THE
INVISIBLE WAR
A Tale on Two Scales

HISTORY & ENGLISH TEACHING ACTIVITIES

THE INVISIBLE WAR HISTORY & ENGLISH TEACHING ACTIVITIES:
A *Scale Free Network* art-science learning resource.

Created by:
Written by *Ailsa Wild* B.A.(History & Creative Writing), M.A. (Creative Writing)
& *Gregory Crocetti* B.Sc. (Hons), Ph.D. (Microbiology), Dip.Ed. (Secondary), M.A.S.M.
Illustrations by *Ben Hutchings*.
Graphic Design by *Jaye Carcary*.

Special thanks to:
Special thanks to *Briony Barr, Beth Askham, Michael Bird* & *Dianne Ruffle*s.

All URLs were checked for currency at the time of publication.
We apologise if any URLs have changed since this time.

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THE INVISIBLE WAR:
HISTORY & ENGLISH TEACHING RESOURCES

INTRODUCTION

These activities are intended to facilitate a deeper structural analysis and critical engagement of teenage readers with the *The Invisible War.* A combination of individual written and group discussion activities have been developed to encourage learners to reflect and process both literary and visual content of the story.

These activities have been designed to teachers to easily use in History, English and Literature classroom settings with teenage students and include links to both the Australian Curriculum and Victorian Curriculum.

These activities also provide opportunities for students to demonstrate achievement in the areas of Critical and Creative Thinking, Interpersonal Development, Personal and Social Capabilities, Ethics, Communication and ICT.

We welcome feedback about our books and resources – so please get in touch with us if you have any comments or suggested improvements!

gregory

Gregory (co-Director of *Scale Free Network*)
gregory@scalefreenetwork.com.au

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BUILDING A HISTORICAL TIMELINE

Create a timeline that includes *The Invisible War's* place in history.

Include some of these events:
*   The beginning and end of WWI
*   The Easter Uprising in Ireland
*   The ANZAC deployment on Western Front
*   The battle of Pozières
*   The discovery of antibiotics
*   Western medicine's understanding of the importance of handwashing
*   Women's vote in Australia
*   Women's vote in the UK
*   First referendum on conscription in Australia
*   Battle of ANZAC cove

Add at least three more events to your timeline that you consider significant.

CLASS DISCUSSION OR WRITE A PARAGRAPH:
*   Was there anything that surprised you about the order of events in your time line?
    > Why? Why not?

CHOOSE TWO OR THREE OF THESE EVENTS AND DISCUSS HOW ONE MAY HAVE AFFECTED THE OTHER.

Further Resources:
A collection of 22 digital curriculum resources about the effects of WWI in Australia at Scootle: *click here*

Australian Department of Veterans' Affairs ANZAC Portal: *click here*

Australian War Memorial – Classroom resources & Activities: *click here*

CONCEPTS & SKILLS

*   World War One
*   Sequencing Chronologies
*   Cause & Effect
*   Role of Women
*   Conscription
*   Critical Thinking
*   Contested Histories

HISTORICAL RESEARCH PROJECT

The authors of *The Invisible War* read a lot of nurse's journals and letters in their research for the book.

Find (extracts of) three different journals by people who lived during the first World War (these could be soldiers, officers, nurses or someone living at the home front).

WRITE A REPORT THAT ADDRESSES THE FOLLOWING QUESTIONS (including a bibliography):
- When were they writing?
- Where was each person when they were writing?
- When in time does their writing sit in relation to three significant events during the war, for example:
  > the Gallipoli Campaign;
  > America joining the war;
  > the battle of Fromelles.
- How and why were these people's experiences different from each other?
- What did you learn about the war from these first-hand accounts?

EXTENSION:
  > Can you find the war records for these people?
  > What additional information does this give you?

CONCEPTS & SKILLS
- History
- Literacy
- World War One
- Sequencing Chronologies
- Cause & Effect
- Critical Thinking
- Different Perspectives
- Source Analysis
- People & Society
- Literary Analysis
- Expressing Ideas
- Contested Histories
- ICT

ALTERNATE ACTIVITY
WRITE A LETTER TO PRIVATE ROBBINS' MOTHER FROM ANNIE, EXPLAINING THE CONDITIONS OF HIS DEATH.

Consider the following:
– Does Annie want to spare them any details?
  > If so, how would she do this?
– How much might she tell them about conditions at the casualty clearing station and her role as nurse?
– Annie knows that his family will have received an official telegram but may not have received an personal corespondence from anyone who knew Robbins.

ROLES OF WOMEN

The main human characters in *The Invisible War* are nurses.

Read the 'Who were the nurses?' question (page 73) and the discussion about Sister F.E. Williams (pages 80-81) at the back of the book.

In Britain an official military nursing service, including female nurses, was first established (while Australia was still part of Britain). This means women in WWI had only been officially serving in the military for 35 years.

CLASS DISCUSSION:
* Can you think of any significant changes to women's social/cultural roles that have happened in the previous 35 years (to present)?
* How do you feel about these changes?
* Do they feel recent or long ago?
* What roles can women now perform in the Australian military?
* How is this different from the time of *The Invisible War?*

ESSAY:
* What does the role of nurses in WWI tell you about the role of women in wider Australian society at that time?
* With reference to the resources below, what role do you think women like Annie played in changing the role of women between WWI and WWII?

Further Resources
A collection of 22 digital curriculum resources about the effects of World War I in Australia at Scootle: *click here*

Discovering democracy: the women's story: *click here*

Twentieth-century representations of women: *click here*

CONCEPTS & SKILLS
* History
* Literacy
* World War One
* Role of Women
* Critical Thinking
* Different Perspectives
* Source Analysis
* People & Society
* Contested Histories
* Communicating
* People in the Past
* Historical Research
* Point of View

Australian Suffragette pioneer - Mary Lee: *click here*

The changing roles of women on Anzac Day at ABC Splash: *click here*

Three short cartoons from 1918 at Australian Screen Online: *click here*

WWI Troops Embarkation and Charity Bazaars, Sydney (c.1915): *click here*

Red Cross Activities During and After WWI (c.1919): *click here*

CONSCRIPTION

On page 19 and page 67, Annie discusses and thinks about conscription. Annie, Grace and Edith have very different opinions about whether Australia should bring in conscription.

Why do you think their opinions are so different?
(Read resources about conscription debate below)

CHOOSE ANNIE, GRACE OR EDITH'S PERSPECTIVE (YOU DON'T NEED TO AGREE WITH IT) AND WRITE A LETTER FROM ONE TO THE OTHER, ARGUING YOUR POSITION.

Further Resources:
A set of resources about the 1916 and 1917 Conscription Referenda at Scootle: *click here*

Interview with Archbishop Mannix at Australian Screen Online: *click here*

CONCEPTS & SKILLS
- History
- Literacy
- World War One
- Cause & Effect
- Conscription
- Critical Thinking
- Different Perspectives
- People & Society
- Literary Analysis
- Communicating
- Creative Writing
- People in the Past
- Storytelling & Narrative
- Character Development
- Point of View

THE WESTERN FRONT VS GALLIPOLI

The Invisible War is set in 1916 on the Western Front in France…away from the nightmares of 1915 Gallipoli.

AFTER READING QUESTION 8 - 'WHY ARE THE DOCTORS AND NURSES SO WORRIED ABOUT DYSENTERY?' AT THE BACK OF THE BOOK, CONSIDER:

> What did you learn about trench warfare from reading *The Invisible War?*

> What are some ways the war on the Western Front was different from war in Gallipoli?

CLASS DISCUSSION:
How reliable is The Invisible War as a historical source?

Compare with other sources, such as:
*   a history textbook/novel;
*   the journal(s) of a soldier or other service personnel;
*   a popular TV/Film portrayal of WWI (e.g. *War Horse, Gallipoli* or *Anzac Girls*).

CONCEPTS & SKILLS
*   History
*   World War One
*   Sequencing Chronologies
*   Critical Thinking
*   Source Analysis
*   Visual Literacy
*   People & Society
*   Literary Analysis
*   Communicating
*   People in the Past
*   Historical Research
*   Contested Histories

"WE WERE FIGHTING HAND TO HAND IN THE TRENCHES SISTER, AND I WORKED MY BAYONET HARD, LET ME TELL YOU."

PROPAGANDA

On page 26, the soldiers are singing *'It's a long way to Tipperary'.*

Read the sub-section *'What is Tipperary, and why should we care?'*, in question 24.
Listen to the song: *click here*

Looking at conscription debate propaganda, consider:
*   what persuasive techniques do they use?
*   how effective a particular poster was as a piece of propaganda at the time?
*   whether you can think of an example of modern propaganda in Australia?

DESIGN YOUR OWN PROPAGANDA POSTER or,
DESIGN A PROPAGANDA MEME.

CONCEPTS & SKILLS
*   Literacy
*   World War One
*   Cause & Effect
*   Conscription
*   Critical Thinking
*   Visual Literacy
*   People & Society
*   Literary Analysis
*   Communicating
*   Creative Writing
*   Planning
*   Point of View
*   ICT
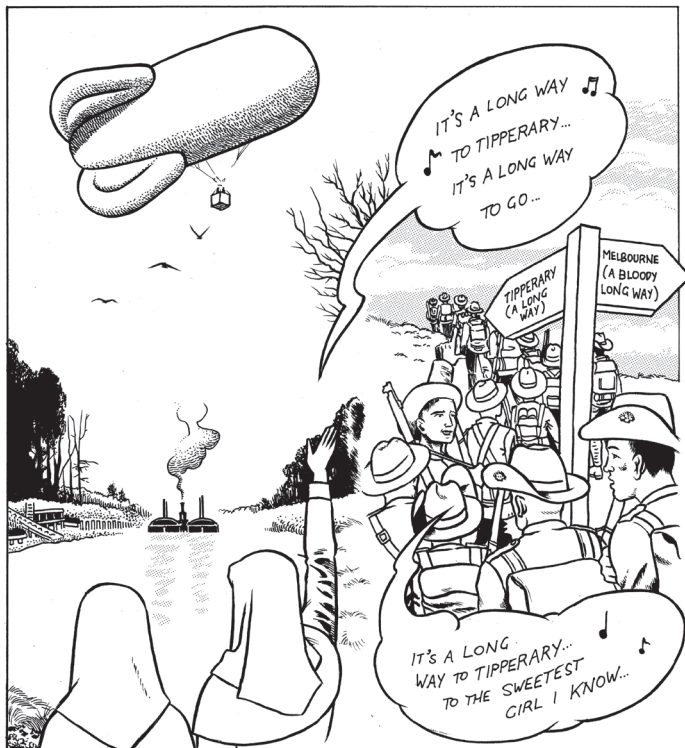
THE HOSPITAL BARGE

Read and examine page 25 of *The Invisible War* then read explanation on page 93 about the quote from the poem, *The Hospital Barge*, along with the poem (below)

The Hospital Barge, by Wilfred Owen
   Budging the sluggard ripples of the Somme,
   A barge round old Cérisy slowly slewed.
   Softly her engines down the current screwed,
   And chuckled softly with contented hum,
   Till fairy tinklings struck their croonings dumb.
   The waters rumpling at the stern subdued;
   The lock-gate took her bulging amplitude;
   Gently from out the gurgling lock she swum.

   One reading by that calm bank shaded eyes
   To watch her lessening westward quietly.
   Then, as she neared the bend, her funnel screamed.
   And that long lamentation made him wise
   How unto Avalon, in agony,
   Kings passed in the dark barge, which Merlin dreamed.

WRITE A SHORT REPORT, CONSIDERING:
- Why do you think the authors chose to include a line from this poem in their story?
- How does the scene on this page relate to the image immediately above it?
- Does the poem, in the context of *The Invisible War,* now say something about the human gut?

CONCEPTS & SKILLS
- History
- Literacy
- World War One
- Cause & Effect
- Critical Thinking
- Source Analysis
- People & Society
- Poetry
- Literary Analysis

THE BARGES MOVE OFF, BUDGING THE SLUGGARD RIPPLES OF THE SOMME.
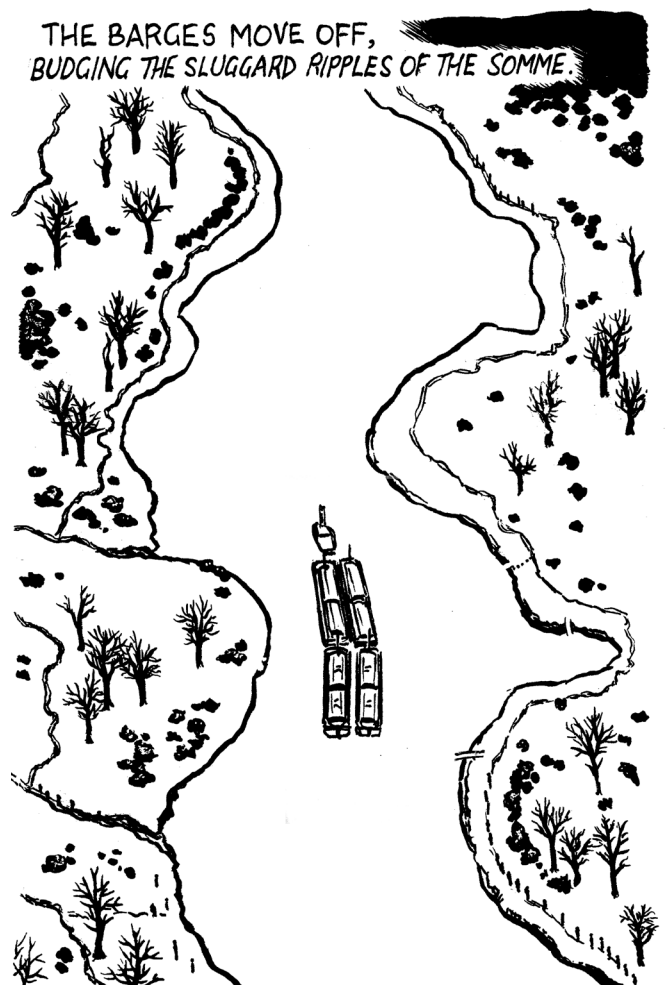
SOURCE ANALYSIS

Read *Dulce et Decorum Est* - also by Wilfred Owen.

Dulce Et Decorum Est

Bent double, like old beggars under sacks,
Knock-kneed, coughing like hags, we cursed through sludge,
Till on the haunting flares we turned our backs
And towards our distant rest began to trudge.
Men marched asleep. Many had lost their boots
But limped on, blood-shod. All went lame; all blind;
Drunk with fatigue; deaf even to the hoots
Of disappointed shells that dropped behind.

GAS! Gas! Quick, boys!-- An ecstasy of fumbling,
Fitting the clumsy helmets just in time;
But someone still was yelling out and stumbling
And floundering like a man in fire or lime.--
Dim, through the misty panes and thick green light
As under a green sea, I saw him drowning.

In all my dreams, before my helpless sight,
He plunges at me, guttering, choking, drowning.

If in some smothering dreams you too could pace
Behind the wagon that we flung him in,
And watch the white eyes writhing in his face,
His hanging face, like a devil's sick of sin;
If you could hear, at every jolt, the blood
Come gargling from the froth-corrupted lungs,
Obscene as cancer, bitter as the cud
Of vile, incurable sores on innocent tongues,--
My friend, you would not tell with such high zest
To children ardent for some desperate glory,
The old Lie: Dulce et decorum est
Pro patria mori.

CONSIDER:
• What are the differences and similarities between the two poems – *The Hospital Barge* and *Dulce Et Decorum Est?*
• What do they tell you about WWI?

CONCEPTS & SKILLS
• History
• Literacy
• World War One
• Cause & Effect
• Critical Thinking
• Different Perspectives
• Source Analysis
• People & Society
• Poetry
• Literary Analysis
• Contested Histories
• Point of View

• What do they tell you about Wilfred Owen?
• When were they each written?
• Would you call them a primary or a secondary historical resource? Why?

DISCUSS THESE QUESTIONS IN SMALL GROUPS AND REPORT BACK TO THE CLASS.

More at the War Poetry Website: *click here*

COLLABORATIVE STORY-MAKING

The creators of *The Invisible War* worked collaboratively as a team, which included: a writer/historian; a microbiologist; science educator; an illustrator; an art director and a graphic designer.

IN GROUPS OF THREE OR FOUR – RESEARCH, WRITE AND CREATE A COLLABORATIVE GRAPHIC NOVEL, CONSIDERING:
* How will you divide the roles of writer, illustrator, researcher and designer?
* Will you do one role each?
* Or will you work together but have a leader in each role?

DECIDE WHAT YOUR STORY WILL BE ABOUT: (If in a history class, a relevant historical event/person could be chosen)
* Research the story
* Write a script or dot point narrative arc
* Storyboard
* Illustrate and add text
* Review together
* Edit/make changes
* Publish either by making photocopied/multiple versions, or publishing online

You can decide whether to create this work by hand or digitally.

CONCEPTS & SKILLS
* History
* Literacy
* Critical Thinking
* Different Perspectives
* Source Analysis
* Visual Literacy
* People & Society
* Literary Analysis
* Communicating
* Creative Writing
* Collaboration
* Planning
* Storytelling & Narrative
* Character Development
* Point of View
* ICT
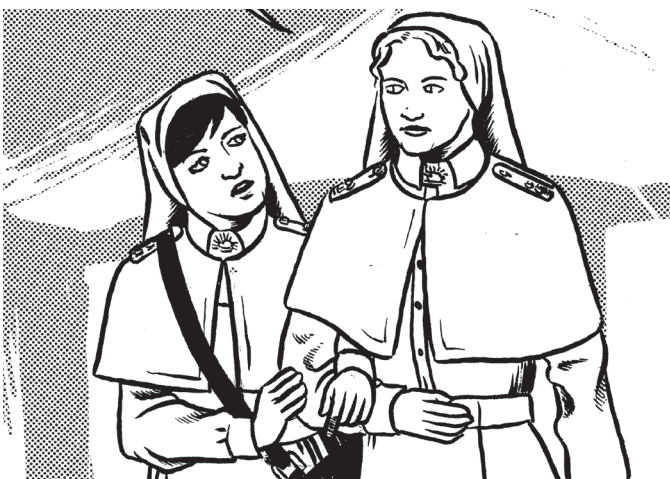
CENSORSHIP AND CHOOSING YOUR AUDIENCE

The authors of *The Invisible War* were writing for a high school audience. This means they chose to show and not show certain elements of the story. If they had written the same story for a Year 6 audience, what elements might they have decided not to show?

ONE WAY TO EXPLORE THIS IS TO PLAY THE 'ENDS OF THE ROOM' GAME.
To set this up, you will need to:
*   Clear the space of chairs, with enough room for students to freely move between either side.
*   Label one side of the classroom *'completely disgusted/confronted'* and the other side *'enjoyed/ was fine with'*.
*   Explain that there is a continuum running between these two opposites sides – and that students can choose to stand anywhere on the line that best indicates their feeling about the scene from the book.

NAME DIFFERENT SCENES FROM THE BOOK (EXAMPLES BELOW), GIVING STUDENTS A CHANCE TO MOVE TO THEIR NOMINATED PLACE ON THE LINE:
*   Scene where soldier is bayonetted in the gut
*   Scene where you see Private Robbins's poo
*   Scene where Annie is sitting on the toilet
*   Scene where image zooms down to the poo in micro level
*   Scene where Shiga arrive in the gut.

IN GROUPS, DISCUSS:
*   What kind of differences occurred in your classroom?
*   Were there any which felt important…
    > Why/why not?
*   What might be some useful ways to deal with controversy within a group?

CONCEPTS & SKILLS
*   Literacy
*   Critical Thinking
*   Different Perspectives
*   Contested Histories
*   Visual Literacy
*   People & Society
*   Literary Analysis
*   Communicating
*   Storytelling & Narrative
*   Point of View

VARIATIONS:
1. Name the same scene, but ask students to respond as if they were their grandmother. Or as a grade 6 student. Or as Annie.

2. Name scenes from another historical study or work of literature relevant to your classroom as you play this game.

FOLLOW THE GAME WITH A CLASS DISCUSSION ABOUT THE IMPORTANCE OF KNOWING WHO YOUR AUDIENCE IS AND WHAT IS APPROPRIATE TO TELL/SHOW THEM.

WRITE A CONTROVERSIAL STORY

A story that's controversial if meant for a six-year-old might not be controversial for teenagers. A story might be controversial if your grandmother read it, but not if your friends read it.

WRITE A STORY THAT'S NOT CONTROVERSIAL TO BE READ IN YOUR CLASSROOM, BUT MIGHT BE CONTROVERSIAL SOMEWHERE IN THE WORLD.
- Where and why would it be controversial?

IN CLASS, DISCUSS:
- When you write for the classroom, are you self-censoring?

CONCEPTS & SKILLS
- Literacy
- Critical Thinking
- Different Perspectives
- Source Analysis
- Visual Literacy
- People & Society
- Literary Analysis
- Communicating
- Creative Writing
- Storytelling & Narrative
- Point of View

THE GRAPHIC NOVEL

The Invisible War is a graphic novel.

• What are the elements of a graphic novel?
• Why do you think the authors chose to create *The Invisible War* in graphic novel form?
• Could another form of text have been effective for their purpose?
• How would you choose to tell this story?

Look at extracts from *Maus* by Art Spiegelman, *Terrorist* by Henrik Rehr and *Persepolis* by Marjane Satrapi. All of these are graphic novels about political upheaval.

• What are some of the differences and similarities in how these stories are told?

For more information on how to read a graphic novel: *click here*

CONCEPTS & SKILLS
• Literacy
• Critical Thinking
• Different Perspectives
• Source Analysis
• Visual Literacy
• People & Society
• Literary Analysis
• Communicating
• Creative Writing
• Storytelling & Narrative
• Point of View
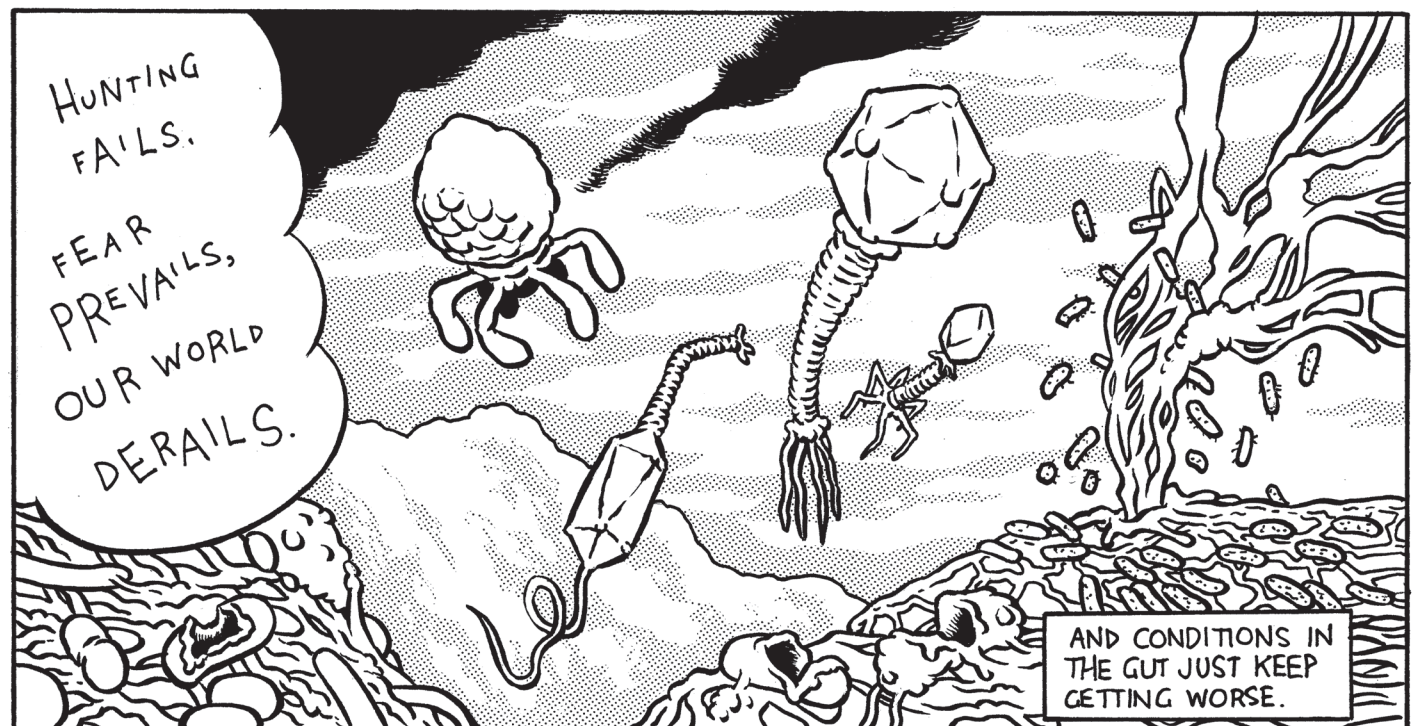
VOCABULARY CHOICES

The phage, the Shiga gang and the nurses in *The Invisible War* all speak differently.

Identify these differences.

What does their vocabulary and style tell you about each character/group of characters?

WRITE A MONOLOGUE IN THE VOICE OF ONE OF THE ABOVE CHARACTERS.

CONCEPTS & SKILLS

- Literacy
- Critical Thinking
- Different Perspectives
- Visual Literacy
- Literary Analysis
- Communicating
- Creative Writing
- Storytelling & Narrative
- Character Development
- Context & Audience
- Point of View

AUSTRALIAN CURRICULUM: HISTORY

	Historical Timeline	Research Project	Roles Of Women	Conscription	Western Front vs Gallipoli	Propaganda	Hospital Barge	Source Analysis	Collaborative Storymaking	Censorship/Audience	Controversial Story	Graphic Novel	Vocabulary
HISTORICAL KNOWLEDGE AND UNDERSTANDING													
World War I — An overview of the causes of World War I & the reasons why men enlisted to fight in the war (ACDSEH021)	●	●				●							
Using sources to investigate the fighting at Gallipoli, the difficulties of trench warfare, and the use of tanks, aeroplanes and chemical weapons (gas) (ACDSEH095)	●	●			●		●		●				
The impact of World War I, with a particular emphasis on Australia (such as the use of propaganda to influence the civilian population, the changing role of women, the conscription debate) (ACDSEH096)	●	●	●	●		●	●						
The commemoration of World War I, including debates about the nature and significance of the Anzac legend (ACDSEH097)	●									●			
HISTORICAL SKILLS													
Use chronological sequencing to demonstrate the relationship between events and developments in different periods and places (ACHHS164)	●	●	●										
Use historical terms and concepts (ACHHS165)	●	●	●	●	●	●		●	●			●	●
Historical questions and research — Identify and select different kinds of questions about the past to inform historical inquiry (ACHHS166)		●	●	●	●		●		●			●	
Evaluate and enhance these questions (ACHHS167)		●							●				
Identify and locate relevant sources, using ICT and other methods (ACHHS168)	●	●			●								
Analysis and use of sources — Identify the origin, purpose and context of primary and secondary sources (ACHHS169)	●	●		●	●	●			●				
Process and synthesise information from a range of sources for use as evidence in an historical argument (ACHHS170)	●	●	●	●	●	●			●				
Evaluate the reliability and usefulness of primary and secondary sources (ACHHS171)					●								
Identify and analyse the perspectives of people from the past (ACHHS172)		●	●	●	●	●	●	●		●		●	●
Identify and analyse different historical interpretations (including their own) (ACHHS173)		●	●		●	●	●	●					
Explanation and communication — Develop texts, particularly descriptions and discussions that use evidence from a range of sources that are referenced (ACHHS174)		●	●	●					●				
Select and use a range of communication forms (oral, graphic, written) and digital technologies (ACHHS175)						●		●	●	●	●	●	●

AUSTRALIAN CURRICULUM: ENGLISH

	Historical Timeline	Research Project	Roles Of Women	Conscription	Western Front vs Gallipoli	Propaganda	Hospital Barge	Source Analysis	Collaborative Storymaking	Censorship/Audience	Controversial Story	Graphic Novel	Vocabulary
LANGUAGE													
Expressing and developing ideas Identify how vocabulary choices contribute to specificity, abstraction and stylistic effectiveness (ACELA1561)						●	●	●	●	●			●
Text structure and organisation Understand how punctuation is used along with layout and font variations in constructing texts for different audiences and purposes (ACELA1556)													●
LITERATURE													
Literature and context Interpret and compare how representations of people and culture in literary texts are drawn from different historical, social and cultural contexts (ACELT1633)	●	●	●	●	●		●	●				●	
Responding to literature Explore and reflect on personal understanding of the world and significant human experience gained from interpreting various representations of life matters in texts (ACELT1635)	●	●	●	●			●	●			●		
Examining literature Analyse text structures and language features of literary texts, and make relevant comparisons with other texts (ACELT1772)		●					●	●				●	
Creating literature Experiment with the ways that language features, image and sound can be adapted in literary texts, for example the effects of stereotypical characters and settings, the playfulness of humour and pun and the use of hyperlink (ACELT1638)		●				●			●			●	●
Create literary texts, including hybrid texts, that innovate on aspects of other texts, including through the use of parody, allusion and appropriation (ACELT1773)						●			●			●	●
LITERACY													
Texts in context Analyse how the construction and interpretation of texts, including media texts, can be influenced by cultural perspectives and other texts (ACELY1739)				●		●			●	●			
Interpreting, analysing, evaluating Interpret, analyse and evaluate how different perspectives of issue, event, situation, individuals or groups are constructed to serve specific purposes in texts (ACELY1742)			●	●		●	●					●	
Use comprehension strategies to interpret and analyse texts, comparing and evaluating representations of an event, issue, situation or character in different texts (ACELY1744)		●				●	●					●	
Creating texts Create imaginative, informative and persuasive texts that present a point of view and advance or illustrate arguments, including texts that integrate visual, print and/or audio features (ACELY1746)			●	●		●			●				
Use a range of software, including word processing programs, flexibly and imaginatively to publish texts (ACELY1748)	●	●				●			●		●		

VICTORIAN CURRICULUM: HISTORY

	Historical Timeline	Research Project	Roles Of Women	Conscription	Western Front vs Gallipoli	Propaganda	Hospital Barge	Source Analysis	Collaborative Storymaking	Censorship/Audience	Controversial Story	Graphic Novel	Vocabulary
HISTORICAL KNOWLEDGE AND UNDERSTANDING													
World War I Causes of World War I, the reasons why men enlisted to go to war, and how women contributed in the war effort (VCHHK139)	●	●	●	●		●							
Significant places where Australians fought and explore their perspectives and experiences in these places (VCHHK140)	●	●			●			●					
Significant events, turning points of the war and the nature of warfare (VCHHK141)	●	●		●	●	●	●						
Effects of World War I, with a particular emphasis on the changes and continuities brought to the Australian home front and society (VCHHK142)	●			●									
Different historical interpretations and contested debates about World War I and the significance of Australian commemorations of the war (VCHHK144)	●									●			
HISTORICAL SKILLS													
Chronology Sequence significant events in chronological order to support analysis of the causes and effects of these events and identify the changes they brought about (VCHHC121)	●	●	●										
Historical sources as evidence Analyse and corroborate sources and evaluate their accuracy, usefulness and reliability (VCHHC123)	●	●			●								
Analyse the different perspectives of people in the past and evaluate how these perspectives are influenced by significant events, ideas, location, beliefs and values (VCHHC124)		●	●	●	●	●	●	●		●		●	●
Evaluate different historical interpretations and contested debates (VCHHC125)		●	●	●	●	●	●					●	
Continuity and change Identify and evaluate patterns of continuity and change in the development of the modern world and Australia (VCHHC126)			●	●		●			●				
Historical significance Evaluate the historical significance of an event, idea, individual or place (VCHHC128)		●	●			●		●	●	●	●	●	●

VICTORIAN CURRICULUM: ENGLISH

	Historical Timeline	Research Project	Roles Of Women	Conscription	Western Front vs Gallipoli	Propaganda	Hospital Barge	Source Analysis	Collaborative Storymaking	Censorship/Audience	Controversial Story	Graphic Novel	Vocabulary
LANGUAGE													
Expressing and developing ideas Identify how vocabulary choices contribute to specificity, abstraction and stylistic effectiveness (VCELA432)						●	●	●	●	●			●
Text structure and organisation Understand how punctuation is used along with layout and font variations in constructing texts for different audiences and purposes (VCELA445)													●
LITERATURE													
Literature and context Interpret and compare how representations of people and culture in literary texts are drawn from different historical, social and cultural contexts (VCELT435)	●	●	●	●	●		●	●			●		
Responding to literature Explore and reflect on personal understanding of the world and significant human experience gained from interpreting various representations of life matters in texts (VCELT437)	●	●	●	●			●	●		●			
Examining literature Analyse text structures and language features of literary texts, and make relevant comparisons with other texts (VCELT439)		●					●	●				●	
Creating literature Experiment with the ways that language features, image and sound can be adapted in literary texts (VCELT447)		●				●			●			●	●
Create literary texts, including hybrid texts, that innovate on aspects of other texts, including through the use of parody, allusion and appropriation (VCELT448)						●				●	●		
LITERACY													
Texts in context Analyse how the construction and interpretation of texts, including media texts, can be influenced by cultural perspectives and other texts (VCELY441)				●		●				●	●		
Interpreting, analysing, evaluating Analyse and evaluate how authors combine language and visual choices to present information, opinions and perspectives in different texts (VCELY442)			●	●		●	●					●	
Use comprehension strategies to interpret and analyse texts, comparing and evaluating representations of an event, issue, situation or character in different texts (VCELY443)		●				●	●					●	
Creating texts Create imaginative, informative and persuasive texts that present a point of view and advance or illustrate arguments, including texts that integrate visual, print and/or audio features (VCELY449)			●	●		●			●				
Publishing texts using a range of software, including word processing programs, flexibly and imaginatively (VCELY451)	●	●				●			●		●		