginal and Torres Strait Islander writers and storytellers and the literary cultures and traditions that formed and influenced them. [It is a] comprehensive record of Aboriginal and Torres Strait Islander publications that covers all forms of creative writing, film, television, criticism and scholarship, both by and about Aboriginal and Torres Strait Islander writers and literary and storytelling cultures.'
- The University of Sydney Library, Education and Curriculum Studies: Aboriginal and Torres Strait Islander Perspectives, <http://libguides.library.usyd.edu.au/content.php?pid=27936&sid=3724909>.
- Shipp, CJ 2013, *Missshipp: Bringing Aboriginal perspectives into English education* (education blog) <http://missshipp.wordpress.com/links>.
- Creative Spirits, 'Contemporary Aboriginal poems', www.creativespirits.info/aboriginalculture/arts/aboriginal-poems.

Background information about Aboriginal cultures and Torres Strait Islander cultures —

- QCAA resources and links:
 - For resources that provide a general starting point for teachers see the QCAA Aboriginal and Torres Strait Islander perspectives support materials: www.qcaa.qld.edu.au/3035.html.
 - For examples of Connection to Country/Place: www.qcaa.qld.edu.au/downloads/approach/indigenous_res005_0803.pdf.
- DETE (Department of Education, Training and Employment) 2010, *Embedding Aboriginal and Torres Strait Islander Perspectives in Schools*, deta.qld.gov.au/indigenous/services/eatsips.html.
- Blackfella Films for SBS Television 2008, *First Australians* (multi-platform), www.programs.sbs.com.au/firstaustralians/content.
- Global Worlds: English for global education, *Indigenous peoples: Junior Secondary English, Year 8* (may also be useful for selecting poem/poet), www.globalwords.edu.au/units/Indigenous_JSY8_html/index.html.
- Poroch, N et al 2009, *Spirituality and Aboriginal People's Social and Emotional Wellbeing: A Review*, Cooperative Research Centre for Aboriginal Health, www.lowitja.org.au/sites/default/files/docs/DP_11_spirituality_review.pdf.
- Queensland Studies Authority 2010, *Aboriginal and Torres Strait Islander Studies Handbook 2010*, www.qcaa.qld.edu.au/8848-teaching.html.

This handbook was developed to accompany the *Aboriginal and Torres Strait Islander Studies Senior Syllabus 2009* and is a helpful guide for schools when embedding Aboriginal and Torres Strait Islander perspectives across the curriculum.
- Rose, DB 1996, *Nourishing Terrains: Australian Aboriginal views of landscape and wilderness*, www.environment.gov.au/resource/nourishing-terrains, Australian Heritage Commission, Canberra.
- Shipp, C J 2013, 'Grandstanding of the highest order? Or, bringing voices from the margins into the centre?', *Missshipp: Bringing Aboriginal perspectives into English education*, missshipp.wordpress.com/2013/07/21/grandstanding-of-the-highest-order-or-bringing-voices-from-the-margins-into-the-centre.
- Shoemaker, A 1989, 'The Poetry Of Politics: Australian Aboriginal Verse', *Black Words, White Page: Aboriginal Literature 1929–1988*, on press.anu.edu.au/bwwp/mobile_devices/ch08.html, ANU, Canberra.

Booking agencies for speakers

- Speakers Ink, visiting authors and illustrators, www.speakers-ink.com.au/about.
- Booked Out, speakers agency for writers, artists and thinkers, bookedout.com.au/about-us.

Develop assessment

Preparing for the assessment

Exploring texts

- Re-read the *Student booklet* task description with students to ensure that they understand the analytical nature of their contributions to the class poetry blog, including the written and the visual aspects of the task.
- Introduce protocols around the blog relating to ethics and safety. Students should understand that their entries will be monitored and shared with the class.
- Explore with students a range of poems by older and contemporary Aboriginal poets and Torres Strait poets (these could be compiled into a small booklet). Provide them with opportunities to listen and view as well as read poems to help them engage with Aboriginal and Torres Strait Islander peoples in ways that help them recognise differences, create connections, and cultivate respect.
- Invite an Aboriginal poet or Torres Strait Islander poet to visit the classroom; this might be via teleconference or video conference. See PETAA suggestions for how to maximise the impact of these visits: http://petaa.edu.au/docs/classroom-ideas-strategies-and-tools/Inviting_an_author_into_your_classroom.pdf.
- Encourage students to select a poem that suits their interests and abilities and fits well with the purpose of the task and to share it with others (e.g. teacher, classmates, friends) so that they become familiar with it and can explain why they have chosen it.
- Have students make notes on a preliminary response to their chosen poem using the 'active' reading activity in Section 1, Part A of the *Student booklet*.

Analysing texts

- As the beginning of a more detailed analysis, familiarise students with the sets of 'powerful' questions they will be responding to in engaging with poetry. These questions are outlined in:
 - Section 1, Part B of the *Student booklet*
 - *Appendix 1: Powerful questions of the Student booklet*
 - *Assessment resource: Evaluative language*.
- Encourage students to record possible questions/puzzles in their notes to be resolved later.
- Discuss how it is that poems can influence readers' feelings and emotions through evaluative language and position them to accept a point of view.
- Have students construct a visual representation of their chosen poem using collage (digital or manual) which makes a deliberate appeal to readers' emotions (joy/sadness, in/security, dis/satisfaction).
- Build a knowledge base about words of evaluation, including words to express emotional responses to texts, judgment of people/characters and their actions, and appreciation of the aesthetic qualities (descriptions of people's appearance, places, objects etc.) of text.
- Discuss the use of a range of poetic techniques, especially figurative language (similes, metaphors, imagery, personification etc.) that intensify meaning.
- Involve students in ongoing analysis of sample responses to the poem 'Son of Mine' by Aboriginal poet, Oodgeroo Noonuccal. See *Appendix 2: Sample blog entries* in the *Student booklet*.
- Annotate sample responses, some jointly constructed, focusing on the language of the blog and its emotional impact on a reader/viewer through emotive and persuasive language.
- Model a cloze activity using part or all of a poem, and then have students construct their own cloze activity. Have students work in pairs and complete a classmate's cloze, discussing their responses and explaining why they chose particular words to leave out.
- Allow students research time to become very familiar with the way websites and blogs work, especially those that focus on poetry.

Creating texts

- Allow time for students to understand that their blog entries should include responses to two questions from the WHAT section and two questions from the HOW section (one question from *Judgment* and one question from *Appreciation*), and a visual for each section.
- Outline the processes involved in the drafting, editing and publishing blog entries.
- Initiate teacher and peer feedback on students' own responses in relation to the questions and the task-specific standards.
- Discuss with the whole class the understandings and knowledge they have gained about poetry written by Aboriginal poets and/or Torres Strait Islander poets.

Implementing

Section 1. Preparing responses to a selected poem

Student role

- Choose a poem written by an Aboriginal poet or Torres Strait Islander poet with sufficient complexity for close analysis and which you think you will enjoy exploring.
- Make an initial 'active' reading of your chosen poem. See Section 1, Part A of the *Student booklet*.
- Begin constructing a visual representation of your poem's meaning using collage (digital or manual) for presentation to classmates.
- With guidance from your teacher, access a set of powerful questions that will help you unlock the meaning (WHAT) and the techniques (HOW) in your chosen poem. See Section 1, Part B of the *Student booklet*.
- Analyse the poet's use of evaluative language to express feeling and emotion, make judgments about people/characters, appreciate the worth and beauty of things, make meaning more intense.
- Analyse and annotate sample responses to the poem 'Son of Mine' by Aboriginal poet Oodgeroo Noonuccal.
- Participate in a joint construction of a possible response to a selected poem (other than 'Son of Mine') in response to a HOW question.
- Begin a preliminary drafting of your blog responses, including visual responses with clear links to your chosen poem.
- With guidance from your teacher, construct a cloze activity using all or part of your chosen poem and try it out on a classmate, discussing why your classmate chose to insert particular words and why they chose to leave out others.

Teacher role

- Negotiate with each student the choice of poem suitable for close study. (A booklet of possible poems could prove useful.)
- Help students to carry out preliminary activities to access meaning, e.g. through 'active' reading and collage.
- Involve students in a series of ongoing reflective activities (Section 1, Part B of the *Student booklet*) to deepen understanding of their chosen poem, which involve:
 - use of 'powerful' questions to unlock the meaning (WHAT) and technique (HOW) of poems
 - analysis of evaluative language to express feeling and emotion; make judgments about people/characters; appreciate people's appearance, places and things; and make meaning more intense (see *Assessment resource: Evaluative language*).
- Involve students in ongoing analysis and annotation of sample responses to the WHAT and HOW of the poem 'Son of Mine' by poet Oodgeroo Noonuccal (see 'Appendix 2').
- Provide students with a copy of a selected HOW question, along with the text of a poem other than 'Son of Mine', and carry out a joint construction of a possible response.
- Initiate preliminary drafting of blog responses and monitor students' drafts.
- Encourage students' awareness of the possibilities of visual responses to the poem and how visuals need to be linked to their chosen poem.
- Model a cloze activity using part or all of a poem to stimulate discussion about the use of evaluative language in poems, and have students identify and examine the function of different word classes.

Section 2. Creating blog entries

Student role

- Begin to write your own blog entries in response to questions.
- Print out your entries and be prepared to discuss them in class. Your class blog will be the host for a community of like-minded writers learning about Aboriginal poets or Torres Strait Islander poets

Teacher role

- Help students in initial drafting of their own blog responses in response to the questions.
- Share a selection of the latest blog entries digitally with students each lesson. This should communicate a sense of what the blog looks like, the breadth of content and depth of analysis.

<p>and sharing ideas, opinions and information. Discussion points might include:</p> <ul style="list-style-type: none"> – ways to respectfully disagree with each other’s viewpoints – whether important ideas are being captured (e.g. whether poems can change people’s opinions on issues through a wide range of poetic techniques, especially figurative language) – the personal, less formal language of the blog (e.g. use of first person). <ul style="list-style-type: none"> • Upload your own work and respond to the work of one other student per session. Your feedback should be constructive, helpful and specific. 	<ul style="list-style-type: none"> • Gradually build interactivity into the site with links to poems, poets, visuals as appropriate. • Ensure students upload a copy of their poem onto the blog for reference by everyone involved. At points during these activities, teachers may wish to refer to particular student responses. Monitor students’ planning to ensure they include all the required elements for their blog entries.
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Section 3. Editing and proofreading blog entries

<p>Student role</p> <ul style="list-style-type: none"> • Choose the blog entries you wish to have considered for teacher feedback prior to assessment. In making this decision, consider the valued features of the task which are evident in your work and which you now have the opportunity to refine. • Ensure each of the blog entries you have chosen to be considered for assessment includes responses to two of the WHAT questions, responses to two of the HOW questions (one question from <i>Judgment</i> and one question from <i>Appreciation</i>), and a visual. • Edit, proofread and perhaps expand your chosen blog entries. • Exchange edited sections with a classmate for peer feedback. • Upload final blog entries and submit a print copy to your teacher. 	<p>Teacher role</p> <ul style="list-style-type: none"> • Provide students with additional feedback where needed on choosing appropriate sections to be assessed. • Monitor the processes of editing and proofreading chosen blog entries with appropriate feedback as required. • Facilitate peer feedback sessions in relation to the task outlined in the Student booklet and the task-specific standards.
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Make judgments

When making judgments about the evidence in student responses to this assessment, teachers are advised to use the task-specific standards provided. The development of these task-specific standards has been informed by the Queensland Year 8 standard elaborations. See www.qcaa.qld.edu.au/yr8-english-resources.html

The Queensland standard elaborations for English

The Queensland Year 8 standard elaborations for English are a resource to assist teachers to make consistent and comparable evidence-based A to E (or the Early Years equivalent) judgments. They should be used in conjunction with the Australian Curriculum achievement standard and content descriptions for the relevant year level.

The Queensland standard elaborations for English provide a basis for judging *how well* students have demonstrated what they know, understand and can do using the Australian Curriculum achievement standard.

The Australian Curriculum achievement standards dimensions of Understanding and Skills are used to organise the Queensland standard elaborations for English. Understanding and Skills in English are organised as Receptive modes and Productive modes.

The valued features of English, drawn from the achievement standard and the content descriptions for Receptive modes and Productive modes, are organised as:

- Ideas and information in texts
- Text structures
- Language features.

Task-specific standards

Task-specific standards give teachers:

- a tool for directly matching the evidence of learning in the response to the standards
- a focal point for discussing students' responses
- a tool to help provide feedback to students.

Task-specific standards are not a checklist; rather they are a guide that:

- highlights the valued features that are being targeted in the assessment and the qualities that will inform the overall judgment
- specifies particular *targeted aspects* of the curriculum content and achievement standard
- aligns the valued feature, task-specific descriptor and assessment
- allows teachers to make consistent and comparable on-balance judgments about student work by matching the qualities of student responses with the descriptors
- clarifies the curriculum expectations for learning at each of the five grades (A–E or the Early Years equivalent)
- shows the connections between what students are expected to know and do, and how their responses will be judged and the qualities that will inform the overall judgment
- supports evidence-based discussions to help students gain a better understanding of how they can critique their own responses and achievements, and identify the qualities needed to improve

- encourages and provides the basis for conversations among teachers, students and parents/carers about the quality of student work and curriculum expectations and related standards.

Task-specific valued features

Task-specific valued features are the discrete aspects of the valued features of English targeted in a particular assessment and incorporated into the task-specific standards for that assessment. They are selected from the Queensland standard elaborations for English valued features drawn from the Australian Curriculum achievement standard and content descriptions.

Task-specific valued features for this assessment

The following table identifies the valued features for this assessment and makes explicit the understandings and skills that students will have the opportunity to demonstrate. This ensures that the alignment between what is taught, what is assessed and what is reported is clear.

Australian Curriculum achievement standard dimensions	Australian Curriculum achievement standard	Queensland standard elaborations valued features	Task-specific valued features
Understanding and Skills	Receptive Evidence of listening, reading and viewing	<ul style="list-style-type: none"> Ideas and information in texts Language features 	Explanation of the ways that evaluative language and poetic techniques in poems influence readers' feelings and emotions; selection of evidence, including language features, that shows how events, situations and people can be represented from different viewpoints.
	Productive Evidence of speaking, writing and creating	<ul style="list-style-type: none"> Ideas and information in texts Text structures Language features 	Selection and combination of ideas, images and language features from texts to create a poetry blog; use of an analytical text structure to raise issues, report events and advance opinions to suit the needs and interests of an online audience; use of textual and language features such as grammatical structures, vocabulary, layout, print and visuals, including digital elements, to create specific effects and influence audience response (feelings, emotions and attitudes); use of accurate spelling and punctuation.

The task-specific standards for this assessment are provided in two models using the same task-specific valued features:

- a matrix
- a continua.

Matrix and continua

Task-specific standards can be prepared as a matrix or continua. Both the continua and the matrix:

- use the Queensland standard elaborations to develop task-specific descriptors to convey expected qualities in student work — A to E (or the Early Years equivalent)
- highlight the same valued features from the Queensland standard elaborations that are being targeted in the assessment and the qualities that will inform the overall judgment
- incorporate the same task-specific valued features, i.e. make explicit the particular understanding/skills that students have the opportunity to demonstrate for each selected valued feature
- provide a tool for directly matching the evidence of learning in the student response to the standards to make an on-balance judgment about achievement
- assist teachers to make consistent and comparable evidence-based A to E (or the Early Years equivalent) judgments.

Matrix

The matrix model of task-specific standards uses the structure of the Queensland standard elaborations to organise the task-specific valued features and standards A to E (or the Early Years equivalent). The task-specific descriptors of the standard described in the matrix model use the same degrees of quality described in the Queensland standard elaborations.

Teachers make a judgment about the task-specific descriptor in the A to E (or the Early Years equivalent) cell of the matrix that best matches the evidence in the student responses in order to make an on-balance judgment about how well the pattern of evidence meets the standard.

The matrix is a tool for making both overall on-balance judgments and analytic judgments about the assessment. Achievement in each valued feature of the Queensland standard elaboration targeted in the assessment can be recorded and feedback can be provided on the task-specific valued features.

Continua

The continua model of task-specific standards uses the dimensions of the Australian Curriculum achievement standard to organise task-specific valued features and standards as a number of reference points represented progressively along an A to E (or Early Years equivalent) continuum. The task-specific valued features at each point are described holistically. The task-specific descriptors of the standard use the relevant degrees of quality described in the Queensland standard elaborations.

Teachers determine a position along each continuum that best matches the evidence in the student responses to make an on-balance judgment about achievement on the task.

The continua model is a tool for making an overall on-balance judgment about the assessment and for providing feedback on task specific valued features.

Use feedback

<p>Feedback to students</p>	<p>The classroom environment described below is conducive to effective teacher feedback and improved student learning. Students are given clear directions about the nature of their summative task. The task is to create a series of blog entries in response to the WHAT and HOW of poetry, using the task-specific understanding and skills drawn from the <i>Australian Curriculum: English Year 8 achievement standard</i>, and the necessary information and advice about the task-specific standards.</p> <p>This task encourages students to use a variety of strategies to self-direct and correct, and to move from dependency on feedback from others towards internal feedback and self-monitoring. The overall aim is to work to improve personal motivation and effort, based on the four levels of feedback (Hattie & Timperley, 2007 — see Resources below).</p> <ul style="list-style-type: none"> • Allow for student negotiation and choice of poems to improve personal motivation and effort. • Create situations in which students are able to make active choices. • Give students clear direction as to the nature of their summative task (to contribute to a poetry blog) and set up procedures for teacher and peer feedback. • Explain the role of formative tasks, such as imaginative roleplaying, and 'hot seat' interviews in helping them to accommodate and process the many issues their poem raises. • Introduce them to powerful questions which will help them evaluate information about WHAT their selected poet is saying and HOW they are saying it. • Explain how the classroom environment is designed to have information and advice constantly at hand both for themselves and other classmates. • Explain the importance of being actively engaged in seeking peer and teacher feedback (informal and arranged) to diagnose problems and improve the quality of their work. • Encourage students to continually reflect on and evaluate what they have learnt and created and to take control of their learning. • Help them use selected strategies to self-direct and correct, and to move from dependency on feedback from others towards internal feedback and self-monitoring. <p>Strategies for teachers to use as part of ongoing assessment:</p> <ul style="list-style-type: none"> • Monitor and use previous and emerging information about student progress, their current knowledge and skills, their strengths and interests, and future learning needs and goals. • Respond flexibly and constructively to what the evidence is saying about areas to be improved. • Share learning intentions and achievement goals with students and support them in using feedback to plan the next steps of their learning. • Use the task-specific standards, developed from the achievement standard and the standard elaborations, as a basis for providing feedback to students on the quality of their work.
<p>Resources</p>	<p>For guidance on providing feedback, see the professional development packages titled:</p> <ul style="list-style-type: none"> • <i>About feedback</i> www.qcaa.qld.edu.au/downloads/p_10/as_feedback_about.docx • <i>Seeking and providing feedback</i> www.qcaa.qld.edu.au/downloads/p_10/as_feedback_provide.docx • <i>The Roadmap: Dimensions of Teaching and Learning</i>, Teaching and Learning Branch, Education Queensland, 2011, http://education.qld.gov.au/curriculum/framework/p-12/docs/curriculum-planning-p-10.pdf • <i>The power of feedback</i>, Hattie, J and Timperley, H 2007, http://education.qld.gov.au/staff/development/performance/resources/readings/power-feedback.pdf

Unlocking the power in poetry

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Image: *Poetry: This was once the Carlton meat locker but poetry lives there now*, V. H. Hammer, Creative Commons Attribution 2.0, www.flickr.com/photos/vhhammer/8885641187.

Warning: Aboriginal and Torres Strait Islander peoples are advised that this resource contains an image of a person who has passed away.

Create a series of entries that respond to and discuss poetry in a class blog. You will choose a poem written by an Aboriginal poet or Torres Strait Islander poet which is suitable for close study and that you think you will enjoy exploring. Your blog entries will include visual representations of the poem you have chosen and responses to questions relating to the HOW and the WHAT about your chosen poem, about the ways the poem's language and techniques influence readers' feelings and emotions and encourage them to accept particular viewpoints.

You will plan and create (write and design) a series of entries for a poetry blog in which you:

- **contribute to the class blog** by writing responses to questions relating to the HOW and the WHAT about your chosen poem
- **choose two of your entries** that best represent the depth of your learning (about poetry, Aboriginal cultures and/or Torres Strait Islander cultures, evaluative language, communicating with peers, the visual and written conventions of blogging) **to refine and proofread for assessment**
- ensure that, combined, these two entries, each one between 300–400 words in length, comprise:
 - **responses to two questions** about the poem's meaning and messages (**the WHAT**)
 - **a visual with a brief explanation** of its significance in terms of **capturing an aspect of what the poem means to you**
 - **responses to two questions** about the ways the poem builds feeling and emotion (**the HOW**)
 - **a visual with a brief explanation** of its significance in terms of **capturing the feelings and emotions of the poem.**

Section 1. Preparing responses to a selected poem

Choose a poem

Choose a poem which is suitable for close study and that you think you will enjoy exploring

Your teacher will help you to choose a poem written by an Aboriginal or Torres Strait Islander poet for detailed study. Activities in this booklet will provide you with opportunities to develop understanding of Aboriginal peoples' and Torres Strait Islander peoples' histories, cultures and languages. This will mean gaining an understanding about their unique sense of identity which is entwined with their interconnectedness with country/place¹.

Part A: Initial activities to access meaning

1. Active reading — honing in, questioning, exclaiming, predicting

Annotating

Complete an 'active reading' of your chosen poem, making notes and writing annotations on a copy of the poem.

On your first reading of the poem, your annotations might be about:	Example annotation
• personal questions, admissions of ignorance	<i>What does this mean?</i>
• statements	<i>This means/reminds me of ... I think ...</i>
• exclamations ...	<i>Great line/strong image!</i>
• quick explanations of known aspects	<i>Vocabulary and poetic techniques</i>
• definitions of known difficult words and phrases	<i>Def'n: ...</i>
• marking (e.g. underlining, circling) unknown words or phrases	<i>?</i>
• confirmation or denials or predictions	<i>Ah, that's what I thought. /I didn't expect this ...</i>
• brief comments about the poem's meaning	<i>Could mean ...</i>

Reading the poem aloud

Speaking/reciting your chosen poem and picking up its sounds and rhythms is important in engaging with and understanding the poem. It is important at all stages of this unit and you may have the opportunity to do this in class.

¹ Aboriginal peoples refer to 'Country' while Torres Strait Islander peoples refer to 'Place' — the significant place they have a symbiotic connection to and relationship with, including the people, flora, fauna, sky, spirituality (ancestors) and weather cycles.

2. Collage

A collage (e.g. digital or manual) involves the selective use of images (pictures, sketches, and drawings), colour, spacing, balance, repetition and texture. It can be very effective in capturing meaning in poems that raise social issues.

Making a collage



Gather materials you could use to construct a collage of your selected poem.

Look for materials that visually represents the poem's:

- meaning
- emotions (e.g. joy/sadness, in/security, dis/satisfaction).

The collage is for eventual sharing with classmates.

Image: *birthday*, Sparklefish's photostream, Creative Commons Attribution 2.0, www.flickr.com/photos/38795936@N00/4600499010/

You can construct your collage and present it with your poem to classmates later when you have done more research about your chosen poem.

Part B: Ongoing reflective reading activities

Researching, confirming, accepting/resisting, elaborating and refining

After you have finished recording your Part A responses, your next steps will be to reflect further on your selected poem and elaborate on the comments you have made about it.

You will need to find and process more information, make new connections, and come up with a more detailed reading. The activities that follow will enable you to respond to the poem in deeper and more informed ways.

3. Unlocking a poem's meanings and messages — the WHAT

Responding to WHAT questions

It is likely that Aboriginal poets and Torres Strait Islander poets will confront any social issues and challenges their communities face.

The questions below are designed to challenge and extend your thinking about different issues so you will need to join in classroom discussion with your teacher to make sure you understand them.

- Read, discuss, analyse and annotate the first three sample responses to Oodgeroo Noonuccal's poem, 'Son of Mine' — see 'Appendix 2'.
- Select two WHAT questions from the table below that you'd like to use in responding to your chosen poem.
- Refer back to your Part A notes and try drafting initial responses to these two WHAT questions.

The WHAT questions

The WHAT of a poem — questions about a poem's meaning and messages
1. Identify and evaluate the situation within which the people/characters move.
2. What cultural aspects such as age, gender, and race are depicted in the poem?
3. What people/characters are included/excluded? Why?
4. Whose interests does the poem serve?
5. What particular view of the world is foregrounded in the poem?
6. What beliefs and values are expressed in the poem?
7. What is the poem valuing, and what does it leave a reader thinking and believing?
8. Is there anything in particular that you took from your reading of the poem?
9. Do these messages make up powerful knowledge?
10. Do you think the poem is capable of changing readers' feelings, attitudes and values? Or might it just reinforce what is already there in people's minds?

4. Unlocking ways in which poets build feeling and emotion — the HOW

Responding to HOW questions

See 'Appendix 1' at the end of this booklet for the sets of HOW questions.

Unlocking feeling and emotion in your poem will help you to understand how poets make use of 'evaluative' vocabulary. Evaluative vocabulary evaluates people, places and things.

These words are used to appeal to a reader's feelings and emotions, judge the way different people behave in the world, express appreciation about the worth and value of things, and to intensify or make meaning stronger or weaker.

The following activities will help you to understand 'evaluative vocabulary' and to write about how it works in your poem. The activities can be done:

- individually
- in pairs
- in small groups
- as part of the whole class.

You can use colour coding, a dictionary and a thesaurus.

Activity: AFFECT — finding words of feeling and emotion

It is likely that Aboriginal poets and Torres Strait Islander poets will write respectfully about their affinity with the land, and the profound knowledge of their Elders and ancestors. These, in themselves, are emotional matters.

Keep these things in mind as you read the table below and answer the questions.

Table 1: Affect

Positive feelings	Negative feelings
<p>HAPPINESS and JOY cheerful, jubilant, contented, fulfilled, wellbeing, exhilaration, pleasure, bliss, awe, ecstasy</p> <p>LOVE and AFFECTION kindness, understanding, empathy, compassion</p> <p>ATTRACTION desire, yearning, longing, infatuation</p>	<p>UNHAPPINESS sad, despondent, heavy-hearted, dejected, cheerless, gloomy, downcast, depressed, anguished, grief-stricken, distressed, pessimistic, alienated, rejected, isolated, empty</p>
<p>SECURITY together, confident, comfortable, trusting, assured</p>	<p>INSECURITY uneasy, anxious, expectant, restless, nervous, stressed, startled, fearful, terrified, horrified, disquieted</p>
<p>SATISFACTION satisfied, interested, involved, absorbed, engrossed, pleased, impressed, thrilled</p>	<p>DISSATISFACTION flat, jaded, bored, frustrated, discontented, disillusioned, annoyed, irritated, jealous, angry, disgusted, envious, spiteful, furious, resentful, embittered, vengeful</p>

Source: Adapted from Martin and White, 2007, p. 51.

- a. Underline/colour and discuss words in your chosen poem that evoke **positive feelings**. Add these words to those in the brackets below:
 - happiness (wellbeing, compassion,)
 - security (trust, reassurance,)
 - satisfaction (involvement, absorption,)

- b. What effect did these words have on you as you read the poem? Explain.

.....

.....

- c. Underline/colour and discuss words in your chosen poem that evoke **negative feelings**. Add these words to those in the brackets below:
 - unhappiness (dejected, anguished, distressed)
 - insecurity (anxious, fearful, horrified)
 - dissatisfaction (frustrated, envious, spiteful)

- d. What effect did these words have on you as you read the poem? Explain.

.....

.....

- e. What **overall feeling** or emotion is evident in the whole poem? How is this likely to **position** a reader's feelings and response to the poem?

.....
.....

Joint response — to a poem chosen by your teacher

- f. Join with your teacher and classmates in discussing and writing a response to the following question:

What elements of feeling and emotion used in the poem connect with your emotions as a reader?

.....
.....
.....
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.....
.....
.....

Activity: JUDGMENT — finding words of judgment

Readers judge people/characters through their behaviour — what they say and do, and what others say about them. Our personal attitudes and perceptions about cultures will also sway our judgments.

At one level, people's/characters' behaviour might be rated as highly socially acceptable and praiseworthy (e.g. normal, capable, dependable) or unacceptable (e.g. eccentric, incapable, unreliable).

At another level it may be assessed in terms of society's moral codes, rules, regulations or laws, that is, whether or not society would judge it as ethical, honest, proper (moral) or law abiding, as opposed to unethical, dishonest, improper or law breaking.

As is the case with all writers/creators, a poet will seek to position readers into admiring, respecting or disliking people/characters because of the ways they behave.

- a. With your teacher and classmates, choose a person who is in the media frequently, and evaluate the way their character is represented (positively or negatively) using the Judgment table below.

Table 2: Judgment (ethics)

Attitudes towards behaviour		
POSITIVE ←		→ NEGATIVE
In terms of social admiration, regard, or esteem, is the person's behaviour or character represented as being:		
• normal?*	usual, average, everyday, stable, predictable	odd, weird, erratic, unpredictable
• fortunate?	lucky, privileged, charmed, celebrated	unfortunate, unlucky, hapless, tragic
• capable?	strong, sensible, experienced, clever, accomplished, competent, heroic	incapable, weak, stupid, naïve, ignorant, inept
• tenacious?	dependable, reliable, resolute, focused, persevering, constant	unreliable, rash, impetuous, reckless, inconstant, distracted
POSITIVE ←		→ NEGATIVE
In terms of social sanction (adherence to social moral codes, rules, regulations, laws), is the person's behaviour or character represented as being:		
• honest?	honest, truthful, candid, credible, genuine	dishonest, deceitful, deceptive, devious, scheming, manipulative
• proper (above reproach)?	good, moral, just	bad, immoral, unjust, selfish, unfair, insensitive, mean, corrupt, evil
• lawful (within the law)?	law abiding	criminal, unlawful
* It is likely that different people will have different perceptions of what is 'normal'. Not being normal (e.g. eccentric) is not necessarily a negative quality. Positive and negative categories are probably better viewed as being on a continuum.		

- b. To help your understanding, **read, analyse and annotate** this sample response to the poem, 'Son of Mine' — sample response Q17 from 'Appendix 2'.

Q17a. Identify the positive or negative judgments the poem makes about the way people/characters behave.

Oodgeroo is very strong on how dreadful racism is. Phrases such as 'brutal wrong' conveys how vicious some of the attacks on Aboriginal people must have been and therefore how atrocious the behaviour of the people who committed these. In this case she has added the adjective 'brutal' to the noun, which in itself is highly negative.

As well as cruel acts she describes acts which are illegal ('crimes that shame mankind', 'rape and murder') and which have devastating effects ('heartbreak'). The dreadful nature of racism and the unreasonable attitude of racist people is also expressed through the metaphor 'hatred blind', which suggests that the people who hate either can't or won't see how wrong their attitude is.

Q17b. How do these judgments measure up against what you, as a reader, think is right and wrong?

I agree with Oodgeroo. I can't believe anyone would be so stupid and cruel as to judge someone based on their skin colour. Although it does make me think about other ways in which I've hurt people's feelings for no good reason. (Is there ever a good reason?)

- c. To show that you understand what is meant by 'judgment':
- i. mark at least two sections in **your poem** that make positive or negative judgments about the behaviour of people in it
 - ii. complete the boxes below.

Note: You might find either only positive or only negative judgments in the poem. These might be obvious (explicit) or suggested (implied).

Section one: Identify words and phrases from this section that contain significant judgment (positive or negative) made about a person/character in your poem.

.....

.....

Explain the implications of this judgment for the poem's meaning.

.....

.....

Section two: Identify words and phrases from this section that also contain significant judgment (positive or negative) made about a person/character in your poem.

.....

.....

Explain the implications of this judgment for the poem's meaning.

.....

.....

- d. Read the set of HOW questions in 'Appendix 1'. Choose a question which focuses on judgment — and use it to **draft a blog response**.

Activity: APPRECIATION (aesthetics) — finding words that capture the worth of 'things'

Poets directly or indirectly express positive or negative appreciation or valuation of the worth of certain aspects. The following questions will be useful as you discuss and write about your poem.

- a. To help your understanding, **with a classmate, read, analyse and annotate** the sample response below to the poem, 'Son of Mine' — sample response Q23 from 'Appendix 2'.

Q22a. Has the writer effectively used particular words or word groups that capture the positive or negative worth of: people’s appearance, their abilities, their relationships; made objects; places, nature and natural objects? Identify these and explain.

The word group ‘colour line’ refers to a point of separation between Aboriginal and non-Aboriginal peoples based on the colour of their skin. It is an example of a metaphor, as often this line is not as obvious as it was when Aboriginal people were not free to go to certain places (and even then it was not necessarily a ‘line’ you could see). Although Oodgeroo does not state up front (for example, by adding an adjective such as appalling or outrageous) that this is extremely negative, she nevertheless conveys this through the effect on her son who is ‘puzzled and hurt’ by someone who has discriminated against him.

This is made even more obvious by the description of texture and beauty of her child’s skin in the simile ‘Your black skin soft as velvet shine’.

Q22b. How do these compare with your own ideas of worth/beauty?

I absolutely agree with the poet and feel her pain at the way her son has been treated. The way she has captured the softness and gloss of her child’s skin by comparing it to velvet gives me some insight into how precious he is to her and how carefully she must have thought about how she would respond to him.

b. Poets may make **positive or negative appreciations about the worth or value** of the following. **Find and insert examples from your poem.**

- people’s/characters’ appearances
- people’s/characters’ relationships
- made objects
- nature and natural objects

c. **Draft a blog response** explaining the overall effect these appreciations have on the poem’s meaning.

Activity: GRADUATION — finding words that grade meaning upwards or downwards

Poets have ways of scaling the force of meaning upwards or downwards, or sharpening or softening its focus to make a poem have more impact.

The table below summarises ways in which this can happen. Read through it carefully and discuss it with your teacher and classmates.

- a. Find words in **your poem** that are intended to **intensify meaning** and insert these, as appropriate, into the **second column** in the table below.
- b. **Explain their overall effect** in intensifying meaning in the poem.

Examples in the table below include some extracted from the work of Aboriginal poets and/or Torres Strait Islander poets.

Table 3: Graduation

<p>The feeling, emotion and meaning of the text is graded:</p> <ul style="list-style-type: none"> • upwards or downwards (force) • sharpened or softened (focus) 	<p>Examples from your poem ...</p>
<p>Force: the degree of intensity of a word or expression</p> <ul style="list-style-type: none"> • Graders such as <i>quite, very, really, extremely</i>, intensify meaning, while others tone it down, e.g. <i>fairly, somewhat, slightly</i>. These combine with other words. 	
<p>Focus: membership of a class of things</p> <ul style="list-style-type: none"> • Sharper focus (strengthens membership of that class), e.g. <i>true</i> friend; <i>pure</i> evil; a <i>real</i> man • Softer/blurred focus (weakens membership of that class), e.g. <i>kind of</i> stupid; <i>sort of</i> scary 	
<p>Quantifiers express</p> <ul style="list-style-type: none"> • number: few, some, many; ‘Let no-one say the past is dead’; ‘Every place a killing place’ • amount/size: miniscule, tiny, huge, gigantic • extent: short, wide-spread, long-lasting 	
<p>Maximisers express the highest possible intensity e.g. <i>utterly/totally/thoroughly/absolutely/completely</i> miserable; <i>perfectly</i> happy</p>	
<ul style="list-style-type: none"> • Words may be infused with varying degrees of intensity, e.g. like, love, adore; happy, joyous, ecstatic; trickled, flowed, poured, flooded • These include words of modality indicating: probability (<i>certainly, possibly</i>); obligation (<i>must, could</i>); frequency (<i>always, seldom</i>); inclination (<i>willingly</i>) • Words may be infused with intense feeling or attitude: ‘Brutal wrong’; ‘deeds malign’ 	
<p>Poetic or figurative language: words used in a non-literal way evoke and strengthen emotion, e.g.</p> <ul style="list-style-type: none"> • metaphor: ‘colour line’; ‘When lives of black and white entwine’ • simile: ‘soft as velvet shine’; ‘The white system of life, it cuts like a knife’ • personification: ‘Ghost-gums dimly stand at the edge of light / Watching corroboree’ 	
<p>Repetition and synonymy scale intensity up, e.g.</p> <ul style="list-style-type: none"> • ‘I could tell you of heartbreak, hatred blind, / I could tell of crimes that shame mankind’ • The floods were <i>terrible, just awful</i>. 	
<p>Humour: rhetorical devices reveal the dark or serious side of a topic in ways that cause laughter or amusement</p> <ul style="list-style-type: none"> • irony — making a statement but implying the opposite • hyperbole — exaggerating or overstating something (cried <i>a million tears</i>) • parody — imitating or sending up something (‘You call it vandalism / I call it payback’) 	
<p>Allusion: brief, usually indirect reference to a person, place, or event — real or fictional. Depending on their content, often:</p> <ul style="list-style-type: none"> • historical: ‘My father was Noonuccal man and kept old tribal way’ • cultural: ‘old Mr Uluru / a proud man’; ‘You are my Mother, my Mother the Land / Your bloodline aches today’; (including biblical) ‘this son him name Moses’ • mythological: ‘they’re here now / the Guardians / sitting on a rock’ • political: ‘Interventionists are coming interventionists are coming’ • literary: ‘With words you’d never see in print, except in D.H. Lawrence’ 	

Source: Adapted from Martin and White, 2007, pp.135–147.

Activity: CLOZE — understanding the use of evaluative language

A 'cloze' is an activity consisting of the whole or a portion of a text (in this case your poem) with selected words removed and the spaces left blank. If your poem is a long one, you might use part of it (3–4 stanzas, perhaps, depending on its size).

A cloze requires the ability to understand how words make meaning both in the context of the poem and the context in which it was created.

- a. Select and take out about 7–10 single words that are especially important in your poem.

For example, you might choose from:

- words essential to meaning
- words that signal a change in message
- words that carry strong emotion
- words that show appreciation of worth or value
- words that increase intensity
- figurative language, e.g. part of a simile.

You might also have a go at identifying the different word classes to which your words belong, e.g. nouns, adjectives.

- b. Try your cloze out on a classmate who has not seen your poem. Ask your classmate to fill in the blank spaces.
- c. Discuss why your classmate chose particular words to insert.

Note: The idea is not necessarily to choose the 'right' words, but words that might fit, then to discuss why those choices were made.

Section 2. Creating blog entries

1. Revisit your draft responses, shape these into blog entries in response to specific questions and follow your teacher's instructions to upload them.
2. Print out your blog entries and be prepared to discuss them in class. Your class blog will be the host for a community of like-minded writers learning about Aboriginal poets and Torres Strait Islander poets and sharing ideas, opinions and information. Discussion points might include:
 - ways to respectfully disagree
 - whether important ideas are being captured, e.g. whether poems can change people's opinions on issues through a wide range of poetic techniques, especially figurative language
 - the personal, less formal language of the blog, e.g. use of first person.
3. A blog at its best is interactive. As well as uploading your own work, respond to the work of one other student per session. Your feedback should be positive, helpful and specific.

Section 3. Editing and proofreading blog entries

At this stage you will have completed many blog entries in which you responded to questions, chose visuals expressing your feelings about aspects of the poem, and commented on the work of other students.

1. Now you need to **choose two of your blog entries which you believe best represent the depth of your learning** (about poetry, Aboriginal culture and Torres Strait Islander culture, evaluative language, communicating with peers, the visual and written conventions of blogging) and which you wish to have considered for assessment.

The two entries you choose should each be between 300–400 words in length, and when combined, should comprise:

The WHAT

- **written responses to two questions** about the poem's meaning and messages (the WHAT)
- **a visual with a brief explanation** of its significance in terms of capturing an aspect of what the poem means to you, e.g. a drawing, a collage, a photograph, etc.

The HOW

- **written responses to two questions** about the ways the poem builds feeling and emotion (the HOW) — one question from *Judgment* and one question from *Appreciation*
- **a visual with a brief explanation** of its significance in terms of capturing the feelings and emotions of the poem, e.g. a drawing, a collage, a photograph, etc.

See 'Appendix 1' for sets of WHAT and HOW questions.

2. Re-read the sample responses to see what is expected ('Appendix 2: Sample blog entries'), and take time to edit, proofread and expand (where required) the entries you have chosen.
3. Complete the table below by outlining:
 - reasons for your choice of the responses you intend to submit for assessment
 - what you've decided to work on to improve these responses.

Title of poem	
Name of poet	
Two reasons for choosing these entries to work on	
Two aspects I need to work on, e.g. <ul style="list-style-type: none">• answering the questions more clearly• language use• more detailed explanations• more examples to support points	

4. Exchange edited sections with a classmate for peer feedback.
5. Upload these responses as your final blog entry for assessment and submit print copies to your teacher.

Appendix 1: Powerful questions for unlocking the WHAT and the HOW of a poem

The following questions have proven effective in analysing and responding to poems, helping to unlock:

- the WHAT (a poem's meaning)
- the HOW (the emotional and persuasive effects of the evaluative language the poet has used)

Select appropriate questions from the categories below to use in reading and writing about your chosen poem. Remember to use examples (including short quotations from the poem where appropriate) to support your opinions.

The WHAT of a poem — questions about a poem's meaning and messages

1. Identify and evaluate the situation within which people/characters move.
2. What cultural aspects such as age, gender, and race are depicted in the poem?
3. What people/characters are included/excluded? Why?
4. Whose interests does the poem serve?
5. What particular view of the world is foregrounded in the poem?
6. What beliefs and values are expressed in the poem?
7. What is the poem valuing, and what does it leave a reader thinking and believing?
8. Is there anything in particular that you took from your reading of the poem?
9. Do these messages make up powerful knowledge?
10. Do you think the poem is capable of changing readers' feelings, attitudes and values? Or might it just reinforce what is already there in people's minds?

The HOW of a poem — questions about the ways a poem builds feeling and emotion These questions are designed to help you understand the use of evaluative language.

AFFECT (feeling, emotion)

11. What elements of feeling and emotion that have been selected and strategically used in the poem connect with your emotions as a reader? Consider the following:
 - What words in the poem evoke positive feelings of: happiness (e.g. surprise, excitement, wellbeing); security (e.g. trust, reassurance); satisfaction (e.g. pleasure, interest, absorption)? What effects are these likely to have on the way a reader feels?
 - What words in the poem evoke negative feelings? What effects are these likely to have on the way a reader feels?
12. How might the language of the poem make a reader feel — amazed, confused, unsure, nervous, guilty, interested, angry, sad, happy, reassured ...?
13. What emotions (e.g. intrigue, awe, sympathy, anger, happiness) in the poem might play a part in positioning a reader's feelings?
14. What shifts in emotions (e.g. happiness to sadness, security to insecurity, satisfaction to dissatisfaction) occur throughout the poem? Explain.

15. Can you find words in some parts of the poem that have more intensity of feeling than in other parts? Explain.

Judgment of people's character (usually through their actions)

16. Do you agree that the evaluative language used by writers can have either negative or positive connotations and that it can potentially help or hurt people?

17. a. Identify any positive or negative judgments the poem makes about the way people behave.
b. How do these judgments measure up against what you, as a reader, think is right and wrong?

18. Do you think writers expect readers to evaluate whether people's/characters' actions are good or bad? Explain.

19. Judging by what people do and say in the poem, which of the following words might be used to describe them: talented, capable, confident, competent, honest, moral, law-abiding, genuine ... ? What other words might be appropriate?

20. Ideally how might the writer want readers to judge people's behaviour in the poem?

21. As reader of a poem, you may be invited to a position of empathy — of emotional solidarity — with people/characters or, at least, an understanding of their motives. Were you easily able to accept the poem's invitation to adopt a position of empathy? Why?/Why not?

Appreciation of worth and beauty

22. a. Has the writer effectively used particular words or word groups that capture the positive or negative worth of 'things', such as people's appearance, their abilities, their relationships; made objects, places, nature and natural objects?
b. Underline these words or word groups and explain. How do they compare with your own ideas of worth/beauty?

23. Can you find really good examples of words/word groups (e.g. adjectives, similes, metaphors, personification) that create strong images in your mind?

Appendix 2: Sample blog entries

Below are some sample blog entries to Oodgeroo Noonuccal's poem 'Son of Mine' where some of the key content of the task has been identified. This will give you a good idea of the kind of subject matter you will need to include, and the structures and language features that are appropriate for blog entries.

Blog entry 1 — 15 July

Response to WHAT questions

1. Identify and evaluate the situation within which people/characters move.
2. What cultural aspects such as age, gender, and race are depicted in the poem?

'Son of Mine' is about an Aboriginal mother, the poet Oodgeroo Noonuccal, who is in a very challenging situation for a parent. Her son Denis has been upset by racial discrimination — it sounds as if someone has called him names because his skin is black as it says he is 'puzzled and hurt by colour line'. These feelings, combined with the fact that his eyes are searching his mother's for answers as if he has never confronted the situation before, make him sound like a young boy, although we are not told his age. His mother has to think about how she will respond to this and what she will tell him: 'What can I tell you, son of mine?'

Response to HOW questions

Judgment of people's character

- 17 a. Identify the positive or negative judgments the text makes about the way people behave.

Oodgeroo is very strong on how dreadful racism is. Phrases such as 'brutal wrong' conveys how vicious some of the attacks on Aboriginal people must have been and therefore how atrocious the behaviour of the people who committed were. In this case she has added the adjective 'brutal' to the noun, which in itself is highly negative.

As well as cruel acts she describes acts which are illegal ('crimes that shame mankind', 'rape and murder') and which have devastating effects ('heartbreak'). The dreadful nature of racism and the unreasonable attitude of racist people is also expressed through the metaphor 'hatred blind', which suggests that the people who hate either can't or won't see how wrong their attitude is.

- b. How do these judgments measure up against what you, as reader, think is right and wrong?

I agree with Oodgeroo. I can't believe anyone would be so stupid and cruel as to judge someone based on their skin colour. Although it does make me think about other ways in which I've hurt people's feelings for no good reason. (Is there ever a good reason?)

Image: Reaching hands

I chose this image to represent the theme of the poem, the importance of harmony I think Oodgeroo wanted for her son and all people. I imagine the hands are reaching out together for a future 'When lives of black and white entwine / And men in brotherhood combine'.

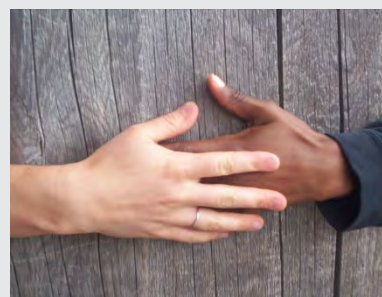


Image: *Ugo and Sarah*, pinkmoose's photostream, Creative Commons Attribution 2.0, www.flickr.com/photos/pinkmoose/205225521/

Response to WHAT questions

3. What people/characters are **included/excluded**? Why?

The only people in the poem whose names we know are Oodgeroo and Denis, but there are others who are outside the poem whose names we do not know but who are there. These are the people in the second and third stanzas who have acted towards people of another race, either badly or well. While Oodgeroo only talks about behaviour, of course it is people who behave, and others who are affected by this behaviour.

Oodgeroo first considers telling her son about deeds (and consequently those who performed them) which are based on 'hatred', and the 'heartbreak' it has caused Aboriginal people. These people are in fact criminals, as she says acts such as 'rape and murder' have been committed which go beyond cruelty and are actual crimes.

In the third stanza she decides to tell him instead about people whose behaviour has been admirable ('brave and fine'). These people have contributed to a state of harmony between the different groups to the point where they can live together, where 'lives of black and white entwine / And men in brotherhood combine'.

Response to HOW questions

Appreciation of worth and beauty

22. a. Has the writer effectively used particular words or word groups that capture the positive or negative worth: people's appearance, their abilities, their relationships; human objects, places, nature and natural objects? Identify these and explain.

The word group 'colour line' refers to a point of separation between Aboriginal and non-Aboriginal peoples based on the colour of their skin. It is an example of a metaphor, as often this line is not as obvious as it was when Aboriginal people were not free to go to certain places (and even then it was not necessarily a 'line' you could see). Although Oodgeroo does not state up front (for example, by adding an adjective such as appalling or outrageous) that this is extremely negative, she nevertheless conveys this through the effect on her son who is 'puzzled and hurt' by someone who has discriminated against him.

This is made even more obvious by the description of texture and beauty of her child's skin in the simile 'Your black skin soft as velvet shine'.

22. b. How do these compare with your own ideas of worth/beauty?

I absolutely agree with the poet and feel her pain at the way her son has been treated. The way she has captured the softness and gloss of her child's skin by comparing it to velvet gives me some insight into how precious he is to her and how carefully she must have thought about how she would respond to him.

Image: Still passionate

Oodgeroo would have been much older in this photo than she would have been when she wrote this poem, but she still looks strong. She looks as if she's trying to convince her listener of her point of view, as she does very well in 'Son of Mine'. In this photograph, as well as words, she is using her whole body to communicate with the person sitting opposite her.



Oodgeroo, 1982 National Land Rights Action Brisbane portrait by Juno Gemes © Juno Gemes/Licensed by Viscopy, 2014.

Unlocking the power in poetry

Name

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Purpose of assessment: To create a series of entries that respond to and discuss poetry in a class blog, writing responses to questions about the ways a selected poem’s language and techniques influence readers’ feelings and emotions and encourage them to accept particular viewpoints.

Understanding and Skills		
Receptive modes	Productive modes	
Explanation supported by evidence of the ways poems represent different viewpoints on events, people and situations, and evaluative language and poetic techniques in poems influence readers’ feelings and emotions	Selection and combination of ideas, images and language features from texts and use of an analytical text structure to create a poetry blog to raise issues, report events and advance opinions and use of a range of language features such as grammatical structures, vocabulary, layout, print and visuals, including digital elements, and accurate spelling and punctuation, to create specific effects and influence audience response (feelings, emotions and attitudes)	
<ul style="list-style-type: none"> ◀ Discerning explanation supported by evidence of the ways poems represent different viewpoints on events, people and situations, and evaluative language and poetic techniques in poems influence readers’ feelings and emotions 	<ul style="list-style-type: none"> ◀ Discerning selection and organisation of ideas, images and language features from texts and use of an analytical text structure to create a poetry blog to raise issues, report events and advance opinions and use of a range of language features such as grammatical structures, vocabulary, layout, print and visuals, including digital elements, and accurate spelling and punctuation, to create specific effects and influence audience response (feelings, emotions and attitudes) 	A
<ul style="list-style-type: none"> ◀ Explanation supported by evidence of the ways poems represent different viewpoints on events, people and situations, and the ways that evaluative language and poetic techniques in poems influence readers’ feelings and emotions 	<ul style="list-style-type: none"> ◀ Selection and combination of ideas, images and language features from texts and use of an analytical text structure to create a poetry blog to raise issues, report events and advance opinions and use of a range of language features such as grammatical structures, vocabulary, layout, print and visuals, including digital elements, and accurate spelling and punctuation, to create specific effects and influence audience response (feelings, emotions and attitudes) 	B
<ul style="list-style-type: none"> ◀ Identification of events, people and situations in poems, and of language, poetic techniques, feelings and emotions 	<ul style="list-style-type: none"> ◀ Use of ideas and images, use of aspects of text structures to identify issues, events and opinions, and use of language features that impede meaning, for example, grammatical structures, vocabulary, layout, print and visuals, spelling and punctuation 	E

Unlocking the power in poetry

Name

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Purpose of assessment: To create a series of entries that respond to and discuss poetry in a class blog, writing responses to questions about the ways a selected poem’s language and techniques influence readers’ feelings and emotions and encourage them to accept particular viewpoints.

				A	B	C	D	E
Understanding and Skills	Receptive modes (evidence of listening, reading and viewing)	Ideas and information in texts	Explanation supported by evidence of the ways poems represent different viewpoints on events, people and situations	Discerning explanation supported by evidence of the ways poems represent different viewpoints on events, people and situations	Effective explanation supported by evidence of the ways poems represent different viewpoints on events, people and situations	Explanation supported by evidence of the ways poems represent different viewpoints on events, people and situations	Explanation of viewpoints on events, people and situations in poems	Identification of events, people and situations in poems
		Language features	Explanation of the ways that evaluative language and poetic techniques in poems influence readers’ feelings and emotions	Discerning explanation of the ways that evaluative language and poetic techniques in poems influence readers’ feelings and emotions	Effective explanation of the ways that evaluative language and poetic techniques in poems influence readers’ feelings and emotions	Explanation of the ways that evaluative language and poetic techniques in poems influence readers’ feelings and emotions	Description of evaluative language and poetic techniques used to influence readers’ feelings and emotions	Identification of language, poetic techniques, feelings and emotions
	Productive modes (evidence of speaking, writing and creating)	Ideas and information in texts	Selection and combination of ideas, images and language features from texts to create a poetry blog	Discerning selection and organisation of ideas, images and language features from texts to create a poetry blog	Effective selection and organisation of ideas, images and language features from texts to create a poetry blog	Selection and combination of ideas, images and language features from texts to create a poetry blog	Selection and use of ideas, images and language features from texts to create a poetry blog	Use of ideas, images and language features
		Text structures	Use of an analytical text structure to raise issues, report events and advance opinions to suit the needs and interests of an online audience	Discerning use of an analytical text structure to raise issues, report events and advance opinions to suit the needs and interests of an online audience	Effective use of an analytical text structure to raise issues, report events and advance opinions to suit the needs and interests of an online audience	Use of an analytical text structure to raise issues, report events and advance opinions to suit the needs and interests of an online audience	Use of aspects of an analytical text structure to raise issues, report events and state opinions for an online audience	Use of aspects of a text structure to identify issues, events and opinions

		A	B	C	D	E
Language features	Use of a range of language features such as grammatical structures, vocabulary, layout, print and visuals, including digital elements, to create specific effects and influence audience response (feelings, emotions and attitudes)	Discerning use of a range of language features to create specific effects and influence audience response (feelings, emotions and attitudes): <ul style="list-style-type: none"> • grammatical structures • vocabulary • layout • print and visuals, including digital elements 	Effective use of a range of language features to create specific effects and influence audience response (feelings, emotions and attitudes): <ul style="list-style-type: none"> • grammatical structures • vocabulary • layout • print and visuals, including digital elements 	Use of a range of language features to create specific effects and influence audience response (feelings, emotions and attitudes): <ul style="list-style-type: none"> • grammatical structures • vocabulary • layout • print and visuals, including digital elements 	Use of language features that vary in suitability, for example: <ul style="list-style-type: none"> • grammatical structures • vocabulary • layout • print and visuals, including digital elements 	Use of language features that impede meaning, for example: <ul style="list-style-type: none"> • grammatical structures • vocabulary • layout • print and visuals, including digital elements
	Use of editing strategies that take into account audience, purpose and specific effects, and includes accurate spelling, punctuation and selection of language features	Discerning use of editing strategies that take into account audience, purpose and specific effects, including: <ul style="list-style-type: none"> • accurate spelling • punctuation • selection of language features 	Effective use of editing strategies that take into account audience, purpose and specific effects, including: <ul style="list-style-type: none"> • accurate spelling • punctuation • selection of language features 	Use of editing strategies that take into account audience, purpose and specific effects, including: <ul style="list-style-type: none"> • accurate spelling • punctuation • selection of language features 	Use of editing strategies that vary in suitability, for example: <ul style="list-style-type: none"> • spelling • punctuation • selection of language features 	Use of textual features that impede meaning, for example: <ul style="list-style-type: none"> • spelling • punctuation • selection of language features

Unlocking the power in poetry

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Evaluative language

Australian Curriculum: English requires students to learn about the ways 'evaluative language' is used. For example, the Year 7 and Year 9 content descriptions from the *Language* strand and *Language for interaction* sub-strand. The Year 7 content description states:

Understand how language is used to evaluate **texts** and how evaluations about a **text** can be substantiated by reference to the **text** and other sources ([ACELA1782](#))

Content elaboration: building a knowledge base about words of evaluation, including words to express emotional responses to texts, judgment of characters and their actions, and appreciation of the aesthetic qualities of text.

The Year 9 content description states:

Investigate how evaluation can be expressed directly and indirectly using devices, for example allusion, evocative vocabulary and metaphor ([ACELA1552](#))

Content elaboration: comparing texts that use evaluative language in different ways — print advertisements, editorials, talkback radio and poetry — and identifying wordings that appraise things indirectly, through evocative language, similes and metaphors that direct the views of the readers in particular ways.

This resource is designed for teachers to help students develop the capability to evaluate (appraise or assess) the ways speakers/writers/creators use language, directly or indirectly, to evaluate the 'goings-on' in the world. It also can be used to develop students' own use of evaluative language. This resource draws on a range of approaches to analysis of evaluative language, in particular appraisal.

While evaluative language is present in varying degrees in a wide range of texts, this resource has a particular focus on poetry.

Appraisal in English — evaluative language analysis

Appraisal embraces the kinds of evaluations present in a text and the attitudinal positioning that results. Writers/speakers/creators will potentially position the attitudes of readers/listeners/viewers either positively or negatively, directly or indirectly, as they use feelings or **emotions** (**affect**), make **judgments** about people's character, **appreciate** the worth/beauty of things (people's appearance, people's abilities, people's relationships, made objects, places, nature and natural objects) and **graduate** or scale meaning. All four aspects deal with emotion in some way. For example:

- The poem fascinated me. (affect)
- She has proven to be a fascinating poet. (judgment)
- It was a fascinating poem. (appreciation)
- It was a really fascinating poem. (graduation)

Appraisal theory appears in the work of a number of systemic linguists. The following references are examples of where more information can be found:

- Droga, L and Humphrey, S 2003, *Grammar and Meaning: An Introduction for Primary Teachers*, Target Texts, NSW (contains a useful introduction pp. 64–76)
- Droga L, Humphrey S & Love K 2011, *Working Grammar: An Introduction for Secondary English Teachers*, Pearson, Australia (Chapter 6, 'Resources for expressing and grading attitudes: Evaluative language' is a highly effective reference)
- Martin, JR & White, PRR 2007, *The Language of Evaluation: Appraisal in English*, Palgrave Macmillan, London & New York (includes descriptions and tables useful in introducing students to the use of evaluative vocabulary; these descriptions and tables have been drawn on in developing this resource).

Appendix 1 *Powerful questions* contains examples of questions that have proven to be effective in unlocking:

- the WHAT (a poem's meaning)
- the HOW (the emotional and persuasive effects of the evaluative language the writer has used).

Teachers could select appropriate questions from each of the categories and help students use them to analyse and respond to particular poems.

Affect¹

Writers/speakers/creators use language that evokes explicit (direct) or implicit (indirect), positive or negative feelings. Table 1 shows how 'affect' may relate to feelings of (un)happiness, (in)security and (dis)satisfaction. Table 1 could be used to stimulate classroom discussion about the use of **affect** or emotion in a particular poem.

Table 1: Affect

Positive feelings	Negative feelings
<p>HAPPINESS and JOY cheerful, jubilant, contented, fulfilled, well-being, exhilaration, pleasure, bliss, awe, ecstasy</p> <p>LOVE and AFFECTION kindness, understanding, empathy, compassion</p> <p>ATTRACTION desire, yearning, longing, infatuation</p>	<p>UNHAPPINESS sad, despondent, heavy-hearted, dejected, cheerless, gloomy, downcast, depressed, anguished, grief-stricken, distressed, pessimistic, alienated, rejected, isolated, empty</p>
<p>SECURITY together, confident, comfortable, trusting, assured</p>	<p>INSECURITY uneasy, anxious, expectant, restless, nervous, stressed, startled, fearful, terrified, horrified, disquieted</p>
<p>SATISFACTION satisfied, interested, involved, absorbed, engrossed, pleased, impressed, thrilled</p>	<p>DISSATISFACTION flat, jaded, bored, frustrated, discontented, disillusioned, annoyed, irritated, jealous, angry, disgusted, envious, spiteful, furious, resentful, embittered, vengeful</p>

Source: Adapted from Martin and White, 2007, p. 51.

¹ Adapted from Martin and White, 2007, p. 51.

Questions such as the following (from Appendix 1) could be used to involve students in analysing how a poem is able to appeal to their emotions and to direct their views:

- What elements of feeling and emotion that have been selected and strategically used in the poem connect with your emotions as a reader?
- What words in the poem, directly or indirectly, evoke negative or positive feelings of un/happiness?

Judgment (ethics)²

Since an important aim of a writer is to position readers into admiring, respecting or disliking people/characters, we might expect explicit or implicit, positive or negative **judgments** to be made about them based on their behaviour, what they say and do, and what is said about them (and perhaps done to them) by others.

At one level, the behaviour of people/characters might rate highly in terms of social admiration, regard or esteem, and be assessed as socially acceptable and praiseworthy (e.g. *normal, capable, dependable*) or socially unacceptable (e.g. *eccentric, incapable, unreliable*).

At another level, people's/characters' behaviour might be assessed as being against society's moral codes, rules, regulations or laws as being *honest, proper (moral) or law abiding, dishonest, improper or law breaking*.

Table 2 could be used to raise questions related to ethical behaviour represented in a poem.

Table 2: Judgment (ethics)

Attitudes towards behaviour			
POSITIVE		←————→	NEGATIVE
In terms of social admiration, regard, or esteem, is the person's behaviour or character represented as being:			
• normal?*	usual, average, everyday, stable, predictable,		odd, weird, erratic, unpredictable
• fortunate?	lucky, privileged, charmed, celebrated		unfortunate, unlucky, hapless, tragic
• capable?	strong, sensible, experienced, clever, accomplished, competent, heroic		incapable, weak, stupid, naïve, ignorant, inept
• tenacious?	dependable, reliable, resolute, focused, persevering, constant		unreliable, rash, impetuous, reckless, inconstant, distracted
POSITIVE		←————→	NEGATIVE
In terms of social sanction (adherence to social moral codes, rules, regulations, laws), is the person's behaviour or character represented as being:			
• honest?	honest, truthful, candid, credible, genuine		dishonest, deceitful, deceptive, devious, scheming, manipulative
• proper (above reproach)?	good, moral, just		bad, immoral, unjust, selfish, unfair, insensitive, mean, corrupt, evil
• lawful (within the law)?	law abiding		criminal, unlawful

² Adapted from Martin and White, 2007, p. 53.

*It is likely that different people will have different perceptions of what is 'normal'. Not being normal (e.g. eccentric) is not necessarily a negative quality. Positive and negative categories are probably better viewed as being on a continuum.

Questions such as the following (from Appendix 1) could be used to involve students in discussions about how ethical behaviour is represented in a poem:

- Identify the positive or negative judgments the poem makes about the way people/characters behave.
- How do these judgments measure up against what you, as reader, think is right and wrong?

Appreciation (aesthetics)

Writers/speakers/creators directly or indirectly express positive or negative **appreciation or valuation** of the worth of certain aspects such as: people's/characters' attributes (their abilities or appearance, as opposed to how they behave); relationships; made objects; nature and natural objects.

Questions such as the following (from Appendix 1) could be used to involve students in discussions about a poem:

- Has the writer effectively used particular words and/or word groups that capture the positive or negative worth of: people's/character's appearance, their abilities, their relationships; made objects; places, nature and natural objects?
- Identify these and explain.

Appreciations may be divided into:

- our emotional **reactions** to things (Did it grab my attention? Did I like it?)
- the **composition** of things (Does it hang together? Was it easy to follow?)
- the **worth** of things (Was it worthwhile?).

Table 3 provides a summary.

Table 3: Appreciation (aesthetics)

Attitudes towards behaviour		Positive	Negative
Reaction			
		←—————→	
Impact	Did it grab my attention?	arresting, captivating, fascinating, engaging ...	dull, boring, tedious, predictable ...
Quality	Did I like it?	appealing, beautiful ...	plain, revolting ...
Composition			
		←—————→	
Balance	Did it hang together?	balanced, unified ...	uneven, flawed ...
Complexity	Was it hard to follow?	lucid, precise, rich ...	ornate, extravagant ...
Valuation			
		←—————→	
	Was it worthwhile?	penetrating, profound, deep, valuable, illuminating, original ...	dated, ineffective, fake...

Source: Adapted from Martin and White, 2007, p. 56.

Graduation

Graduation is concerned with **gradability**, that is, the scaling of the **force** of meaning upwards or downwards or sharpening or softening its **focus**. Table 4 summarises ways this can occur.

Table 4: Graduation

The feeling, emotion and meaning of the text is graded:	
<ul style="list-style-type: none"> upwards or downwards (force) sharpened or softened (focus) 	
<p>Force: the degree of intensity of a word or expression.</p> <p>Force:</p> <ul style="list-style-type: none"> carries the idea of more-or-less (more positive, less intense, more definite, more emphatic) usually, though not always, associated with gradable words (words that can be intensified) and words with positive or negative alternatives. 	<p>Graders such as <i>quite, very, really, extremely, utterly</i> intensify meaning, while others, e.g. <i>fairly, somewhat</i>, tone down the feeling, emotion or meaning. These words need to be combined with other word classes, such as:</p> <ul style="list-style-type: none"> adjectives: <i>slightly/extremely</i> foolish; <i>somewhat/utterly</i> appalling; <i>fairly/rather/very/extremely/utterly</i> miserable adverbs: <i>somewhat/quite/rather/very</i> abruptly verbs: <i>slightly/greatly</i> hindered nouns: <i>happier/happiest</i> person (comparatives and superlatives) modals: <i>just/somewhat/quite/very</i> possible; <i>highly</i> probable; <i>extremely</i> capable; <i>only rarely; fairly, quite, very</i> often.
	<p>Quantifiers express</p> <ul style="list-style-type: none"> number: <i>few, some, several, many</i> amount/size: <i>minuscule, tiny, huge, gigantic</i> extent: <i>short, widespread, long lasting</i>.
	<p>Maximisers express the highest possible intensity: <i>utterly/totally/thoroughly/absolutely/completely</i> miserable; <i>perfectly</i> happy</p>
	<p>Words may be infused with varying degrees of intensity: <i>like/ love/adore; happy/joyous/ ecstatic; trickled, flowed, poured, flooded; possible, probable, certain</i></p>
	<p>Words may be infused with intense attitude: She is an <i>angel</i>; her brother is a <i>rascal</i>. I <i>loathe</i> him. They can be intensified further by adding graders (see above).</p>
	<p>Poetic or figurative language Words used in a non-literal way evoke and strengthen emotion:</p> <ul style="list-style-type: none"> metaphor (<i>Juliet is the sun</i>) simile (<i>soft as velvet</i>) personification (<i>sighing trees</i>).
<p>Repetition and synonymy scale intensity up↗.</p> <ul style="list-style-type: none"> <i>He tried and tried.</i> <i>The floods were terrible; just awful.</i> 	
<p>Focus: membership of a class of things</p>	<p>Sharper focus (strengthen membership of that class):</p> <ul style="list-style-type: none"> <i>true</i> friend; <i>pure</i> evil; a <i>real</i> man <p>Softer/blurred focus (weaken membership of that class):</p> <ul style="list-style-type: none"> kind of stupid; sort of scary
<p>Humour</p>	<p>Depending on the context:</p> <ul style="list-style-type: none"> irony — making a statement, but implying the opposite hyperbole — exaggerating or overstating something (<i>hopping mad; died laughing</i>) parody — imitating or sending up something understatement: making something appear less serious than it really is

<p>Allusion: brief, usually indirect reference to a person, place, or event — real or fictional</p>	<p>Depending on their content, often:</p> <ul style="list-style-type: none"> • historical • cultural • mythological • literary • political
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Source: adapted from Martin and White, 2007, pp.135–147.

References

Droga, L & Humphrey, S 2003, *Grammar and Meaning: An Introduction for Primary Teachers*, Target Texts, NSW.

Droga, L, Humphrey, S & Love, K 2011, *Working Grammar: An Introduction for Secondary English Teachers*, Pearson, Australia.

Martin, JR & White, PRR 2007, *The Language of Evaluation: Appraisal in English*, Palgrave Macmillan, London & New York.

Appendix 1: Powerful questions for unlocking the WHAT and the HOW of a poem

The following questions, which can be adapted to suit most texts, have proven to be effective in unlocking the WHAT (a poem's meaning) and the HOW (the emotional and persuasive effects of the evaluative language the writer has used). Teachers could select appropriate questions from each of the categories and help students use them to analyse and respond to particular poems.

The WHAT of a poem — questions about a poem's meaning and messages

1. Identify and evaluate the situation within which people/characters move.
2. What cultural aspects such as age, gender, and race are depicted in the poem?
3. What people/characters are included/excluded? Why?
4. Whose interests does the poem serve?
5. What particular view of the world is foregrounded in the poem?
6. What beliefs and values are expressed in the poem?
7. What is the poem valuing, and what does it leave a reader thinking and believing?
8. Is there anything in particular that you took from your reading of the poem?
9. Do these messages make up powerful knowledge?
10. Do you think the poem is capable of changing readers' feelings, attitudes and values? Or might it just reinforce what is already there in people's minds?

The HOW of a poem — questions about the ways a poem builds feeling and emotion

The sets of questions below make readers aware of the ways writers tap into human feelings and needs and explicitly or implicitly use language to evoke strong positive or negative feelings. In analysing evaluative language, students will often be required to make inferences.

AFFECT (feeling, emotion)

11. What elements of feeling and emotion that have been selected and strategically used in the poem connect with your emotions as a reader? Consider the following:
 - What words in the poem evoke positive feelings of: happiness (e.g. surprise, excitement, wellbeing); security (e.g. trust, reassurance); satisfaction (e.g. pleasure, interest, absorption)? What effects are these likely to have on the way a reader feels?
 - What words in the poem evoke negative feelings? What effects are these likely to have on the way a reader feels?
12. How might the language of the poem make readers feel — amazed, confused, unsure, nervous, guilty, interested, angry, sad, happy, reassured ...?
13. What emotions (e.g. intrigue, awe, sympathy, anger, happiness) in the poem might play a part in positioning readers' feelings?
14. What shifts in emotions (e.g. happiness to sadness, security to insecurity, satisfaction to dissatisfaction) occur throughout the poem? Explain.
15. Can you find words in some parts of the poem that have more intensity of feeling than in other parts? Explain.

Judgment of people's character (usually through their actions)

16. Do you agree that the evaluative language used by writers can have either negative or positive connotations and that it can potentially help or hurt people?
17. a. Identify any positive or negative judgments the poem makes about the way people behave.
b. How do these judgments measure up against what you, as a reader, think is right and wrong?
18. Do you think writers expect readers to evaluate whether people's/characters' actions are good or bad? Explain.
19. Judging by what people do and say in the poem, which of the following words might be used to describe them: talented, capable, confident, competent, honest, moral, law-abiding, genuine...? What other words might be appropriate?
20. Ideally how might the writer want readers to judge people's behaviour in the poem?
21. As reader of a poem, you may be invited to a position of empathy — of emotional solidarity — with people/characters or, at least, an understanding of their motives. Were you easily able to accept the poem's invitation to adopt a position of empathy? Why?/Why not?

Appreciation of worth and beauty

22. a. Has the writer effectively used particular words or word groups that capture the positive or negative worth of 'things', such as people's appearance, their abilities, their relationships; made objects, places, nature and natural objects?
b. Underline these words or word groups and explain. How do they compare with your own ideas of worth/beauty?
23. Can you find really good examples of words/word groups (e.g. adjectives, similes, metaphors, personification) that create strong images in your mind?