Discovery

the concept of discovery

While with an eye made quiet by the power
Of harmony, and the deep power of joy,
We see into the life of things.

‘Lines Composed a few miles above Tintern Abbey’
William Wordsworth
The Concept of Discovery

Home

How to use this resource
The ETA discovery resource has been designed for your convenience with various levels of interactivity suitable for a computer classroom, a smartboard classroom or a conventional paper and pen classroom. The resource is organised to take you from introductory to complex ideas about discovery.

Navigation
The main navigation is on the side bar which takes you to chapter headings, but for more details of lower levels of navigation you need to go to the table of contents with subheadings

Worksheets
The Worksheets navigation tool takes you to headings of the various worksheets. These can be downloaded so you can use a paper copy or they can be used online as interactive worksheets. Links to worksheets also appear in blue on the relevant chapter pages. We recommend that you share the introductory explanation on the main page of the resource with students before progressing to the attached worksheet.

Weblinks
Embedded in the body of each relevant page you will find weblinks to videos, poems, websites, articles and extracts. Use the pink words on each page.

Slide show
The pages of the resource can work as a slide show if you want to go through sections on screen with a class. The embedded weblinks will also work in this format.

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Help
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This is a free download from the Adobe website.
http://www.adobe.com/ap/downloads/
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INTRODUCTION

These notes and student activities are designed to be used as a general introduction to the Area of Study. Students are introduced to the concept of discovery through various perspectives against which they may judge the representations of discovery in their prescribed text and any texts of their own choosing.

The resource is designed to be treated selectively either before the study of the prescribed text or can be interspersed at relevant points during the study and as points of revision or rethinking about the concept during the year.

The range of texts and activities are intended to provide one view of the development of the concept of discovery in an attempt to impose some coherence on such a diffuse and subjective concept.

The resource contains:

- Teacher advice on teaching the Area of Study
- Student activities on understanding the rubrics and advice on texts of their own choosing
- Notes about different ways of understanding the concept of discovery
- Texts in different modes and media relating to the concept
- Student activities to explore the texts
- Textual analysis and creative writing as preparation for the examination.

Students will compose a range of critical, interpretative and imaginative texts. It is advised that they keep a learning log throughout the year on the Area of Study. The log can be a discrete section of their loose-leaf folder or an electronic portfolio. It will document their developing understanding of the concept of discovery via written responses, visual representations, mind maps, annotations of relevant additional texts. The log is an opportunity for students to experiment with different kinds of writing and to reflect on their own learning (Syllabus Outcome 13).

Realising The Potential Of The Area Of Study

The key difficulty in the Area of Study and the clearest differentiator of student achievement is operating at the level of abstraction required by a concept study. A concept goes beyond the content matter of a text, beyond even a theme. It involves the exploration an idea and the range of possibilities and perspectives different cultural representations offer about that idea through texts (using the term in the widest possible way).
The Concept of Discovery

What is a Concept?

The Oxford Dictionary defines concept as ‘an abstract idea’. In a philosophical context, a concept is ‘an idea or mental image which corresponds to some distinct entity or class of entities, or to its essential features, or determines the application of a term…and thus plays a part in the use of reason or language’.

One way for students to understand ‘concept’ in relation to the Area of Study is to use the iceberg analogy.

Think of a text as an iceberg floating in a seething sea of ideas. Of course there are many icebergs in this sea, just as texts abound in our world. The tip of this textual iceberg is the topic – that is, what the text is obviously about. Most people would know that there is more of the iceberg beneath the surface than above – typically only about one ninth of the total volume is underwater. There is a lot more going on than what is immediately apparent. When we dig deep into texts, exploring beyond the topic, we invariably find one or more themes lurking about.

So how does the concept fit into this picture? Clearly the concept is bigger than the topic or theme. We might think of the concept as the waters of the sea sweeping around the textual iceberg. The abstract nature of the concept means that it is difficult to pin down or define. The concept is dynamic – how it is perceived varies considerably according to personal, social, cultural and historical contexts and values. Even though we focus on one concept in the Area of Study we should be aware that, like the different currents in the sea, other concepts will be encountered along the way.

Thus, the concept in the Area of Study is complex, abstract and dynamic. It works differently in different texts. It can be regarded in different, even contradictory, ways.
The Concept of Discovery

The Rubrics

In fact there are two rubrics for the Area of Study, both requiring attention:

- **Prescriptions rubric**: specifies the requirements for the particular Area of Study concept that students must study in any given year, which from 2015 to 2020 is Discovery.
- **Syllabus rubric**: outlines generally the requirements for the Area of Study, without direct reference to any particular concept.

The Syllabus Definition Of The Area Of Study

Many teachers and students focus exclusively on the Prescriptions document in determining what needs to be studied for Area of Study. However, they should also refer back to the English Stage 6 Syllabus and the general rubric for Area of Study. Students explore the concept of discovery as an Area of Study which forms the common content of the Standard and Advanced courses.

An Area of Study is the exploration of a concept that affects our perceptions of ourselves and our world. Students explore, analyse, question and articulate the ways in which perceptions of this concept are shaped in and through a variety of texts.

In the Area of Study, students explore and examine relationships between language and text, and interrelationships among texts. They examine closely the individual qualities of texts while considering the texts’ relationships to the wider context of the Area of Study. They synthesise ideas to clarify meaning and develop new meanings. They take into account whether aspects such as context, purpose and register, text structure, stylistic features, grammatical features and vocabulary are appropriate to the particular text.

The Area of Study integrates the range and variety of practices students undertake in their study and use of English. It provides students with opportunities to explore, assess, analyse and experiment with:

- meaning conveyed, shaped, interpreted and reflected in and through texts
- ways texts are responded to and composed
- ways perspective may affect meaning and interpretation
- connections between and among texts
- how texts are influenced by other texts and contexts.

Students’ responses to texts are supported by their own composition of, and experimentation with, imaginative and other texts. They explore ways of representing events, experiences, ideas, values and processes, and consider the ways in which changes of form and language affect meaning.

Stage 6 Syllabus English © Board of Studies NSW. 1999 p32
**Interpreting the syllabus**

This Syllabus rubric emphasises important points, some of which are not made as strongly in the Prescriptions rubric:

- **Perceptions and perspectives are both shaped by texts and shape the meaning of texts.**
  
  Texts can shape our perceptions of a particular concept. This implies that different perspectives of a concept are possible and that these perspectives can shift because of textual experiences. Moreover, the exploration of a concept can affect the ways in which we see ourselves and our worlds, i.e. can influence our perceptions generally. However, the opposite is also true: our perspectives can affect our interpretation of texts and how we make meaning of texts.

- **The focus of study is more on how the concept is represented as a way of explaining how we understand the concept culturally.**
  
  Notice the number of times this rubric uses the word ‘ways’, especially referring to the ways in which a concept is represented. These ‘ways’ include ‘register, text structure, stylistic features, grammatical features and vocabulary’.

- **Students are required to engage in higher order thinking to succeed in the Area of Study.**
  
  The Syllabus rubric requires students to ‘explore’, ‘analyse’, ‘question’, ‘articulate’, ‘synthesise’, ‘clarify’, ‘develop’, ‘assess’ (or evaluate) and ‘experiment’. The activities designed by teachers should encourage students to engage in the higher order thinking required by such practices.

- **Students should consider the ‘connections between and among texts’.**

  It is not enough for students to consider texts separately – they also need to explore the connections between and among texts. These connections could be similarities or differences and may relate to what the texts say about the concept or, perhaps more importantly, how the concept is represented through the language mode or form and how context affects meaning.

- **Students need to study ‘a variety of texts’**.

  Apart from a prescribed text, students must explore texts of their own choosing ‘from a variety of sources, in a range of genres and media’. The wording here suggests more than one or two other texts. While the question in Section 3 of Paper 1 often specifies that students should refer to ‘ONE other related text of your own choosing’ (as in 2013), they could also be asked to refer to ‘two other related texts’ or simply ‘other related texts’ (without a number being specified). Studying a few texts allows students to choose the best texts to answer the question in the exam.

- **Students are required to compose their own texts about the concept being studied.**

  Students must have opportunities to compose imaginative and other texts and experiment in their composing, looking at how changing form and language affects meaning. Such composing is an important end in itself, and ultimately tested in Section 2 of Paper 1, but is also a means for them to develop their understanding of the concept and how it can be represented and to deepen their appreciation of how and why other composers choose to represent the concept in particular ways.
The Concept of Discovery

The Area of Study is therefore a synthesis of the skills and understandings students develop throughout the course of study as it involves:

- Initial reflection on the possibilities of an idea, in this case discovery
- Close study of aspects of a text
- Students’ independent investigation
- Comparison of texts
- Drawing conclusions about how ideas are represented in and communicated through texts.

They use these combined elements of the course to explore how concepts about ourselves and our world are influenced by perspectives suggested in texts. The Area of Study is potentially the most demanding aspect of the senior English course.

Writing for an Area of Study

Students should avoid narrowly defining or oversimplifying the concept. Rather they should acknowledge and embrace its complex, abstract and dynamic nature, exploring its paradoxical possibilities. Writing at this level requires:

- an analysis of how purpose, form, language and meaning combine to represent the concept of discovery in texts
- a vocabulary rich with clearly understood abstractions
- an ability to move from discussion of the concept to the illustrative details of texts and Writing for an Area of Study
- highly developed skills of synthesis.
THE PRESCRIPTIONS RUBRIC FOR AREA OF STUDY: DISCOVERY

THE RUBRIC: DISCOVERY

What is the focus?
Discovery can be an idea developed in texts, but then composers can also discover through their composing of the text and audiences can discover through their responding to texts. In and through texts also indicates the way the text accepts certain values and then reinforces and disseminates them.

Possibilities about the nature of discovery
Discovery can encompass the experience of discovering something for the first time or rediscovering something that has been lost, forgotten or concealed. Discoveries can be sudden and unexpected, or they can emerge from a process of deliberate and careful planning evoked by curiosity, necessity or wonder. Discoveries can be fresh and intensely meaningful in ways that may be emotional, creative, intellectual, physical and spiritual. They can also be confronting and provocative. They can lead us to new worlds and values, stimulate new ideas, and enable us to speculate about future possibilities. Discoveries and discovering can offer new understandings and renewed perceptions of ourselves and others.

The impact of discoveries is not exhaustive; discoveries can lead to other discoveries.

What do we need to do?
This Area of Study requires students to explore the ways in which the concept of discovery is represented in and through texts.

In this paragraph we see discovery as a process from initial stimulus to the way it is revealed to the effects it has on individuals and the way we see the world.

Students should be open to other possibilities regarding the nature of discovery as they explore their texts so that they can move:
• from statements about specific discoveries
• to generalisations about the nature of discovery and then
• to considering how the concept of discovery is understood today in our own culture.

This paragraph is concerned with context which determines ways in which discovery is represented and received. Discoveries can be viewed from different perspectives. Some might question or challenge the value of discoveries that others embrace.

An individual’s discoveries and their process of discovering can vary according to personal, cultural, historical and social contexts and values. The impact of these discoveries can be far-reaching and transformative for the individual and for broader society. Discoveries may be questioned or challenged when viewed from different perspectives and their worth may be reassessed over time. The ramifications of particular discoveries may differ for individuals and their worlds.

Students could consider the representation of discovery from different perspectives:
• the composer’s time and cultural context
• the period, personal and social situation and cultural context of those responding to the discovery or the text dealing with discovery.
• a critical reading.
These examples of discovery through the text focus on the responder making discoveries, even if the composer shapes the experience to a degree. But composers can make discoveries through the process of composing – discoveries of an emotional or intellectual nature, discoveries about themselves or the world they live in.

This invites a critical reading of the assumptions connected to human experience and underlying our understanding of the concept of discovery which is the heart of the Area of Study.

This section refers directly to the student experience which needs to be interrogated in order to comprehend the representation of discovery.

It also focuses on how composers represent the concept of discovery. Writing well means acknowledging where you are coming from as you explore the representations in texts which emerge through language.

By exploring the concept of discovery, students can understand how texts have the potential to affirm or challenge individuals’ or more widely-held assumptions and beliefs about aspects of human experience and the world. Through composing and responding to a wide range of texts, students may make discoveries about people, relationships, societies, places and events and generate new ideas. By synthesising perspectives, students may deepen their understanding of the concept of discovery. Students consider the ways composers may invite them to experience discovery through their texts and explore how the process of discovering is represented using a variety of language modes, forms and features.

In their responses and compositions, students examine, question, and reflect and speculate on:

- their own experiences of discovery
- the experience of discovery in and through their engagement with texts
- assumptions underlying various representations of the concept of discovery
- how the concept of discovery is conveyed through the representations of people, relationships, societies, places, events and ideas that they encounter in the prescribed text and other related texts of their own choosing
- how the composer’s choice of language modes, forms, features and structure shapes representations of discovery and discovering
- the ways in which exploring the concept of discovery may broaden and deepen their understanding of themselves and their world.

Students:
- search for and question the assumptions behind discovery
- evaluate various representations of discovery against each other and their own experience to synthesise these perspectives into their own understanding of how the concept is culturally understood.

Any analysis must include an understanding of language modes forms and features and how these convey perspectives. Students compose texts to explore the concept.

Our beliefs are not necessarily truths but assumptions that represent a particular point of view confirmed by our experiences.

Using this understanding students can
- write critically about the way discovery is represented in texts.
- analyse composer’s choice of language modes, forms, features and structures to shape their representations
- evaluate their effectiveness in their prescribed text and other texts of their own choosing.
- experiment with these same techniques in their own composing about discovery.
- their own original pieces on discovery.
Students Must Know The Rubrics

Why?
- Examination questions assume that all aspects of the rubric have been applied to the text/s being studied (prescribed and texts of own choosing)
- Examination questions often use the wording of the rubric so familiarity with the rubric wording makes students more confident with questions
- The rubric gives a good framework for studying the text according to the concept
- This is a concept study NOT a text study so it is imperative that the lessons focus on the way the concept is revealed in the text and not the general understanding of the text.

How?
- The following activities are just different ways of making sure that students are acquainted with the rubric.
- Use the attached activities at different stages of the course – come back to the rubric regularly so that students are well-prepared.
- You may prefer to carry out a few of the activities early on in the course so that students are aware of how to approach texts from the beginning before they encounter them.

Reminder to students: It's a concept, not a topic or a theme

Remember – this is NOT a study for History or Science.

It is an English study.

Beware: The word Discovery has very immediate connections with History and Science. In fact, the texts for study include the popularised scientific history in Bryson’s A Short History of Nearly Everything, and the documentary Frank Hurley: the man who made history. It can therefore be very difficult to ensure that you do not offer an evaluation of the event/s being discussed.

You have to focus on:
- how the text represents the concept/idea of discovery
- the beliefs that circulate in society about discovery
- the human values implied in the concept of discovery.
The Concept of Discovery

The Prescriptions Rubric For Area Of Study: Discovery

Student Activities

1. Exploring the Rubric
   Give students a copy of the rubric which they should annotate with two side columns:
   • What is the focus?
   • What do you need to do?
   If you want to add scaffolding then copy the annotations from pages 9 - 10 in a different order, on a different sheet and ask
   student to place them next to the right paragraph.

Worksheet 1 - Discovery rubric and activities

2. Cloze Activities
   This activity is designed to further acquaint students with the wording of the rubric. It can be revisited in different ways de-
   pending on your students’ needs at different stages of the course.
   You can choose to complete the activity in any of the following ways:
   1. Students have the cloze sheet and the rubric and read the rubric closely to find the missing words which they place into
      the cloze sheet.
   2. Students work in groups to guess suitable words to go into the rubric spaces. They can then check this against their
      rubric.
      The activity can be repeated in different ways, starting with scaffolding then removing the scaffolding provided by clues
      at different times in the course.

Worksheet 2 - Cloze activities
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TEACHING THE CONCEPT
Introducing the Concept

Activity: Brainstorm

Before they see the rubric, students work with a partner to complete the activities.

1. Brainstorm the questions:

What kinds of discovery are there?

What stimulates discovery?

What is the impact of discovery?

2. Discuss and refine responses and write them on post-its to place on butcher paper under these headings to share with the rest of the class.

3. In groups, take the answers and try to re-categorise them under such headings as: emotional, creative, intellectual, spiritual, provocative, confronting.

4. Now read the rubric and compare group ideas to what appears there.

5. Consider the class and rubric lists against each other and discuss how this may affect the way texts are approached.

Activity: Mind Map

- Develop a discovery mind map.
  - Brainstorm different kinds of discovery, e.g. emotional, creative, intellectual, physical and spiritual.
  - For each type of discovery, cite examples from history, literature, the news and students’ own lives.
Tapping into student’s own experiences

Activity

Choose one example of personal discovery and write it as a story.

The following scaffold could be used to structure and sequence the story:

**BEFORE:** What was life like before the discovery? What events led to the discovery? Was the discovery accidental or calculated?

**DURING:** What was the nature of the discovery? How did you think and feel at the time?

**AFTER:** What were the consequences of the discovery? Was life different because of the discovery? Did others view the discovery differently?

Write the story in first person, then rewrite in third person. Reflect on which of the two approaches:

- was easiest for you
- gave you most control as a writer
- enabled you to best capture the experience of discovery.

Experiment with other ways of writing your story by doing one or more of the following:

- disrupting the chronological sequence
- writing in a humorous tone, as opposed to a serious tone
- write the story in third person not first person
- writing in present tense, as opposed to past tense.
1. Students can take each of the words in the discovery wheel and explain how they show an aspect of discovery. They should consider: What other words might be relevant for explaining discovery? Which types of texts are associated with each type of discovery? for example what aspect of discovery would a science fiction text look at? A biography? A newspaper article? A poem?

2. Students can work in groups to explore the concept of discovery through discussion following the directions offered by de Bono’s hats.

Worksheet 3 - Discovery hats
### Six-Step Guide To Analysing Texts About Discovery

The following six-step guide can be used to closely investigate any text about discovery. Students can use this guide to help them analyse the concept of discovery in their prescribed text. Later they can use this same process to analyse their own texts about discovery.

<table>
<thead>
<tr>
<th>Step</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Identify several examples of discovery in the content of the text. Use these categories as a starting point: a. emotional b. creative c. intellectual d. physical e. spiritual f. any combination of the above.</td>
</tr>
<tr>
<td>2</td>
<td>Analyse examples of discovery. Choose three interesting examples of discovery, not all from the same category. Explore each example by building up a set of notes in response to these questions.</td>
</tr>
<tr>
<td>3</td>
<td>Identify main ideas about discovery. Overall, what ideas about discovery are being presented in the text? - Does the text affirm or challenge your (or more widely held) assumptions and beliefs about aspects of human experience and the world? - In what ways has this text deepened your understanding of the concept of discovery?</td>
</tr>
<tr>
<td>4</td>
<td>How is the concept of discovery represented in the text? Consider: • structure • language • other textual features. For each technique: • identify example(s) • explain and evaluate the effect Focus on how the composer uses medium and form. How do these affect the representation of discovery and its impact?</td>
</tr>
<tr>
<td>5</td>
<td>Describe the experience of discovery through engagement with the text. • What did you discover, as against what characters or people in the text discovered? • How did the composer shape your experience of textual discovery? • To what extent was your experience of textual discovery the result of your own personal context?</td>
</tr>
<tr>
<td>6</td>
<td>How did the composer’s context influence the concept of discovery and how it is represented in the text? • When and where was the text composed? What were the social/political circumstances of this context? What do you know about the composer’s personal context? • How does an understanding of context help us to understand the views about discovery and the ways these views are presented in the text?</td>
</tr>
</tbody>
</table>

**Worksheet 4 - Analysing texts template**
Key Questions To Guide The Exploration Of Discovery

The Prescriptions rubric gives rise to five key questions which provide a guide to teaching and learning for Area of Study: Discovery.

Ask students to use the rubric to answer these five questions:

1. What is the nature of the discovery?
2. What is the impact of the discovery?
3. How is the experience of and attitude towards the discovery influenced by context?
4. How can we discover through the text?
5. How is discovery represented in the text?
Keeping a reader’s (or viewer’s) log.

During their first engagement with their prescribed text, students could maintain a log in which they record their discoveries of:

- a principal character or participant in the text
- a central theme or concern of the text
- themselves, as revealed through the experience of engaging with the text.

One way of organising the log is as follows (add more rows as required):

- Chapter or episode or scene or poem/date
- Discoveries about character or participant in the text: (Name of text)
- Discoveries about a central theme or concern of the text.
- Discovery about self through the experience of engaging with the text
- Other notable discoveries for the student.

Once the first engagement with the text and the log are complete, consider these questions:

- In what ways is the experience of engaging with any text an act of discovery?
- What discoveries did you make through your engagement with this particular text?

Worksheet 5 - Discovery and values
DOMINANT UNDERSTANDINGS OF THE CONCEPT

Assumptions About Discovery

Rubric Statement

- By exploring the concept of discovery, students can understand how texts have the potential to affirm or challenge individuals’ or more widely-held assumptions and beliefs about aspects of human experience and the world
- In their responses and compositions, students examine, question, and reflect and speculate on:
  - assumptions underlying various representations of the concept of discovery

Student activity: Assumptions about who is a discoverer

In life there are certain expectations or assumptions about the way groups of people live their lives. Some jobs, for example, are clearly about discovery more than others. Look at this list and determine if these are discoverers or not and – if they are – what kind of discovery they are involved in.

Mother; child; student; explorer; researcher; priest; academic; astronaut; computer designer; salesperson; lacemaker; lawyer; publisher; dress designer; builder; architect; writer; poet; Doctor; politicians; teacher; film director; actor; soldier; historian; explorer; geographer; travel agent; tourist; bus driver; taxi driver; train conductor; pilot; stewardess; athlete; postman; newsreader; journalist; archaeologist.

Draw up a table using the headings below:

<table>
<thead>
<tr>
<th>Definitely involved in discovery</th>
<th>Might be involved in discovery</th>
<th>Definitely NOT involved in discovery</th>
</tr>
</thead>
</table>

1. Compare your list with someone else’s and take note of those entries that you don’t agree on.
2. Discuss your decisions and why there might be perceived differences. Consider how your decision may have been based on certain beliefs about what discovery is.
3. Now look at the NOT likely column. Is there any way that these people might be regarded as discovering?

Summing up: When you approach texts, consider the people/characters involved and how they are positioned with discovery. Do they challenge or reinforce ideas about the discoverer?
The Concept of Discovery

The Spirit Of Discovery

Alfred Lord Tennyson: Ulysses

It little profits that an idle king,
By this still hearth, among these barren crags,
Matched with an aged wife, I mete and dole
Unequal laws unto a savage race,
That hoard, and sleep, and feed, and know not me.

I cannot rest from travel: I will drink
Life to the lees: all times I have enjoyed
Greatly, have suffered greatly, both with those
That loved me, and alone; on shore, and when
Through scudding drifts the rainy Hyades
Vexed the dim sea: I am become a name;
For always roaming with a hungry heart
Much have I seen and known; cities of men
And manners, climates, councils, governments,
Myself not least, but honoured of them all;
And drunk delight of battle with my peers,
Far on the ringing plains of windy Troy.
I am a part of all that I have met;
Yet all experience is an arch wherethrough
Gleams that untravelled world, whose margin fades
For ever and for ever when I move.

How dull it is to pause, to make an end,
To rust unburnished, not to shine in use!
As though to breathe were life. Life piled on life
Were all too little, and of one to me
Little remains: but every hour is saved
From that eternal silence, something more,
A bringer of new things; and vile it were
For some three suns to store and hoard myself,
And this grey spirit yearning in desire
To follow knowledge like a sinking star,
Beyond the utmost bound of human thought.

Come, my friends,
’Tis not too late to seek a newer world.
...

We are not now that strength which in old days
Moved earth and heaven; that which we are, we are;
One equal temper of heroic hearts,
Made weak by time and fate, but strong in will
To strive, to seek, to find, and not to yield.

Ulysses was a hero from the Trojan War who got lost and was wandering the seas for ten years before he came home to his wife and country.

Activities

1. Match lines in the poem closest to a modern wording in:

   Worksheet 6 - Tennyson

2. What do you think inspired Tennyson to think of Ulysses in this way?

3. Which line captures most strongly the spirit of discovery for you?

4. What ideas and language features make the line: ‘To strive, to seek, to find, and not to yield’ so powerful?
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Discovery As Serendipity

Rubric statement
- discoveries can be sudden and unexpected

A number of significant ways of thinking about or conceiving of discovery have emerged from or been influenced by ideas from ancient literature.

These developments demonstrate how the concept of discovery, and attitudes towards it, have evolved and differed in a range of social, cultural and historical contexts.

These ways of thinking about discovery include:

- **serendipity**: the accident of finding something good, valuable or useful while not looking for it, a pleasant surprise or a happy accident of discovery
- **zemblanity**: making unhappy, unlucky and expected discoveries occurring by design, the unavoidable discovery of something we don’t want to know
- **bahramdipity**: the suppression of serendipitous results or research discoveries by those who hold positions of power.

The idea of serendipity is believed to have made an important contribution to the tradition of scientific discovery, whereby a hypothesis is proven on the basis of observable evidence. Scientific method requires a process whereby new knowledge must be tested by reasoning, observable evidence and deduction.

**Serendipity**

The word serendipity is derived from the title of a Persian fairytale titled *The Three Princes of Serendip* and its origins belie its contemporary popular understanding. The eighteenth century English writer Horace Walpole (1717-1797) coined the word serendipity in 1754 in a letter sent to a friend after reading the fairytale. His explanation focuses on the heroes of the tale, who he says, were ‘always making discoveries, by accident and sagacity, of all things they were not in quest of’.

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2 Serendip is the island now known as Sri Lanka (formerly also known as Ceylon)
3 Sagacity (noun): from the Latin word sagacitas, meaning to possess a keen sense of smell or perception. Sagacity refers to possessing good judgment and foresight, being discerning.
The Concept of Discovery

People involved: three princes of Serendip
Situation: On arriving in a new land they become involved in the search for a lost camel.
Process: They use clues or evidence to help them identify a camel they have never seen. The clues that enable
them to do this emerge from their close examination of the road they believe the camel has travelled along.
Consequence: The camel’s owner suspects them of theft and they are arrested and taken before the King for sen-
tencing. The King Beramo asks the princes to explain how they are able to identify the camel.
The replies of the princes reveal they have used observation to infer the exact nature of the camel by using the
camel’s tracks. They have realised that the camel is lame, blind in one eye, missing a tooth, carrying a pregnant
woman and carrying a load of butter on one side of its body and honey on the other.
The outcome: A traveller enters and announces he has found a lost camel so the princes are spared from execu-
tion and richly rewarded by the King, who asks them to be his advisers.

There are many versions of this tale, the most influential being in Voltaire’s Zadig.
The English biologist T. H. Huxley acknowledged the importance of this deductive approach arguing for the importance of
discovering evidence that will explain an event or support a discovery.

Often scientists and other researchers are prepared in many ways to take advantage of luck and chance discoveries.

The skill of deduction exhibited in Voltaire’s Zadig also inspired the creation of such famous detectives as Poe’s C. Auguste
Dupin and Conan Doyle’s Sherlock Holmes. These early examples mushroomed into the popular genre of detective fiction and
contemporary forensic police procedurals such as the CSI series of television dramas.

Activities

1. List and share some examples of serendipitous events that have occurred in your life or that you know from a range of
texts.
2. Make a list of any examples of serendipity you recall from children’s literature, particularly fairytales, or films. Share them
with a group.
3. The ‘Serendipity of the Stack’ refers to the happy and accidental discovery of a superior source of information in the form
of books in a library that just happen to be located on the shelves around the specific book that an individual was searching
for, from the catalogue. Share the serendipitous finds.
4. The French scientist Louis Pasteur once said of his discoveries, “chance favours the prepared mind.” How might this
opinion reflect your experience or view of serendipity?
5. Using the events, texts and discussions about this topic write a page on the nature of discovery and its relationship to
coincidence and chance.
Zemblanity

The British novelist and writer William Boyd (1952-present) coined the term zemblanity to mean the opposite of serendipity. The term first appears in his 1998 novel Armadillo.

So what is the opposite of Serendip, a southern land of spice and warmth, lush greenery and hummingbirds, sea-washed, sunbasted? Think of another world in the far north, barren, icebound, cold, a world of flint and stone. Call it Zembla. Ergo: zemblanity, the opposite of serendipity, the faculty of making unhappy, unlucky and expected discoveries by design. Serendipity and zemblanity: the twin poles of the axis around which we revolve.

A zemblanity is, effectively, an 'unpleasant unsurprise' or ‘unwelcome discovery’.

Bahramdipity

The term Bahramdipity is derived from the character of Bahram Gur in The Three Princes of Serendip. This fairytale is based on the life of Bahram V Gur, the King of Persia from c. 420-440 AD.

Bahramdipity describes the suppression of serendipitous discoveries or any other type of research results by powerful individuals. Scientific discoveries that are suppressed or hidden from the public are sometimes known as nulltuples. So a nulltuple is a hidden discovery and one that adds no value to the common good as a result of its concealment.

Activities

• List some examples of when discoveries are suppressed or hidden.
• What might motivate such concealment?
• Consider how individuals and groups might respond to such suppression of knowledge or discoveries.

2 The noun null is Latin for zero.
Discovery As Wonder

Rubric statement
• ... evoked curiosity, necessity or wonder

How do museums represent Discovery?
Central to the aim of most modern museums is the desire to share important discoveries with the public. Read the mission statements of two museums – The Powerhouse Museum Sydney and the American Museum of Natural Science New York – to see how they use the idea of discovery.

Go to the website of the Powerhouse Museum Sydney http://www.powerhousemuseum.com/about/ and read the Statement of Purpose and the Vision statement.

Go to the American Museum of Natural Science New York website http://www.amnh.org/about-us to read the introduction.

Focus on the word ‘discover’ in these mission statements:
• What is being discovered in each case?
• What does each museum value about humans?
• What are they displaying?
• What areas of human life are being valued the most?
• How does the museum connect the idea of wonder with progress?
• How does each site interpret and exploit the concept of discovery?
The Concept of Discovery

Student Activity

Compare the sense of wonder of the museum with the extract below from Wordsworth's poem *Lines written a few miles above Tintern Abbey*.1

A presence that disturbs me with the joy
Of elevated thoughts; a sense sublime
Of something far more deeply interfused,
Whose dwelling is the light of setting suns,
And the round ocean, and the living air,
And the blue sky, and in the mind of man,
A motion and a spirit, that impels
All thinking things, all objects of all thought,
And rolls through all things.

Even if you don’t understand the lines fully, they are beautiful words that suggest great feelings when looking at a scene of wonder.

- List the feeling words you can find
- What aspects of the world does Wordsworth notice?

Composing with wonder

- Imagine that you come upon a scene that creates a great sense of wonder in you. Write a poem about that place as if you have first discovered it. Share poems with the rest of the class and print them for presentation around the room.
- Imagine that you have found an object from the past that fills you with great excitement – perhaps you have been on an expedition to an ancient land and involved in a dig. Share that moment in a creative piece of writing.

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1 ‘*Lines written a few miles above Tintern Abbey*’ by William Wordsworth http://www.rc.umd.edu/rchs/reader/taabey.html
Discovery As Scientific Progress

Rubric statement

- Can emerge from a process of deliberate and careful planning, evoked by curiosity, necessity or wonder.

Some subjects are linked in our minds to discovery. History for example, exploration, geography, investigative journalism and science are subjects constructed around discovery. In this section we look at science and how it uses discovery, The relationship between discovery and awe, discovery and progress are exploited through different constructions of science.

When we look closely at the language used by scientists and about science we constantly find links to the concept of discovery. In order to create an appreciation for science, scientists often point to the way science leads discovery. That is because discovery is such a powerful discourse in our society that it gives more credibility to the efforts of scientists.

Because this is an English study we need to focus on HOW that relationship between science and discovery is being represented and WHY science and a scientists fall back on the concept of discovery to describe themselves.

These beliefs about science extend to different forms whether they are fictional or non-fiction. For example science fiction novels, newspaper articles, feature films, documentaries, poems, plays – whether they choose to reinforce or challenge these perspectives – all acknowledge the accepted discourses about scientists. These discourses are that scientists lead discoveries, that they discover through particular methods, that they create a ‘better’ world through their discoveries, and that they are inked to notions of ‘progress’. Science claims to offer insights through its exploration and discovery of the natural world. Sometimes, however, we see that discovery can have negative impacts when the scientist is more interested in glory and fails to attend to the repercussions - Frankenstein is a good example of this.

Student Activity

Watch the video Symphony of Science: Poetry of reality (YouTube 3.07)

After watching the video complete the activities:

1. What do you think the phrase ‘science is the poetry of reality’ means?
2. Read the section on metaphors in this resource and explain how this phrase positions us to understand the subject of science.
3. Copy any interesting quotes you hear in the video.
4. Share these with a group.
5. Collect the quotes and then discuss:
   - What is the purpose of this video?
   - What human values is it trying to connect with?
   - How is it doing this?
   - Where does discovery fit into this vision of science?
Scientific method involves different stages before a discovery is accepted but often this is not linear as scientists come back and reassess or change their process when things are not as they seem.

Scientific method
- Ask questions
- Conduct research
- Construct hypothesis
- Test with experiment
- Analyse results
- DISCOVERY
  - Draw conclusions
- Start again if it is wrong
- report results
  - ACCEPT DISCOVERY

Empirical method
- observation
- evaluation
- induction
- testing
- deduction

How does following a rigid process of discovery affect the act of discovery?
The Concept of Discovery

The video, *Symphony of Science: Poetry of reality*, and the graphic outlines offer two different aspects of science. How can we reconcile these two sides of science?

1. Debate: Is it more important for a scientist to have ideas or to follow the correct method?

   Have a scribe for each side. The scribes need to listen carefully and list all the points made in two columns labelled “advantages” and “disadvantages.” Sum up the results to the class.

2. In which texts would you find the wonder of science and in which texts would you find the focus on empirical method:

   - Children’s science book; Life on earth documentary; a high school science textbook; a feature film based on a scientist; a documentary about someone who achieved a scientific breakthrough; a poem about science; newspaper article announcing a breakthrough; scientific journal article announcing a breakthrough

**Worksheet 7 - The spark for science**

**Conclusion**

What you should realise is that concepts such as discovery can be understood in different ways depending on the audience and the purpose of the text, even when the texts are about the same topic as science.

**Further Reading/Viewing**

How simple ideas lead to big discoveries, *Adam Savage, Ted Talks* (7.32)
 REPRESENTING DISCOVERY

Rubric statement
- how the composer’s choice of language modes, forms, features and structure shapes representations of discovery and discovering
- explore the ways in which the concept of discovery is represented in and through texts

Discovery is a central element in many different fictional narrative structures. These include: the hero’s quest, the bildungsroman, adventure novels, crime fiction, science fiction and introspective monologues among others.

Discovery As Quest Narrative
Rubric statement
- ...into new worlds

A narrative form that many students would be familiar with is the hero’s quest. This is very much a narrative of discovery. The search for an object is secondary to the search for the self.

Students may have forgotten the details of the conventions of the hero’s quest so use this film clip, Ted - What Makes a Hero? (Vimeo 5.42) to refamiliarise them with the elements of the narrative.

Ask them to connect this quest to the concept of discovery through the words of the rubric.

The film Star Wars would also be a suitable text to use to explore the concept through the conventions of the hero’s quest. Ask students to consider any film techniques and how these convey the concept of discovery. You might want to use the revelation in the scene (3.07) when Obi Wan tells Luke of his history. Luke’s discovery here is enabled through narrative, explanation and insight. Given that this is a film, where the mantra is ‘show not tell’, a lot of information is imparted in one scene.

One version of the quest narrative is the bildungsroman, the story of a young person’s growth into adulthood. The growth process is long, demanding and gradual and it entails conflicts between the protagonist’s needs and desires and the limits placed on behaviour, attitudes and values by society. Maturity is reached when the protagonist achieves knowledge of her ‘true self’ and so is able to realise her potential. This usually means being able to accommodate the values of her society to become a constructive contributor to the social good.

A convenient source for a bildungsroman is: http://www.goodreads.com/shelf/show/bildungsroman

Further reading
Clare Bradford, 2007, Remembering colonialism: tropes of discovery in settler society texts (.pdf 826 KB)
The Concept of Discovery

Discovery As Turning Point

We have come to expect that discovery can bring about a changed perception of the world. This is clearly illustrated by the sonnet form in the following poem by John Keats and also in the extract from *Pride and Prejudice* that appears below.

**Text 1: On first looking into Chapman’s Homer**

In October, 1816, Keats was introduced to George Chapman’s translation of Homer’s *The Iliad* and *Odyssey*. Keats keenly read the translation late into the night and in the early hours of the morning composed this sonnet.

*On First Looking into Chapman’s Homer*

```
Much have I travelled in the realms of gold,
And many goodly states and kingdoms seen;
Round many western islands have I been
Which bards in fealty to Apollo hold.
Oft of one wide expanse had I been told
That deep-browed Homer ruled as his demesne
Yet did I never breathe its pure serene
Till I heard Chapman speak out loud and bold:
Then felt I like some watcher of the skies
When a new planet swims into his ken;
Or like stout Cortes when with eagle eyes
He stared at the Pacific – and all his men
Looked at each other with a wild surmise –
Silent, upon a peak in Darien.
```

Read the poem through and then in pairs discuss the meaning of the title, the first quatrain, the second quatrain and then the sestet.

If there are any details/ words/ names that you don’t understand then ask other class members or your teacher.

Read the poem again, this time so that the octet leads up to the turn “Then” (l.6)

Discuss with your partner why and how this poem can be seen as expressing the sense of wonder with discovery.
The Concept of Discovery

Text 1

On First Looking into Chapman's Homer

Much have I travelled in the realms of gold,
And many goodly states and kingdoms seen;
Round many western islands have I been
Which bards in fealty to Apollo hold.
Oft of one wide expanse had I been told
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Or like stout Cortes when with eagle eyes
He stared at the Pacific – and all his men
Looked at each other with a wild surmise –
Silent, upon a peak in Darien.

The poem begins with a metaphor of extensive exploration of the arts and ideas.

The metaphor of exploration is sustained in the second quatrain and the significance of Homer’s poems is conveyed by:
- the alliteration of the extended ‘w’ sound in ‘one wide’
- the four heavily accented syllables in quick succession
- followed by the word ‘expanse’.

The familiar, everyday diction of this line contrasts with the archaic and conventionally poetic phrases:
- bards in fealty to Apollo hold
- deep-browed Homer ruled as his demesne.

The last word of the poem ‘Darien’ seems to enact descent into silence by its:
- half rhyme with ‘men’.
- pitch falling through its vowels [a, i, ə] and through this fall, its
- contrast with the word peak suggesting the exhilaration of discovery.

Guided writing

Read each of the comments about some of the technical aspects of the poem and use these to draw conclusions about the nature of discovery and how we understand the idea. The first comment is done for you as an example.

The metaphor of travel through “realms of gold” suggests that discovery occurs in areas of fertile ground. New insights come when the mind is ready, when it has the knowledge and understanding to recognise what is special and different. The persona of the poem has read widely and is discerning enough to comprehend and appreciate that he has found something momentous.

or

Write a paragraph with the topic sentence: Keats’ poem “On First Looking into Chapman’s Homer” captures the excitement of discovery”.
In this extract from Jane Austen’s famous novel, Elizabeth Bennett the protagonist has received a letter from Darcy against whom she is prejudiced, explaining events that she has misunderstood. After reading and thinking about the letter she responds thus:

“How despicably I have acted!” she cried; “I, who have prided myself on my discernment! I, who have valued myself on my abilities! who have often disdained the generous candour of my sister, and gratified my vanity in useless or blameable mistrust! How humiliating is this discovery! Yet, how just a humiliation! Had I been in love, I could not have been more wretchedly blind. But vanity, not love, has been my folly. Pleased with the preference of one, and offended by the neglect of the other, on the very beginning of our acquaintance, I have courted prepossession and ignorance, and driven reason away, where either were concerned. Till this moment I never knew myself.”

- How would you describe Elizabeth’s reaction?
- What elements of her character has she been wrong about?
- How do you think this discovery will affect her future dealings?
- This extract has many abstract nouns – List them in two columns showing which of these Elizabeth values and which she does not.
- In what way is discovery linked to values in this passage?
- Which lines from the rubric can we apply to this extract?
- What statements about the ways discovery is represented in texts can be made from this passage?

**Comparison**

Consider Keats’ sense of discovery in the poem *On First Looking into Chapman’s Homer* against this passage from *Pride and Prejudice*. Write a paragraph responding to the statement:

*Discovery can be a very personal experience and varies from individual to individual.*

---

1 Note: Because this text is a prescribed text for Module A in the Advanced Course students should avoid using it as a text of their own choosing.
Rubric statements:

In their responses and compositions, students examine, question, and reflect and speculate on:

- their own experiences of discovery
- the experience of discovery in and through their engagement with texts
- Students consider the ways composers may invite them to experience discovery through their texts and explore how the process of discovering is represented using a variety of language modes, forms and features.

In the last section the extracts from Keats, *On First Reading Chapman’s Homer*, and Jane Austen, *Pride and Prejudice* are about reading as discovery but both reading and writing are acts of discovery.

Both reading and writing are discovery processes. Just as the reader discovers new worlds through reading, so does the writer. Writing is a way of coming to terms with something that may have been unrealised. Reading a book or a film does the same.

**Brainstorming**

Think of a book or a film that made an impact on you. It made you realise something about yourself and your world that you didn’t realise before. Share this in groups.

Have you had the same moments in writing? If not then think about how and why writing can be a discovery.

**Reading about writing**

‘Writing as therapy’ in *Psychology today*, http://www.psychologytoday.com/blog/sideways-view/201308/writing-therapy

Read this article in groups and discuss what it is saying. Decide if you agree or not.

- What do these words mean in the passage: introspection; cause and effect; self-understanding; redemptive; therapeutic alliance?
- What is the relationship of the reader in this process of writing discovery?
- In what way can this be regarded as discovery?

**Research**

Go to these websites on reading and writing and find five quotes that capture for you the experience of reading and writing:

- http://www.readfaster.com/readingquotes.asp

**Compose**

Write about the experience of reading and writing and how it helps you to discover the world and yourself.
Discovery Represented Through Different Types Of Texts

- Students consider the ways composers may invite them to experience discovery through their texts and explore how the process of discovering is represented using a variety of language modes, forms and features.
- explore the ways in which the concept of discovery is represented in and through texts
- how the composer’s choice of language modes, forms, features and structure shapes representations of discovery and discovering

An aspect of the rubric that is sometimes glossed over and forgotten by students is the form of the text and yet it is crucial to the way we understand the text. A non-fiction text for example, implies truth and objectivity and it is often difficult to deconstruct as it carries within its language and structure expectations of being right. Reading against this needs close focus on words and structure considered in the light of context and purpose. A feature film has a very different set of expectations as do literary forms. Knowing these expectations and how the composer has manipulated the conventions gives us more insight into the text.

In all cases we need students to answer:

How is the representation of discovery expressed by the type of text?

Worksheets

The following worksheets allow students to explore different forms and how they relate to Discovery. Some worksheets have modelled responses with annotations that teachers may choose to remove. Go to Worksheets for a complete list.

Worksheet 8 - Wheel and Form
Worksheet 9 - Discovery and Film
Worksheet 10 - Discovery and Poetry
Worksheet 11 - Discovery and Prose Fiction
Worksheet 12 - Discovery and Print Media
The Concept of Discovery

THE LANGUAGE OF DISCOVERY

Rubric statement
- how the composer’s choice of language modes, forms, features and structure shapes representations of discovery and discovering

Exploring Discovery Semantically
It is very important to make sure that students focus on the concept rather than the topic in this Area of Study. The participle discovering is more about actions and the act of discovering, the past verb discovered suggests the accomplishment of a completed job often in a historical sense and the plural form discoveries is clearly about objects. These three words can lead to descriptive and superficial understandings of Discovery. The word that best conveys a conceptual sense is the word Discovery. Discovery captures the emotional, the spiritual, the sense of quest and of endeavour so we need to reinforce this word through the learning.

Note that discovery can refer to both the process of discovering or being discovered as well as the actual thing discovered. Starting with a difficult idea like this will establish the tenor of the lessons to follow.

Student Activity
Ask students to:
1. Explain if a discovery and the discovery are different to discovery.
2. Think about the words discovered, discovering, discoveries and discovery. Place them in different sentences and then explain why discovery may be a better word than the others to convey a concept.
3. Write 3 sentences using each of the words invention, realisation, revelation in a way that they can be replaced by the word discovery. Is discovery the same in each case?
Metaphorically Speaking

**Metaphors in and through texts**

The first line of the prescriptions rubric states clearly that the concept is to be explored in and through texts. This study of metaphors and discovery shows how to scaffold the understanding of the concept by exploring the use of the metaphor in the text to gain a deeper understanding of how the metaphor conveys meaning through the text. It is when students go from the close study of text to its impact on the world around the text that complex thinking and connections take place. The following activity scaffolds the development of thinking moving from the obvious understanding of the metaphor in the text to an understanding of the bigger meaning that is conveyed through texts.

**Discovery metaphors in texts**

Metaphors in themselves are a way of discovering – new associations, new ways of seeing things. But metaphor is more than a figure of speech; it is a mode of thought. Metaphor involves understanding one experience through the domain of a very different experience. For example: Knowledge as Light.

The nature of this correspondence gives us insights into beliefs about knowledge as it draws on historical associations of light with the sun and consequently cultural associations with the ability to see and the fundamental urge to live and grow. By exploring and analysing metaphors conventionally related to discovery students can identify its associations and come to understand how we perceive the concept of discovery and how it is represented in and through texts.

**Worksheet 14 - Metaphors in texts**
The Concept of Discovery

Discovery metaphors: meaning through texts

Once students see how the metaphor operates in texts they can look at how it works through texts to convey knowledge and understanding of the world.

The use of metaphor is a powerful strategy by which a composer may represent an idea or a concept to the responder. It is also a powerful strategy by which a composer may elicit a sense of wonder or desire in the responder to explore the text further. The Greek philosopher Aristotle defined a metaphor as giving some thing a name that belongs to something else. So this transferring of meaning may allow the responder to explore or make a discovery they may not have otherwise made. The poet William Carlos Williams believed that the way for a poem, and for readers, to get to ideas was through things, or through the transferring of meaning.

Metaphor is one way that responders can make a discovery about an aspect of their world. James Geary, in his book I is an Other: the secret life of the metaphor, argues that:
Metaphor systematically disorganizes the common sense of things—jumbling together the abstract with the concrete, the physical with the psychological, the like with the unlike—and reorganizes it into uncommon combinations

It is this uncommon combination that allows the responder to discover new knowledge or meanings. When we explore how one thing is like - or is - another we enter the realm of metaphorical thinking.

Students should view The Impossible Hamster (Vimeo 1.10)

- How does this concrete example help to convey abstract ideas about economic principles?
- Why are metaphors such a powerful way of conveying ideas?

The Impossible Hamster has also been adapted into a radio play by the British political playwright Anders Lustgarten.
Another play where the meaning is conveyed through the metaphor is *If There Is I Haven’t Found It Yet*, a 2009 play by UK playwright Nick Payne who uses an extended metaphor emerging from issues of sustainability to explore a dysfunctional family.

In this play rising sea levels are a dramatic metaphor through which the audience discovers the increasing problems of a dysfunctional family. The father George is so obsessed with his writing of a book about taking responsibility for climate change that he fails to take responsibility for his failing marriage or caring for his daughter Anna. Eventually the cast are wading nearly knee deep in the rising waters that are the metaphorical consequences of ignoring problems. The audience is separated from the actors by a moat that borders the edge of the stage. The carelessness and irresponsibility of the family is further conveyed as they casually and then angrily drag and throw the props into this moat.

You can see video, Highlights From *If There Is I Haven’t Found It Yet* (3.09), 2012 Roundabout Theatre production starring Jake Gyllenhaal.

**So why use a dramatic metaphor in play building?**

Drama therapist Phil Jones frequently uses dramatic metaphors when he is using drama activities to work with his clients in his practice as a counsellor.

Phil Jones argues that therapists and playwrights/ play builders use dramatic metaphors for similar reasons:

- they can create a new perspective when the client or artist is stuck or hit some kind of block with the material they are working with
- the dramatic metaphor creates distance from the real life issue being explored
- this distance can allow the audience or client to see, discover or understand the material in new ways
- the creation of the dramatic metaphor brings about an altered relationship with the material and can inspire new ways of looking at it, thus facilitating a discovery or insight
- the creation of a dramatic metaphor makes the imagination of the audience and the client work in more active ways, both during and after the performance/ session.

So a dramatic metaphor can be a powerful strategy to facilitate a discovery or exploration that may not otherwise have been possible for the audience.

**Worksheet 15 - Creating metaphors**
Describing Discovery

Rubric statement
• the ways in which the concept of discovery is represented

Students often struggle to understand what is meant by the nature of a concept for the Area of Study. They often find it easier if they are asked the question, “What does it feel like to experience the discovery?” or “So what is it like?” Is it shocking, pleasurable, lengthy, dangerous, empowering, transitory…? The list of adjectives can and should go on and on. The nature of a discovery needs to be described with a precise adjective. A useful activity can be to have a word bank – which could be digital or a poster in the class room to which students add the precise adjectives that will develop their vocabulary about the nature of discovery. This can assist students to move beyond banal statements such as “A discovery can be positive or negative.”

It is worthwhile for students to consider the affective and intellectual purposes of a discovery and the act of discovering.
• affective: what individuals or groups feel about discovery or the act of discovering
• intellectual: what individuals or groups learn or realise about discovery or the act of discovering

Developing a vocabulary to describe discovery
One of the richest, but also challenging, aspects of this Area of Study is that Discovery has more than one meaning as a noun.

Exploring discovery semantically.
Note that discovery can refer to both the process of discovering or being discovered as well as the actual thing discovered. Use the word discovery in sentences to demonstrate your understanding of these different meanings.

Discovery: an act or the process of finding somebody/something, or learning about something that was not known about before.
From the Oxford Advanced Learners Dictionary

Noun

1. the act of discovering something
   - (synonym) find, uncovering
     - (a synonym is a word with exactly or nearly the same meaning as another)
   - (hypernym) deed, feat, effort, exploit
     - (a hypernym is a subordinate or more general word; a word whose meanings include the meanings of other more specific words eg colour is a hypernym of red)
   - (hyponym) detection, catching, espial, spying, spotting
     - (a hyponym is a word whose meaning is included in another word eg scarlet or crimson are hyponyms of red)
   - (derivation) fall upon, strike, come upon, light upon, chance upon, come across, chance on, happen upon, attain, discover

2. something that is discovered
   - (hypernym) disclosure, revelation, revealing
   - (derivation) fall upon, strike, come upon, light upon, chance upon, come across, chance on, happen upon, attain, discover

3. a productive insight
   - (synonym) breakthrough, find
   - (hypernym) insight, brainstorm, brainwave
   - (derivation) detect, observe, find, discover, notice

The term discovery also has a specific meaning in a legal context. In the United States the discovery is the phase before a trial when both the prosecution and defence can obtain evidence, such as documents and statements, from the opposing party by a variety of means. In Great Britain this phases is called disclosure. e.g.'Before the trial begins in court we need to use the discovery time to get the defence to give us all the witness statements they already have'.

A discovery can also be a person or someone who is discovered. Someone who has talent in a particular field, such as acting, singing or sport, could be discovered by a person with influence who can promote and develop their career.

Worksheet 16 - Synonym and antonym
Worksheet 17 - Idiomatic sayings
CRITICAL READINGS

Discovery as a construct

Rubric statement

- Rediscovering something that has been lost, forgotten or concealed
- Discoveries and discovering can offer new understandings and renewed perceptions of ourselves and others
- Discoveries may be questioned or challenged when viewed from different perspectives and their worth may be reassessed over time.

The notion of discovery operates as a cultural construct in texts, presenting ways to conceptualise human experience and to document cultural memory. What is important for students is not just the social, historical or cultural contexts of the texts but the how the text represents specific cultural problems. In this section of the resource we look at texts that present past events in new ways through different forms. Rediscovery is possible because of missing information. Sometimes this information is because of the gaps and silences in a text. It may be that the original text with the original understanding has been constructed to leave out some important elements that change the sense of the discovery. It may be that not all the parties involved have
Rediscovery Through Imaginative Recreation

In this activity students consider and compare the influence of cultural and historical factors that underpin beliefs suggested in two texts:

**Text 1: Discovery**

Rachel Friedman’s creative non-fiction piece *Discovery.* (Friedman 2013). It is an account of her journey of discovery in coming to Australia. She draws comparisons between her experiences of discovery and those of James Cook. Rachel Friedman is American.

**Student Activity**

After reading the text in class, students prepare a dramatic re-enactment of Cook’s and Friedman’s respective discoveries of Australia based on the text. This activity will foster student’s reading comprehension and critical reading skills.

- Form groups and instruct students that they will prepare a dramatic re-enactment of Cook’s and Friedman’s discoveries.
- Allocate a perspective (Friedman’s or Cook’s) and a director to choreograph the re-enactment to each group.
- In preparing the re-enactment students should focus on the parallels the writer seeks to establish in her creative non-fiction: for example, the experience of the voyage, the expectations of discovery, the informality and formality of expressions related to discovery, representations of indigenous inhabitants, how in discovery the ordinary becomes extraordinary, what the physical act of discovery meant symbolically.

Use these questions as focus for observation and discussion of the re-enactments:

- What assumptions underpin the representations of discovery in this text?
- How does the form affect the way we perceive discovery? (as a creative non-fiction text and then as a re-enactment)
- How does the composer’s context affect the text?
Text 2: Untitled

The Museum of Contemporary Art’s online exhibit of Gordon Bennett’s artwork Untitled (Bennett n.d.) (DISMAY, DISPLACE, DISPERSE, DISSPIRIT, DISPLAY, DISMISS) 1989

Student Activity

In this activity students engage in an individual reflection activity where they view a visual text and investigate the representation of discovery. Students navigate to Untitled at The Museum of Contemporary Art’s online exhibit of the artwork.

Preview with students the text and invite initial comments on the written, structural and visual features of the text such as the use of narrative, the incorporation of wordplay, the diminution of light into dark, the modality of the sketches, the white background.

Remind students of the focus questions used in the previous activity:
- What assumptions underpin the representations of discovery in this text?
- How does the form affect the way we perceive discovery?
- How does the composer’s context affect the text?
- How does the student's context affect the reading of the text?

Individually students analyse the text, recording observations of the significance and impact on the viewer for each of the six-framed sections.

As a class, compile a list of assumptions about discovery that underpin this text by discussing the focus question. Students design a representation in the same style as Gordon Bennett. The frame is entitled Discovery. In presenting these to the class, students interpret the assumptions that underpin the representations of students in the class.

Comparing texts

Both these texts draw on cultural memory in their representations of discovery. Students should:
- Consider what are the gaps and silences that these representations have filled affected?
- Write an extended response comparing how the different representations of the discovery of Australia reflect different perspectives that reflect the context of the composer.
Discovery Of The Woman’s Voice

Carol Anne Duffy’s poem *Anne Hathaway* centres on the emotional connection between Anne Hathaway and her husband, William Shakespeare. Very little actual information is known about Anne Hathaway (1556-1623) other than that she was pregnant when she and Shakespeare married, she was nine years older and that she lived in Stratford-upon-Avon. There is much contention about who Anne Hathaway was, with the few details discovered being used to reconstruct her, variously as domestic prisoner, forgotten wife, promiscuous woman.

Much of the conjecture about her relies on the famous quote from Shakespeare’s will:

’Item I gyve unto my wife my second best bed …’

As Katherine Schell1 points out in her article, *The Second Best Bed* and the *Legacy of Anne Hathaway*:

*The repercussions of this phrase have shaped the trajectory of Anne Hathaway’s life for almost 400 years. As an object of material domesticity as well as a reminder of sexual activity, the ‘second best bed’ embodies both the sexual and domestic sides of this famous wife, linking her physically to Shakespeare and to the domestic life that likely kept her in Stratford for the duration of her life.*

Discovery often relies on acts of re-imagining by looking back and seeing what is already known with fresh eyes. In this sonnet Carol Ann Duffy reframes this famous extract from Shakespeare’s will. Written from the perspective of Anne Hathaway, perhaps a her story, Duffy re-discovers Anne Hathaway giving her a voice denied.

Student Activity

In this activity2 students explore the way gender and sexuality play out in this poem.

1. First reading of the poem: seeking clarification
   - Invite students to do some background reading on Anne Hathaway and the extract from Shakespeare’s will as a contextualising activity. Students might also like to research biographical detail on Carol Anne Duffy.
   - In class students read Duffy’s poem *Anne Hathaway* several times, noting down the most important line in the poem and any lines which are problematic.

In groups students share any problematic lines and seek clarification first about meaning, and then share the most important line they have selected.

   - After about ten minutes directly ask the class whether there is agreement about the most important line. Challenge students to reflect on their thinking, encouraging them to challenge positions and offer doubts about interpretations.

---

1 Schell, K *The second best bed*, Critical Survey Volume 21, Number 3, 2009: 59–7
2 Adapted from *The Literature Workshop: Teaching texts and their Readers*, Sheridan Blau 2003 Heinemann pp 62 - 64
2. Close analysis of the poem: Group work
In this activity students engage in detailed observations of the poem based on prompts such as:

- Why do you think Duffy has chosen to depict Anne Hathaway writing in the form of a sonnet? Is it an act of homage? Is it an act of assertion or challenge?
- What images are used to metaphorically represent Shakespeare? Students might like to reflect on allusions to Shakespeare’s plays (forests from *As You Like It*, castles from *Hamlet* and *Macbeth*, reference to the sea voyage from the *The Tempest*)
- How does the enthusiastic tone of the poem portray Anne Hathaway?
- What is the force of the word lover? How does Duffy represent the intimacy of Shakespeare and Hathaway?
- Why does Duffy represent Hathaway as so linguistically aware? Students might like to comment on the explicit use of poetic and linguistic terms.
- Why does the persona vilify the inhabitants of the ‘other bed’?
- How does the concluding rhyming couplet establish her memory of Shakespeare?

3. Re-discovering Anne Hathaway
- What role does the gender of the author and the persona play in this poem?
- How does Duffy’s poem reframe the epigraph at the beginning of the poem to build a different view of Anne Hathaway’s legacy?
- How has Duffy re-discovered Anne Hathaway by giving her a voice?
- How does context affect the way the discovery is framed?
- Which sentences/words/phases in the rubric do you think this text would best match?
Discovery is about the different ways we can perceive the world around us. Changing our context allows us to have different insights. In many ways discovery is about the way something is framed. By changing the frame we can see things we couldn’t previously perceive. Use the images on this page to discuss the ways framing affects discovery.
Conspiracy theory occupies an interesting place in the concept of discovery. It is about uncertainty. It is about doubt. It is about questions. It polarises groups who want to keep their beliefs about people or events and those who refuse to believe in the explanations provided. It connects to human desire to keep searching for a new truth. It’s about refusal to accept what is commonly accepted when there seem to be inconsistencies.

These conspiracy events can be around important figures:
- Was Lee Harvey Oswald working alone to assassinate JFK?
- Was Princess Diana’s death part of an MI6 plan?
- Was Shakespeare the real writer of all the plays?

Students can work in groups to explore a conspiracy theory of their own choice and report back to the class on the way the conspiracy has been represented.

- How is the ‘discovery’ being framed?
- Why do questions arise about the issue?
- What is the evidence?
- What is the impact of the conclusions?

The big questions for journal writing are:
- How does conspiracy connect to discovery?
- What does the existence of conspiracy theories show about humans?
- How does the conspiracy theorist use the text to convey their point of view?
Discovery As Re-Framing

It has often been said that Shakespeare’s depiction of Richard III was a kind of conspiracy in discrediting the Plantagenet line to strengthen the legitimacy of the Tudor monarchs. The image of a devious and despicable tyrant whose misshapen body was an outward sign of his moral corruption has been the common perception.

Richard Plantagenet, England’s most controversial king, was officially rediscovered on February 4th, 2013 in a car park in Leicester, U.K. This article, Richard III is a 2013 obituary for a king who died in 1485. It is a reframing of Richard the monster.

In this activity students explore how discovery is not something that comes out of the blue but is more often based on careful research. They develop an appreciation of how iconic figures in culture become contested sites and subject to rediscovery, revisited with fresh eyes and perspectives. Students respond to and compose texts related to discovery that meld fact, interpretation and imagination.

Activity
In this activity students investigate the article about Richard III and his status as an iconic figure.

Worksheet 18 - Reframing an icon and composing
Steampunk came into prominence as a genre in the 1980s. Steampunk was first introduced as a literary subgenre. William Gibson and Bruce Sterling’s 1990 novel *The Difference Engine* popularised the idea of an alternate history where the Industrial Revolution - technology of pistons and turbines, not electricity, powers modern technology. The world of genre often interrogates aspects of discovery – for example scientific investigation, geographical expansion or colonization – rebelling against the system it portrays, critiquing its values.

In this activity students analyse the short film *The Mysterious Geographic Explorations of Jasper Morello* (YouTube 26.10). Inspired by Edgar Allan Poe and Jules Verne, it is set in the past and features steam-powered computers and iron airships. Morello is a disgraced aerial navigator who flees his plague-infested home and embarks on a fantastical journey to redeem himself following his involvement in a fatal accident. The film resonates with the concept of discovery through:

- the ways the genre itself appropriates features of discovery such as the voyage, the quest for scientific innovation, the blurring of time periods
- the pitting of nature against science
- the motivations for discovery whether to achieve renown as in the case of the obsessive Dr Clause Belgon, or the quest for redemption as in the case of Jasper Morello, or the desire for money as in the case of Captain Griswald.

**Worksheet 19 - Critiquing Discovery**
A familiar act of discovery we witness in contemporary society is the work of the war correspondent and photographer. Journalists and photographers cover stories for readers and viewers to discover. Denise Leith in her article, *The Truth-telling Power of Fiction* observes that:

*men and women who work behind the camera …. create powerful images that are forever embedded in our memories, yet the person with the camera may remain unknown.* ¹ (Leith, 2012)

Nightly images are beamed into homes providing people with a vicarious experience of discoveries associated with war and suffering. One photographer who did become known was South African, Kevin Carter, whose image of a starving child followed by a vulture in Sudan in 1993 won the Pulitzer prize.

**Creative composition: Discovering the unlovely**

In this activity students create a situation that encapsulates the experience of the photographer who shot the *image of the starving child.* (Carter, 1993)

Show students the image and ask them to imagine the photographer who composed the image. Students record some observations of the person including:

- a physical description of the person, selecting just a few well-chosen details that help distinguish the person from others
- a list of possessions that the person would have with them – say what’s in bags, pockets, favourite items
- the person’s hopes and pressing concerns
- an interior monologue of the person’s thoughts or perhaps invent a dialogue s/he is having with themself
- create some biographical details
- the situation that led to the image
- what this image has to say about the consequences of discovery for the photographer and the viewer

Students create a piece of writing that captures the moment in the image. This is a slice of life activity rather than the creation of a story.

After the writing activity explain to students that Carter was castigated for failing to offer aid to the child and for taking twenty minutes to take the photograph. As a class discuss the image using the following statements as provocations:

- this image lacks a moral focus because it fails to condemn human suffering
- this image allows the viewer to discover a truth without manipulation

**Consider**

- How does the discovery about the background to this photo change the student’s perception of the photo?
- What kind of discovery is this new knowledge? (look at the rubric for an answer)

Beyond The Algorithm

Rubric statement
- students consider the ways composers may invite them to experience discovery

Internet search engines bring discovery to our fingertips. While we rejoice in this facility, we need also to understand its limitations on knowledge.

Watch Eli Pariser TED video presentation: Beware online ‘filter bubbles’. (9.05)

1. Pre-viewing
- Is discovery about power? Students should have five minutes to think about the topic and write freely before discussion. Guide students to take a position and to offer evidence to prove their position. List points on the board or on butcher’s paper.
- Is the internet about discovery? Give another five minutes and then open the discussion. Add points on the board or on butcher’s paper.
- Suggest a connection between the internet, discovery and power. Add points on the board or on butcher’s paper.

2. View text

3. Post-Viewing
- What is a filter bubble?
- How does the speaker use these oppositions?
  - progressive – conservative
  - what we want to see – what we need to see
  - human gatekeepers – algorithmic gatekeepers
  - aspirational – impulsive
- Explain the power relationships that Pariser is discussing through these oppositions and the rest of the speech.
- Do you find his argument convincing? Why/ why not?

4. Revisit your discussion
- Has this film changed your views on the internet as a source of discovery?
- Find statements in the rubric that connect with what you have learnt about discovery
- Now go to the thesis statement starters and devise a thesis statement about discovery using what you see in this text. Remember a thesis statement does not refer firstly to the text – it is a general statement about ideas presented by the text.
WRITING ABOUT DISCOVERY INTERPRETIVELY
Building On The Ideas Of Others

Student can use quotations to build on their perspectives about Discovery. This could be good practice for developing thesis statements about the Area of Study.

Displaying the model and “translation” around the room as posters is one option for disseminating the students’ responses to the insights of others.

It is worth pointing out to students that many of the quotations below reflect their context and are unnecessarily gender specific. Please urge them to remove this bias in their paraphrasing.

Worksheet 20 - Writing about Discovery

Activity
Build on the ideas of others by:

- Discussing the significance of the quotations in the Worksheet with a partner and rework them into your own words.

Models

Quotation: “Relearning from children the need to question and discover can ignite one’s creativity and reveal more possibilities.” - Nabil N Jamal

Paraphrased or ‘translated’ quotation: People lose the drive to discover once they become adults but contact with children can mean they can learn these skills again. This process can make them more creative and provide more opportunities.

Quotation: ‘The art of teaching is the art of assisting discovery.’ - Mark Van Doren

Paraphrased or ‘translated’ quotation: Discoveries by learners can occur when a good teacher helps them to make that discovery at least partly by themselves.
A thesis is literally a position or place – where you sit, so to speak. The best essays are sure of their thesis and work logically to unpack an argument but thesis statements are not easy to devise. They have to respond specifically to the question being asked and the evidence provided by the text being studied but they also have to be expressed in a general way, showing how the text provides an understanding about the way we live our lives.

The reality is that thesis statements are just like other genres and follow conventional patterns. Giving students practice in framing thesis statements is imperative so that they can express their ideas in appropriate abstract language.

Activity

Thesis starters can also be a useful strategy for students to use to interrogate the text and begin their exploration of and writing about Discovery in a more independent manner.

**Worksheet 21 - Thesis starters**

A note about thesis starters:

Any template or scaffold for students is a starting point for them to develop their own style or approaches to writing or a question. They are not an end point and they are not meant to be prescriptive or rigid.

Some students will not need sentence starters and many will quickly move away from the opening phrases to devise their own which better reflect their own voice or experience of discovery.
PUTTING IT ALL TOGETHER
Modelling Approaches To Texts

Rubric statement
• in their responses and compositions, students exam, question, and reflect and speculate...

The following suite of texts invites critical readings of discovery and includes exemplar analyses with annotations that may help students develop substantial responses to texts of their own choosing.

The first extract is simple but the discussion shows how a close reading can raise the text to a different level. The second text requires both visual and language analysis and the third text is a much more difficult academic text. They all deal with Discovery but show it in very different ways.

Question: How do these extracts represent the concept of discovery?

Extract 1: Discovery of new worlds by M.B. Synge
Source: The Baldwin project: Bringing Yesterday’s Classics to Today’s Children.
Read the paragraph beginning “For seventeen years..”, Ending “… the Khan growled refusal.”

Questions for students
1. Who is the country "hardly understood by’? 
2. Was Polo the “first”? Who is being ignored in this reading? 
3. Who did he talk to about Thibet, Burmah etc? 
4. What elements of this extract indicate that the audience is children?

Worksheet 22 - Modelling responses to texts

Extract 2: Our impact: making a difference
Discovery Channel Home page, Our Impact: Making A Difference

Stimulus questions for students:
• What is the reason for Discovery Communications as outlined in the central statement on the web page?
• How does Discovery connect the global and local?
• How does the corporate branding interact with the idea of discovery?

Worksheet 23 - Modelling approaches to texts
The Concept of Discovery

Extract 3: Text taken from *Mabo: the native title revolution* website

Go to the National Film and Sound Archive resources website, to read *Williams On The Discourses Of Conquest*.

Questions
1. What is ‘the West’ and why is it called that?
2. What was the purpose of discovery according to this extract? Was it political, social, religious, personal?
3. What rights did the idea of discovery give Western nations?
4. Williams ends with his understanding of ‘the Doctrine of Discovery.’ Is it a positive or negative summation? What evidence does he give for this?
5. How does this compare to traditional views of discovery?
6. Do you think that the extract was originally written for this audience? Consider both content and language when you give reasons for your decision.

Worksheet 24 - A sample response with annotations

Comparing the three texts
1. What attitudes towards discovery are implied in each of these extracts?
2. Which view of discovery would be closest to the way the everyday person sees discovery?

Reflection
Write a reflection on:
- What you see as the complexities around the concept of discovery
- How you think you might approach your exploration of this idea.
Synthesising To Achieve Deep Understanding Across Texts

Towards the end of the unit, ask students to write down in 5 or 6 points what they have learned about discovery through the Area of Study. Read aloud and discuss, perhaps in groups, then give students the opportunity to refine their points.

Use these points as the start of a personal concept map. Students may want to incorporate ideas from an earlier concept map, but it is likely that some of these earlier points would be further developed and some new points added.

Around these points add notes showing how these ideas are reflected in any texts that have been studied. Particularly useful are texts that demonstrate different perspectives in relation to these ideas. Ensure that the prescribed text relates to a few of the points, if not all. Other texts can also relate to more than one point.

Then add a further ring of notes identifying the main techniques used by the composers of these texts to represent their ideas about discovery. Ensure that for each technique, there is an illustration and a brief note about the effect of the technique.

Students could use an A3 sheet for their concept maps. Alternatively, they could use mind-mapping software, such as the freely available FreeMind software downloadable at http://freemind.sourceforge.net/wiki/index.php/Download or the Inspiration 9 software available for a free 30-day trial at http://www.inspiration.com/Freetrial.

Ask students to talk about the connections between and among the texts they have studied with reference to their concept maps.

**Essay question**

Students could use their personal concept maps to help write an extended response to an essay question:

How do composers show us the power of discoveries to transform lives?

In your answer, refer to your prescribed text and one other text of your own choosing.
TEXTS OF STUDENTS’ OWN CHOOSING

The extracts in this resource have been selected because they offer a wide range of perspectives about discovery and can give an idea of the kinds of texts possible as “texts of their own choosing” and of the ways that the texts may be read or understood.

The syllabus makes clear that students should have “texts of their own choosing.” The definition of this is individually selected texts that support the Area of Study by conveying ideas that are captured in the rubric. The justification for this individual choice is to acknowledge and respect the students’ own preferences and initiative in reading widely and selecting appropriately.

In some schools or classes the practice may be to have a teacher choice of related text. While it is a necessary stage in the learning to model the choice and application of the rubric to the selected text, this must be one stage in scaffolding the students’ own independent choice. Dictating the related text to be used means that an important element of the learning has not been achieved.

Examples
• Present lots of examples representing many forms through extracts in class which can also act as reading comprehension practice
• Include visual and audio resources as well as written (film, radio podcasts, websites etc) for class discussion so that students are aware of the different forms they can look at

Advice
• Give time in the library for students to find books and also for quiet reading
• Have sharing lessons where students discuss what texts they have been looking for
• Ask the librarian to lead a lesson on possible books
• Compile lists from student and teacher recommendations under the different forms (novel; poetry; website; play; film; non-fiction; etc)
• Set up a wiki/edmodo/discussion board where students can share their book choices.
Writing
- Give students class time to write about their text
- Always give feedback on any writing – be honest if the text isn’t working
- Encourage regular journal writing on what they have been reading/ viewing/listening
- Encourage wide reading and viewing so students understand the complexity of the Area of Study across modes
- You may want to offer students model responses

Checklists
- Students must always go back to the rubric to check if their text fits the criteria
- Give students a checklist for the related text.
- Give students guided questions on the related text.

Use
The six step guide near the beginning of this resource or this quick checklist:

A possible checklist for students to use to interrogate what a text might reveal about discovery might involve them considering:
- motives or catalysts for/ causes of a discovery
- the nature of a discovery or the act of discovering
- consequences, results, effects, ramifications of a discovery or the act of discovering
- feelings about or attitudes to a discovery or the act of discovering
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Images
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p8, p41 Illustration_new doors ©Rod Carter2011
p42 ©Rod Carter2011
# The Concept of Discovery

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Worksheet 1- Discovery rubric and activities

The Concept of Discovery

Worksheet: Discovery rubric and activities

The Rubric

This Area of Study requires students to explore the ways in which the concept of discovery is represented in and through texts. Discovery can encompass the experience of discovering something for the first time or rediscovering something that has been lost, forgotten or concealed. Discoveries can be sudden and unexpected, or they can emerge from a process of deliberate and careful planning evoked by curiosity, necessity or wonder. Discoveries can be fresh and intensely meaningful in ways that may be emotional, creative, intellectual, physical and spiritual. They can also be confronting and provocative. They can lead us to new worlds and values, stimulate new ideas, and enable us to speculate about future possibilities. Discoveries and discovering can offer new understandings and renewed perceptions of ourselves and others.

An individual’s discoveries and their process of discovering can vary according to personal, cultural, historical and social contexts and values. The impact of these discoveries can be far-reaching and transformative for the individual and for broader society. Discoveries may be questioned or challenged when viewed from different perspectives and their worth may be reassessed over time. The ramifications of particular discoveries may differ for individuals and their worlds.

By exploring the concept of discovery, students can understand how texts have the potential to affirm or challenge individuals’ or more widely-held assumptions and beliefs about aspects of human experience and the world. Through composing and responding to a wide range of texts, students may make discoveries about people, relationships, societies, places and events and generate new ideas. By synthesising perspectives, students may deepen their understanding of the concept of discovery. Students consider the ways composers may invite them to experience discovery through their texts and explore how the process of discovering is represented using a variety of language modes, forms and features.

In their responses and compositions, students examine, question, and reflect and speculate on:
- their own experiences of discovery
- the experience of discovery in and through their engagement with texts
- assumptions underlying various representations of the concept of discovery
- how the concept of discovery is conveyed through the representations of people, relationships, societies, places, events and ideas that they encounter in the prescribed text and other related texts of their own choosing
- how the composer’s choice of language modes, forms, features and structure shapes representations of discovery and discovering
- the ways in which exploring the concept of discovery may broaden and deepen their understanding of themselves and their world.
The Concept of Discovery

Activity 1: Verbs, adjectives, nouns
Read the rubric closely to locate the verbs, adjectives and nouns and place them in a table.

<table>
<thead>
<tr>
<th>Adjectives</th>
<th>Nouns</th>
<th>Verbs</th>
</tr>
</thead>
</table>

1. Which do you find more of: verbs, adjectives or nouns? What does this suggest? (think about whether it is actions or ideas that are the focus)
2. Try to match the words with similar words in the list – not necessarily similes.
3. What does this list suggest is valued?

Activity 2 Connotations
Locate the words with positive and negative connotations and place them in this table.

<table>
<thead>
<tr>
<th>Positive connotations</th>
<th>Negative connotations</th>
</tr>
</thead>
</table>

1. Are there more positive or negative words in the rubric?

2. What does this suggest about the way we perceive discovery?
The Concept of Discovery

The Rubric: Cloze activities

This Area of Study requires students to........... the ways in which the.................. of discovery is ................. in and through texts.

Discovery can ................ the ................ of discovering something for the first time or .................. something that has been lost, .................. or .................. . Discoveries can be .................. and unexpected, or they can .................. from a process of .................. and careful planning .................. by .................. , necessity or .................. . Discoveries can be .................. and intensely .................. in ways that may be .................. , creative, .................. , physical and .................. . They can also be .................. and .................. . They can lead us to new .................. and .................. , stimulate new ideas, and enable us to .................. about future .................. . Discoveries and discovering can offer new understandings and .................. perceptions of ourselves and others.

An individual’s discoveries and their .................. of discovering can vary according to personal, .................. , historical and .................. contexts and values. The impact of these discoveries can be far-reaching and .................. for the .................. and for broader society. Discoveries may be .................. or challenged when viewed from different perspectives and their worth may be .................. over time. The ramifications of particular discoveries may .................. for individuals and their worlds.

By exploring the concept of discovery, students can understand how texts have the potential to .................. or challenge individuals’ or more widely-held .................. and beliefs about aspects of human .................. and the world. Through composing and .................. to a wide range of texts, students may make discoveries about people, relationships, societies, places and events and .................. new ideas. By .................. perspectives, students may deepen their understanding of the concept of discovery. Students consider the ways composers may .................. them to experience discovery through their texts and explore how the process of discovering is .................. using a variety of language modes, forms and features.
The Concept of Discovery

In their responses and compositions, students examine, question, and reflect on:

- their own experience of discovery
- the experience of discovery in and through their relationship with texts
- assumptions underlying various representations of the concept of discovery
- how the concept of discovery is conveyed through the representations of people, relationships, societies, places, events and that they encounter in the prescribed text and other related texts of their choosing
- how the composer’s choice of language modes, features and structure representations of discovery and discovering
- the ways in which exploring the concept of discovery may and deepen their understanding of and their world.
The Concept of Discovery

Worksheet: The Rubric: Cloze activities 2

The rubric cloze activity (with clues)

individual Rediscovering shapes explore engagement own broaden emerge affirm confronting synthesising experiences meaningful reassessed speculate possibilities values provocative experience forms concept speculate fresh experience curiosity ideas sudden assumptions deliberate transformative worlds represented forgotten generate emotional intellectual spiritual renewed cultural questioned invite represented themselves responding concealed wonder process social differ

The Rubric

This Area of Study requires students to e…………….. the ways in which the c…………….. of discovery is r…………….. in and through texts.

Discovery can encompass the e…………………….. of discovering something for the first time or r…………………….. something that has been lost, f…………….. or c…………………….. Discoveries can be s…………….. and unexpected, or they can e…………………….. from a process of d…………….. and careful planning evoked by c…………….., necessity or w…………….. Discoveries can be f…………….. and intensely m…………….. in ways that may be e…………….., creative, i…………….., physical and s…………….. They can also be c…………….. and p…………….. They can lead us to new w…………….. and v…………….., stimulate new ideas, and enable us to s…………….. about future p…………….. Discoveries and discovering can offer new understandings and r…………….. perceptions of ourselves and others.

An individual’s discoveries and their p…………….. of discovering can vary according to personal, c…………….., historical and s…………….. contexts and values. The impact of these discoveries can be far-reaching and t…………….. for the i…………….. and for broader society. Discoveries may be q…………….. or challenged when viewed from different perspectives and their worth may be r…………….. over time. The ramifications of particular discoveries may d…………….. for individuals and their worlds.
By exploring the concept of discovery, students can understand how texts have the potential to a……………………or challenge individuals’ or more widely-held a…………………………. and beliefs about aspects of human e…………………………………. and the world. Through composing and r………………………… to a wide range of texts, students may make discoveries about people, relationships, societies, places and events and g………………………. new ideas. By s…………………………. perspectives, students may deepen their understanding of the concept of discovery. Students consider the ways composers may i………………………. them to experience discovery through their texts and explore how the process of discovering is r……………………….. using a variety of language modes, forms and features.

In their responses and compositions, students examine, question, and reflect and s………………………. on:

• their own e……………………… of discovery
• the experience of discovery in and through their e……………………… with texts
• assumptions underlying various representations of the concept of discovery
• how the concept of discovery is conveyed through the representations of people, relationships, societies, places, events and i………………………. that they encounter in the prescribed text and other related texts of their o……… choosing
• how the composer’s choice of language modes, f…………………………., features and structure s………………. representations of discovery and discovering

________________________________________
### Teaching the Concept

**Worksheet: Discovery ‘hats’**

Students can work in groups to explore the concept of discovery through discussion following the directions offered by de Bono’s hats. They share findings with the class.

This can be done as a general introduction at the beginning of the Area of Study or adapted to the text being studied.

<table>
<thead>
<tr>
<th>What does the hat require?</th>
<th>Apply the hat to discovery</th>
</tr>
</thead>
<tbody>
<tr>
<td>information needed</td>
<td>What information can you share about discovery?</td>
</tr>
<tr>
<td>feelings hunches</td>
<td>What feelings does the word <em>discovery</em> arouse in you?</td>
</tr>
<tr>
<td>devil’s advocate</td>
<td>What are the negative aspects of discovery?</td>
</tr>
<tr>
<td>optimism</td>
<td>What are the positive aspects of discovery?</td>
</tr>
<tr>
<td>creativity</td>
<td>In what ways can discovery be a creative impulse?</td>
</tr>
<tr>
<td>manage the thinking</td>
<td>How can I use the ideas of discovery in studying texts?</td>
</tr>
</tbody>
</table>
### Worksheet: Analysing texts template

- Choose three interesting examples of different types of discovery
- Explore each example by building up a set of notes in response to these questions.
- Use the table for a quick comparison.

<table>
<thead>
<tr>
<th>Points for analysis</th>
<th>Example 1</th>
<th>Example 2</th>
<th>Example 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Identify and describe the discoverer(s), e.g.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Who was this person? Or who were these people?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• What was his/her/their motivation?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>What was the nature of the discovery? e.g.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Of/about a person, a relationship, a place, an event or society in general?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• First-time discovery or a rediscovery of something lost, forgotten or concealed?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Describe the process of the discovery, e.g.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Sudden and unexpected or deliberately and carefully planned?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Evoked by curiosity, necessity or wonder?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>What was the response to the discovery? e.g.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Welcome and meaningful, or confronting and provocative?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Emotional or intellectual?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>What were the ramifications of the discovery? e.g.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Personally or more widely significant?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Short term and long term?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To what extent was the experience of discovery shaped by particular contexts and values? e.g.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Personal</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Cultural</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Historical</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Social</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Worksheet 5 - Discovery and values

The Concept of Discovery

Understanding the Concept

Worksheet: Discovery and values

1. Working individually, students agree or disagree with the following statements

<table>
<thead>
<tr>
<th>Statement</th>
<th>Agree</th>
<th>Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discovery is at the essence of progress</td>
<td></td>
<td></td>
</tr>
<tr>
<td>You can never truly know the full meaning of anything. It's a discovery</td>
<td></td>
<td></td>
</tr>
<tr>
<td>that keeps taking place.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Things only happen if someone discovers them: eg If a tree falls in the</td>
<td></td>
<td></td>
</tr>
<tr>
<td>forest and no-one hears it, it hasn’t fallen.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>It takes a special kind of person to discover</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Discovery is just about power</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The act of discovery is the act of being human</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Discovery isn’t achievable by most people</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The most important discovery is about yourself</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Discoveries are never uni-lateral – they always come from other events</td>
<td></td>
<td></td>
</tr>
<tr>
<td>You can set out to discover one thing but usually find another</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The history of the world is about the history of discovery</td>
<td></td>
<td></td>
</tr>
<tr>
<td>It is the search or discovery that distinguishes people from animals</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2. Students then compare their responses with a partner.
3. Elect a pollster to add up the findings and place these on the board.
4. Look at the points that divided groups and lead a discussion on why these points divided groups.
5. What do these statements convey about the way discovery is perceived and valued?
6. What other statements that show the value of Discovery could we add?
The Concept of Discovery

The Spirit of Discovery

Worksheet: Tennyson

Alfred Lord Tennyson: Ulysses

It little profits that an idle king,
By this still hearth, among these barren crags,
Matched with an agéd wife, I mete and dole
Unequal laws unto a savage race,
That hoard, and sleep, and feed, and know not me.

I cannot rest from travel: I will drink
Life to the lees: all times I have enjoyed
Greatly, have suffered greatly, both with those
That loved me, and alone; on shore, and when
Through scudding drifts the rainy Hyades
Vexed the dim sea: I am become a name;
For always roaming with a hungry heart
Much have I seen and known; cities of men
And manners, climates, councils, governments,
Myself not least, but honoured of them all;
And drunk delight of battle with my peers,
Far on the ringing plains of windy Troy.
I am a part of all that I have met;
Yet all experience is an arch wherethrough
Gleams that untravelled world, whose margin fades
For ever and for ever when I move.
How dull it is to pause, to make an end,
To rust unburnished, not to shine in use!
As though to breathe were life. Life piled on life
Were all too little, and of one to me
Little remains: but every hour is saved
From that eternal silence, something more,
A bringer of new things; and vile it were
For some three suns to store and hoard myself,
And this grey spirit yearning in desire
To follow knowledge like a sinking star,
Beyond the utmost bound of human thought.
...

Come, my friends,
'Tis not too late to seek a newer world.
...

We are not now that strength which in old days
Moved earth and heaven; that which we are, we are;
One equal temper of heroic hearts,
Made weak by time and fate, but strong in will
To strive, to seek, to find, and not to yield.
The Concept of Discovery

1. Match the line/s in the poem closest in meaning to the following:

<table>
<thead>
<tr>
<th>Modern interpretation</th>
<th>Line from poem</th>
</tr>
</thead>
<tbody>
<tr>
<td>It is dissatisfying being a king</td>
<td></td>
</tr>
<tr>
<td>Discovery fills you with the desire for more</td>
<td></td>
</tr>
<tr>
<td>Exploring the world brings you into contact with so much</td>
<td></td>
</tr>
<tr>
<td>We are transformed by the things we discover</td>
<td></td>
</tr>
<tr>
<td>It’s boring to stop exploring</td>
<td></td>
</tr>
<tr>
<td>We want to keep searching for knowledge however old we</td>
<td></td>
</tr>
<tr>
<td>become</td>
<td></td>
</tr>
<tr>
<td>You are never too old to go searching</td>
<td></td>
</tr>
<tr>
<td>It’s human desire to keep searching for something new and</td>
<td></td>
</tr>
<tr>
<td>not giving in</td>
<td></td>
</tr>
</tbody>
</table>

2. What do you think inspired Tennyson to think of Ulysses in this way?

3. Which line captures most strongly the spirit of discovery for you?

4. What ideas and language features make the line:
   ‘To strive, to seek, to find, and not to yield’ so powerful?”
Worksheet: Discovery as scientific progress

Students can use the worksheet as it is as a guided writing task or they can be given the extract to write their own comments and collect notes. They can then fashion this into their own response.

Go to the website Discovery: the spark for science
http://undsci.berkeley.edu/article/0_0_0/whatisscience_02

Read from “Eureka....” to “…holding on to those that work”

- Trace the concept of discovery through the text by highlighting the word discovery.
- They should draw a table and on one side copy the phrase and on the other explain what it means.
- What is the effect of the word discovery becoming discoveries?
- How is time connected to discovery?
- In what way are scientists different from everyday people?
- What is being said about scientific process?
- Use these notes to write a response to the questions: how is discovery being used in this extract?

<table>
<thead>
<tr>
<th>Discovery</th>
<th>Note how the word discovery becomes discoveries</th>
<th>Note the relationship with time</th>
</tr>
</thead>
<tbody>
<tr>
<td>discovery — of coming up with a brand new idea or of observing something that no one has ever seen before</td>
<td>The word discovery is placed in apposition with a clause. This indicates that discovery can be interpreted in this way as a brand new idea, or observation. The word new and the phrase no one else has seen- suggests the competitive nature of discovery</td>
<td>Note the relationship with time</td>
</tr>
<tr>
<td>Discoveries, new questions, and new ideas</td>
<td>The idea of the new is continued in this apposition but the additional word questions suggests the constant search for truth</td>
<td>discoveries are not bolts from the blue</td>
</tr>
<tr>
<td>discoveries and ideas must be verified by multiple lines of evidence</td>
<td>Now the word discoveries is linked to ideas with the conjunction and but also connected to a process of verification</td>
<td>A discovery may itself be the result of many years of work on a particular problem</td>
</tr>
<tr>
<td>A discovery may itself be the result of many years of work on a particular problem</td>
<td>The negative (not) here suggests an alternative perspective that discovery is usually regarded as a bolt from the blue</td>
<td>discovery is not limited to professional scientists</td>
</tr>
<tr>
<td>A distinction is made between scientists and the real world</td>
<td>This statement builds on the previous idea and offers support that it is not a bolt from the blue but many years of work</td>
<td>classically scientific</td>
</tr>
<tr>
<td>discovery is not limited to professional scientists</td>
<td>Here there may be a negative but it in fact acknowledges the distinction between scientists and everyday people</td>
<td>discoveries like working out DNA's double helix</td>
</tr>
<tr>
<td>classically scientific</td>
<td>The distinction is further acknowledged with the words “classically scientific” implying that there are different categories of scientific endeavour</td>
<td></td>
</tr>
</tbody>
</table>
Activity

1. Students take each of the genres in the discovery wheel and explain the possible attitude to discovery found in each genre. For example would it be personal or critical or revelatory etc?
2. What other genres do might be relevant for exploring Discovery?
3. What are the elements of each form?
4. How might form affect the way the discovery is understood?
Worksheet 9 - Discovery and Film

What aspects of discovery might these film techniques demonstrate?

<table>
<thead>
<tr>
<th>Technique</th>
<th>What it might reveal about discovery</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wide shot of solitary person against landscape</td>
<td></td>
</tr>
<tr>
<td>Mid shot with two people close together</td>
<td></td>
</tr>
<tr>
<td>One character separate from a group of characters</td>
<td></td>
</tr>
<tr>
<td>Editing from one person to another</td>
<td></td>
</tr>
<tr>
<td>Extreme close up that is nearly a distorting shot</td>
<td></td>
</tr>
<tr>
<td>Happy music whenever we see a particular place</td>
<td></td>
</tr>
<tr>
<td>Intense colour</td>
<td></td>
</tr>
<tr>
<td>Black and white</td>
<td></td>
</tr>
<tr>
<td>High angle shot</td>
<td></td>
</tr>
<tr>
<td>Low angle shot</td>
<td></td>
</tr>
<tr>
<td>Tracking</td>
<td></td>
</tr>
<tr>
<td>Mise en scene</td>
<td></td>
</tr>
<tr>
<td>Panning</td>
<td></td>
</tr>
<tr>
<td>Point of view / hand held camera shooting</td>
<td></td>
</tr>
<tr>
<td>Other film techniques and features</td>
<td></td>
</tr>
</tbody>
</table>
Poetry is usually a very personal and strongly emotional subjective form connected to self-knowledge. Metaphors, sounds and images create a different way of seeing the world – a type of discovery. Responses to poetry need to show how the experience in the poem reflects wider issues moving from the personal to the broader world.

This table can be given to students as it is or with the right hand column blank for students to a brainstorm and fill in details.

<table>
<thead>
<tr>
<th>Element of form</th>
<th>How to use this to understand discovery</th>
</tr>
</thead>
<tbody>
<tr>
<td>Structure</td>
<td>Trace the meaning of the poem from stanza to stanza</td>
</tr>
<tr>
<td>Theme</td>
<td>The message of a poem often comes at the end after the mood has been created through images</td>
</tr>
<tr>
<td>Form</td>
<td>It’s important to know the form: an ode is going to be praising; an elegy about death; a ballad will give a narrative of an event, etc, Each form ah has a different purpose and this affects the meaning and the way discovery is unpacked</td>
</tr>
<tr>
<td>Metaphors or similes</td>
<td>Metaphors and similes are about discovering something in a new way. What two things are being connected? How does the connection create a new way of seeing the original object/thing? What discovery can we make about the object through this metaphorical connection</td>
</tr>
<tr>
<td>Expectations</td>
<td>We expect a personal and intense response in poetry and this also applies about discovery – the discovery will be seen in a new metaphorical light and will be intensely internal</td>
</tr>
<tr>
<td>Other features</td>
<td></td>
</tr>
</tbody>
</table>
Worksheet: Discovery and Prose Fiction

Prose Fiction is usually centred on character – it may not be real but is usually presented in a realist manner so the character becomes an example of the way humans live. It is through the character, and what they say and do that we perceive what is valued in the text but all the elements of the novel work together to reinforce this.

<table>
<thead>
<tr>
<th>Element of form</th>
<th>How to use this to understand discovery</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title</td>
<td>Does the title suggest discovery?</td>
</tr>
<tr>
<td>Author(s)</td>
<td>Who wrote the book?</td>
</tr>
<tr>
<td>Audience</td>
<td>Who is the book addressing?</td>
</tr>
<tr>
<td>Plot</td>
<td>Is discovery central to the plot or incidental? What kind of discovery is it? How does the plot unfold the elements of discovery? (consider structure)</td>
</tr>
<tr>
<td>Structure</td>
<td>How is the story revealed? If the structure is experimental then what is the author conveying about the nature of discovery? For example, that discovery cannot be achieved through the usual procedures.</td>
</tr>
<tr>
<td>Characters</td>
<td>Who is involved in the discovery? Do the characters represent different values or attitudes about discovery?</td>
</tr>
<tr>
<td>Setting</td>
<td>How important is place for the discovery? Does the character need to move from one place to the other or is the text static in terms of place? How does the place influence the way the discovery unfolds?</td>
</tr>
<tr>
<td>Theme/values</td>
<td>Values in a prose fiction may be expressed in the character’s dialogue or actions. It may be through the omniscient narrator. The conclusion usually affirms the themes or values of a text – for example, if the character is punished then the character’s values may be implicitly criticised.</td>
</tr>
<tr>
<td>Motifs / extended metaphors/ symbols</td>
<td>Any repeated element is drawing attention to a connection that needs to be understood. The image of a road may be about the pathway to discovery, an image of a light will be about revelation of truth – perhaps rediscovery. In Heart of Darkness, for example, the river acts as a conduit to discovery of the inner soul or what it is that makes humanity.</td>
</tr>
<tr>
<td>Conventions</td>
<td>Some novel forms are clearly connected to discovery: Bildungsroman - Self discovery through the growth of the character – consider the story from this perspective Hero’s quest – this will also be about discovery. Name any other genres you think fit into this concept.</td>
</tr>
<tr>
<td>Other features</td>
<td></td>
</tr>
</tbody>
</table>
Print media and the new online versions of print media are about new events: they provide a popular platform for discoveries to be announced. They are supposed to be objective and connected to the real world of fact. They are not supposed to favour a point of view but the language is often laden with value words designed to elicit a reaction and sway the opinions of the audience.

Students can use the questions below to guide a close reading of a news item.

<table>
<thead>
<tr>
<th>Element of form</th>
<th>How to use this to understand discovery</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title</td>
<td>What is the title highlighting about the discovery?</td>
</tr>
<tr>
<td>Source</td>
<td>Daily newspaper, Digital, Magazines</td>
</tr>
<tr>
<td>Photo and caption</td>
<td>Does the image support the title?</td>
</tr>
<tr>
<td></td>
<td>Point of view, composition, colour, set up/action</td>
</tr>
<tr>
<td>Opening paragraph</td>
<td>Does it present the 5 Ws?</td>
</tr>
<tr>
<td>Perspective</td>
<td>Does the text offer an objective perspective?</td>
</tr>
<tr>
<td></td>
<td>Are there any voices silenced?</td>
</tr>
<tr>
<td>Expert opinion in reported</td>
<td>Who was chosen and why? How does this affect the way the discovery is presented?</td>
</tr>
<tr>
<td>or direct speech</td>
<td></td>
</tr>
<tr>
<td>Inset boxes or call outs</td>
<td>What words have been selected and why?</td>
</tr>
<tr>
<td>Audience of the newspaper</td>
<td>How is the audience positioned?</td>
</tr>
<tr>
<td>Expectations</td>
<td>We expect an objective response in articles and this affects the way we respond to the discovery – we see it as a truth that we do not question as easily because of the form.</td>
</tr>
<tr>
<td>Other features</td>
<td></td>
</tr>
</tbody>
</table>
Worksheet: Discovery and Picture Books

Picture books can be a poor option for related texts if the form is not carefully considered and yet they play a powerful role in the process of acculturalisation. Being aware of the purpose, audience and context is necessary; not looking at the implications of the context will lead to a superficial consideration. The big question is:

How can the representation of discovery be facilitated by using this form?

<table>
<thead>
<tr>
<th>Audience</th>
<th>If it is for adults – why use a children’s form? This is a very important question that must be dealt with in order to raise the discussion of the picture book to a high level.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purpose</td>
<td>Purpose will be closely linked to audience but it may also reflect context – for example, sustainability responds to the present context of global warming. Children’s books are usually didactic and try to impart values. They teach by the example of characters. Children discover ways of being through the picture book.</td>
</tr>
<tr>
<td>Structure</td>
<td>This is important – how does the composer reveal the story? Does she/he start in the middle or the beginning? Children’s narratives generally follow a chronological order. They reinforce a world of order and certainty. When the order is disrupted it may be that the book is written for an older audience.</td>
</tr>
<tr>
<td>Plot</td>
<td>Like a short story, the picture book will focus on one event, with one complication, limited characters, an obvious climax and resolution. The resolution needs to leave the child with closure and a strong message.</td>
</tr>
<tr>
<td>Visual techniques</td>
<td>Consider the wide range of techniques: vectors, camera angles, rule of thirds, colour or monochromatic, detailed, abstract or realist or perhaps impressionistic, symbols, size of images and composition, double page spreads alternating with single pages. All the visual details have a reason – a double page spread may reinforce an aspect of discovery.</td>
</tr>
<tr>
<td>The combination of visual and written</td>
<td>The relationship between the words and the text? Sometimes the author allows the reader to discover the full meaning of the text through the images rather than the words. Sometimes the image and the text may counteract each other and add an ironic edge.</td>
</tr>
<tr>
<td>Characterisation, plot, setting</td>
<td>The usual prose fiction elements must also be considered.</td>
</tr>
</tbody>
</table>
The Concept of Discovery

Metaphors In and through texts

Worksheet: Metaphors in texts

1. Ask students to brainstorm metaphors related to discovery and write them on post-its. Below are some examples to start them off:

- Shed light on
- The final frontier
- A Eureka event
- A breakthrough
- Open the door to
- That has been eclipsed by...
- A light bulb moment
- New horizons
- Where no man has gone before

2. Sort the post-its into metaphor categories under their headings which can emerge from descriptions in the rubric: Discovery as wonder, or...

3. Have a class discussion about what insights these metaphors provide about our perceptions of the concept of discovery.

Conventional metaphors tend to go further than a one to one connection to reflect a set of correspondences across both domains.

4. Have students play with extending the metaphors to see how far they can go. Models such as Argument as War can clarify the task.

There was no way he could win the argument. Not only was his strategy weak but I thought his case was completely indefensible. Certainly she shot down all his points with her arsenal of facts. Right on target each time! It was a wipe out!

Here the correspondence between argument and war is mapped against specific elements of each domain:

- Structure of argument = strategy
- Putting different viewpoints forward = Defence / attack
- Facts = Arsenal of weapons
- Appropriateness of support = Targeting the enemy
- Losing the argument = Forces being wiped out.

Have students create their own extended metaphors and map the correspondences between discovery (the tenor) and the vehicle (metaphor) they are using to describe it.
Worksheet 15 - Creating metaphors

The Concept of Discovery

Worksheet: Creating Metaphors

1. In and through a poem

Read the poem “A sort of a song” by William Carlos Williams
http://vserver1.cscs.lsa.umich.edu/~crshalizi/Poetry/Williams/A_Sort_of_a_Song

• How does the metaphor work in the poem?
• What ideas about writing does the metaphor convey through the poem?
• In what way is this a discovery?

2. Creating metaphors

Learning is one form of discovery.

Create a metaphor that describes your learning style or experience of learning.
Share it with the class so they are able to discover or explore your individual response to learning.

Examples:

• Knowledge is the sea and learners are like ship on that sea. We often can’t see where our learning will take us or end up, just like ships can’t see beyond the horizon.
• A learner is a lover who falls in love with knowledge. Love can bring pain and joy and so can learning.
• Learning is like chocolate mud cake. You can’t get enough and too much at once is difficult to digest.
• When I learn I am like a wrestler. I have to struggle and fight to get to the end. It helps to practice and to know the rules.
• When I learn I have “aha!” moments where I realize something or something suddenly makes sense.
• My experience of learning is like a lightbulb suddenly being turned on.

Extend the metaphor – use elements of the metaphor to extend the experience:

• Learning is gardening or planting a seed. You have to put in the effort of watering and weeding and fertilising otherwise your understanding won’t grow or develop as it should.
• Learning for me is being in prison. I am a criminal who is being punished because I have to learn or do things I don’t want to do. I have to follow rules and wait until school finishes and I am let out into society like a prisoner at the end of their sentence.

Adapted from Learning Metaphors by James Lawley and Penny Thompson
The Concept of Discovery

DESCRIPTING DISCOVERY

Worksheet: Synonym and Antonym

Complete the table by locating other synonyms and antonyms:

<table>
<thead>
<tr>
<th>Synonyms for discovery</th>
<th>Antonyms for discovery</th>
</tr>
</thead>
<tbody>
<tr>
<td>breakthrough</td>
<td>disappearance</td>
</tr>
<tr>
<td>detection</td>
<td>concealment</td>
</tr>
<tr>
<td>disclosure</td>
<td>loss</td>
</tr>
<tr>
<td>epiphany</td>
<td>hiding</td>
</tr>
<tr>
<td>espial</td>
<td></td>
</tr>
<tr>
<td>exploration</td>
<td></td>
</tr>
<tr>
<td>exposure</td>
<td></td>
</tr>
<tr>
<td>finding</td>
<td></td>
</tr>
<tr>
<td>godsend</td>
<td></td>
</tr>
<tr>
<td>notice</td>
<td></td>
</tr>
<tr>
<td>observe</td>
<td></td>
</tr>
<tr>
<td>realisation</td>
<td></td>
</tr>
<tr>
<td>rediscovery</td>
<td></td>
</tr>
<tr>
<td>reveal</td>
<td></td>
</tr>
<tr>
<td>revelation</td>
<td></td>
</tr>
<tr>
<td>spotting</td>
<td></td>
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<tr>
<td>strike</td>
<td></td>
</tr>
<tr>
<td>uncloaking</td>
<td></td>
</tr>
<tr>
<td>uncovering</td>
<td></td>
</tr>
<tr>
<td>unearthing</td>
<td></td>
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<tr>
<td>unmasking</td>
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<tr>
<td>unveiling</td>
<td></td>
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<tr>
<td>unveiling</td>
<td></td>
</tr>
<tr>
<td>verification</td>
<td></td>
</tr>
</tbody>
</table>
### Describing Discovery

**Worksheet: Idiomatic sayings**

Match the saying with the meaning

<table>
<thead>
<tr>
<th>Meaning</th>
<th>Saying</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. If you are determined to find something:</td>
<td>a. You have a brainwave.</td>
</tr>
<tr>
<td>2. If it seems to elude your every attempt to find it:</td>
<td>b. a diamond in the rough.</td>
</tr>
<tr>
<td>3. If it is going to be very hard to find:</td>
<td>c. Leave no stone unturned.</td>
</tr>
<tr>
<td>4. If you haven’t discovered its value before you buy it:</td>
<td>d. Pig in a poke.</td>
</tr>
<tr>
<td>5. If you find it and it’s worthless:</td>
<td>e. You’re on pins and needles.</td>
</tr>
<tr>
<td>6. If you think a discovery is about to happen:</td>
<td>f. Eureka!</td>
</tr>
<tr>
<td>7. If you found everything you were looking for:</td>
<td>g. Fool’s gold</td>
</tr>
<tr>
<td>8. If the discovery is surprising:</td>
<td>h. You can’t see the wood for the trees.</td>
</tr>
<tr>
<td>9. If a discovery is nearby or imminent and you hear of it:</td>
<td>i. You can’t see the nose on your face.</td>
</tr>
<tr>
<td>10. If you discover it is more valuable than it seems:</td>
<td>j. It’s all Greek to me.</td>
</tr>
<tr>
<td>11. If you’ve found it after a long search and it’s a moment of epiphany:</td>
<td>k. You make a quantum leap</td>
</tr>
<tr>
<td>12. If you have trouble discerning what is relevant:</td>
<td>l. You blow the dust off it.</td>
</tr>
<tr>
<td>13. If you can’t discover what is obvious:</td>
<td>m. A needle in a haystack.</td>
</tr>
<tr>
<td>14. If you can’t discover the meaning:</td>
<td>n. You participate in a brainstorming session.</td>
</tr>
<tr>
<td>15. If you want to conceal a discovery:</td>
<td>o. You get wind of it.</td>
</tr>
<tr>
<td>16. If the discovery is a revelation:</td>
<td>p. It’s a puzzle.</td>
</tr>
<tr>
<td>17. If a discovery reveals something lost for a long time:</td>
<td>q. the whole nine yards, the whole shebang</td>
</tr>
<tr>
<td>18. If you have a clever insight:</td>
<td>r. You try to pull the wool over someone’s eyes.</td>
</tr>
<tr>
<td>19. If you set out to discover new ideas or approaches:</td>
<td>s. a real eye-opener</td>
</tr>
<tr>
<td>20. If your discovery makes a huge step forward in understanding:</td>
<td>t. You pull the cobwebs or scales from your eyes.</td>
</tr>
</tbody>
</table>
Part one: Reading about the reframing of an icon

Worksheet: Re-Framing an icon

In this activity students investigate the text, understanding the text by writing about it.

1. Students read the article Richard III, and reflect on the different perceptions portrayed. As students read they record their thoughts about the text, for example:
   - initial thoughts and questions
   - passages that are significant to the student as reader
   - passages that the student deems significant for the author
   - questions they might like to ask the author
   - points of disagreement
   - what is not included in the text
   - the author’s prejudices
   - the problem the text is addressing
   - last things first: starting with the end of the text, what does the text say?

Class discussion might focus on:
   - what questions the text pursues
   - the assumptions it makes about the nature of discovery
   - the attitude of the author to the characterisation of Richard over time

2. In class groups, students identify instances where the author has melded fact, interpretation and imagination before creating a flow chart entitled How Richard became an icon.
   This chart will:
   - illustrate how the representation of Richard III has become a contested site
   - include information that summarises the arguments and evidence for the initial perceptions of Richard as well as the evidence cited in the rediscovery of Richard
   - identify this evidence as factual, imaginative or interpretive
   - account for his iconic status.

3. How has the discovery of Richard’s bones reframed popular conceptions of the king?

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Part Two: Creating a ‘re-discovery’ of an iconic figure

In this activity students create a text where they reflect on the re-discovery of a cultural icon. The students will create a text that imaginatively combines factual and interpretive. For example they could write an obituary, a script for a documentary or compose a photomontage. They will need to ensure there is a unifying viewpoint, voice or motif in the text.

• As a discussion starter students navigate to the Australian Geographic’s Aussie Icon site1 and examine the main image on the page. As a class select an iconic Australian who has been ‘re-discovered’ for example Bennelong or Ned Kelly, research that figure and then and mind map the details and perspectives of that person.
  - Identify the difference between factual and interpretive comment.
  - Invite students to select a subject for their own investigation.

• Students research their chosen person and record factual details, key areas of debate about the chosen person’s recognition and contribution, interesting words, phrases and images.

• Students draft their ‘re-discovery’ in their chosen form.

• Working with peers, students critique each other’s work, identifying where they have:
  
  a) shaped an argument or perspective  
  b) woven factual and interpretive detail  
  c) created a noticeable voice within the text  
  d) experimented with syntax  
  e) used evocative imagery

• Students refine and present their response to the class.

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1 Australian Geographic’s Aussie Icon site:
The Concept of Discovery

Worksheet: Critiquing Discovery

Steampunk

Viewing the film

Students keep a viewing log as they view the film. *The Mysterious Geographic Explorations of Jasper Morello* (YouTube 26.08). The headings and questions below are adapted from a framework prepared by Alan Teasely in Reel Conversations: Reading Films with Young Adults (Heinemann, 1996).

As students view the film they record observations using headings such as:

Literary Aspects:
- Narrative viewpoint
- Narrative structure
- Characterisation
- Creation of an alternate universe: setting in the cloud, absence of ground
- Referencing Victorian setting
- Referencing technology
- Symbolism

Cinematic aspects
- Sound and vision
- Music
- Camera techniques
- Use of silhouettes
- Sepia colour

Focus questions for class discussion might be:
1. What changes did you notice in the film as you watched?
2. What changes did you notice in your feelings or opinions as you watched?
3. How satisfied did you feel with the unresolved ending?
4. Preview your viewing notes. What patterns do you see emerging? Are there images or phrases repeated?
5. Make a list of all the connections the film has to the concept of discovery.
6. Make a list of all the conflicts in the film that relate to discovery.
7. In your opinion, is this film neutral, or does it question the values that may underpin discovery?

Exploring the film’s symbolism

1. Divide the class into groups and allocate each group one of the four options below. As a group, students list the symbols related to that aspect of discovery used in the film and assess their meaning and effect.
   - voyage and discovery
   - technology, nature and discovery
   - the hero’s quest
   - motivations for discovery
   - the ending of the film
2. The groups then swap the list of symbols (but not their explanations) and as the groups then analyse and report to the class what they think the symbols represent using specific evidence from the film to support their ideas.
3. As a culminating activity, discuss with students how this example of steampunk questions the aspects of discovery it portrays.

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1 *The Mysterious Geographic Explorations of Jasper Morello*

http://www.youtube.com/watch?v=vORsKyopHyM
The Concept of Discovery

Worksheet: Writing About Discovery

Build on the ideas of others by:
- Discussing the significance of these quotations with a partner and
- reworking them into your own words.

1. ‘The greatest discovery of all time is that a person can change his future by merely changing his attitude.’ - Oprah Winfrey (also ascribed to Lee Iacocca)
2. ‘Lands of great discoveries are also lands of great injustices.’ - Ivo Andrić
3. ‘The real voyage of discovery consists not in seeking new landscapes, but in having new eyes.’ - Marcel Proust
4. ‘What can we gain by sailing to the moon if we are not able to cross the abyss that separates us from ourselves?’ - Thomas Merton
5. ‘A man’s errors are his portals of discovery.’ - James Joyce
6. ‘One of the advantages of being disorganized is that one is always having surprising discoveries.’ - A.A. Milne
7. ‘There is no harm in doubt and scepticism, for it is through these that new discoveries are made’ – Richard Feydman
8. ‘Trying and not succeeding is not failure; it is part of the process of discovering what works.’ - Melchor Lim
9. ‘The art of teaching is the art of assisting discovery.’ - Mark Van Doren
10. ‘I was really lost for a while in my teens. I was angry. But when I found music - Bob Dylan, Neil Young, Joni Mitchell - it was a new discovery. It was a door to this other world where I wanted to be.’ - Ray LaMontagne
11. ‘Reading and life are not separate but symbiotic. And for this serious task of imaginative discovery and self-discovery, there is and remains one perfect symbol: the printed book.’ - Julian Barnes
12. ‘In one sense, the Internet is like the discovery of the printing press, only it’s very different.’ - Don Tapscott
13. ‘The way a child discovers the world constantly replicates the way science began. You start to notice what’s around you, and you get very curious about how things work’. - David Cronenberg
14. ‘The essence of living is discovering. Indeed, it is the joy of discovery that makes life worth the effort.’ - Vijay Krishna
15. ‘The longer the island of discovery, the longer the shoreline of wonder.’ - R. W. Stockman
16. ‘One of the greatest discoveries a man makes, one of his greatest surprises, is to find he can do what he was afraid he couldn’t.’ - Henry Ford
The Concept of Discovery

Worksheet: Thesis starters

Thesis starters: a far from an exhaustive list

A discovery may generate a new idea such as…
A discovery can reveal something that has been concealed such as…
An individual may be motivated to begin to explore or discover by…
The consequences of a discovery might be…
The emotional ramifications of a discovery could include…
The transforming effects of a discovery on a group might include…
The transforming effects of a discovery on an individual might include…
A discovery might be provoked by a necessity such as…
A discovery may be caused by a sense of wonder at…
The nature of a discovery can be…
A rediscovery may occur because…
A rediscovery might cause individuals or groups to feel…
The discovery of _________________ may challenge an individual’s belief that the world is……
The discovery of _________________ may confirm the belief of an individual that the world is…
A rediscovery may reveal something that has been lost because…
A spiritual discovery may involve…
An emotional discovery may involve…
A discovery may be provocative because it…
A discovery may causes individuals to imagine that…
The discovery of _________________ may stimulate a new idea such as…
The worth of a discovery may be reconsidered when…

Student activities

• Ask students to highlight the words or phrases in these thesis starters that they recognise from the rubric. This can work well as a timed activity or in pairs.

• Ask students to use the Discovery rubric to compose their own thesis starters for their peers. You might display these around the room on posters or on a shared digital file such as Googledocs or wiki that a group can all view and develop.

• Use these thesis starters in response to specific examination style questions to discourage pre-prepared responses. Students eliminate those thesis starters that are not relevant to the question or adapt them so that they become relevant.

• Students can devise their own thesis statements to produce sample questions for Section 3 of Paper One. This is a useful activity to help students to see how assessment and HSC questions emerge from the rubric and other syllabus documents.
Extract 1: Discovery of new worlds by M.B. Synge
Source: The Baldwin project: Bringing Yesterday’s Classics to Today’s Children.

<table>
<thead>
<tr>
<th>Audience</th>
<th>Purpose</th>
<th>Form</th>
<th>Link to discovery</th>
</tr>
</thead>
<tbody>
<tr>
<td>This is a text written for children to give them historical information. It uses the narrative form to engage children in the story of discovery in history, opening with time “for seventeen years.”</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Topic sentence about discovery as a quest</th>
<th>Assumption</th>
<th>Status of discoverer using evidence from text and linking discovery with achievement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discovery is about the quest for knowledge that drives humanity. Marco, as he is addressed in the text, “explored countries which to this day are hardly understood.” There is an assumption that understanding is a necessary part of being human: it is an instinctive drive. From there we are told of Marco’s status as ‘the first’, demonstrating that discovery is competitive and is linked to achievement but also ignoring that people already lived in these so-called newly discovered places. The extent of Marco Polo’s discovery is emphasized in the listing of place names (Asia, Persia, China, Thibet, Burmah, Japan, Siberia) and descriptive phrases: “kingdom after kingdom”; “Flowering plains of Persia”; “mighty rivers”; “multitudes of people”; “huge cities and great manufactures”. Size becomes connected to impact in the choice of adjectives: “mighty” “multitudes” “huge” “great.”</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Evidence listed to demonstrate a theme throughout the text</th>
<th>Close reading and interpretation of language</th>
</tr>
</thead>
<tbody>
<tr>
<td>The verbs about Marco Polo move from ‘explored’ to ‘was’ to ‘tell’ and ‘told’; exploration (‘explored’) creates his sense of self (‘was’) which is known because he ‘tells’ us. Discovery therefore creates a better individual (the ‘first’) but it is in sharing with others that the discovery and the greatness emerge.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Language is directly connected to an idea about discovery.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Moving text to a more complex view about how it represents a world view</td>
</tr>
<tr>
<td>Returns to the idea of audience and form and tied this together</td>
</tr>
</tbody>
</table>

Analysing the sample analysis

- Who is the audience? What is the purpose? What is the form?
- Find two examples of techniques connected to effects. Note that techniques can include grammatical terms.
- What is the thesis statement?
- Which statements in the rubric does this sample answer respond to?
- Write your own thesis about discovery in this text.
Worksheet: Modelling Approaches To Texts

Text: Discovery website

Students:

1. View and read:
   • Discovery Channel Home page entitled: *Our Impact: Making A Difference*

2. Answer:
   • What is the reason for Discovery Communications as outlined in the central statement on the web page?
   • How does Discovery connect the global and local?
   • How does the corporate branding interact with the idea of discovery?

3. Read
   • The sample response that is attached.
   • This can be read with or without the annotations.
   • Students can add their own annotations, tracing the process of the argument or
   • They can answer: How does this web page represent the concept of discovery?
   • or they can answer the questions below

4. Analysing the sample response
   • Does this analysis discuss Audience? Purpose? Form?
   • Does it connect techniques with effect? Find two examples.
   • Does it make a clear thesis statement about the way the concept of Discovery is explored in the text?
   • Which statements in the rubric does this sample answer respond to?
   • Use the statements in the sample to annotate the extract
   • Reorganise the sentences so that the thesis comes first - does it still work?
In this website the positive connotations of the word Discovery are used to attract an audience to the product. The light background of the central statement stands out against its darkened surrounds suggesting that the company is bringing the light of knowledge into the darkness of ignorance. The message links “curiosity” with “making a difference” suggesting that both are positive ways of being which are then connected to “our content, our talent, our viewers our employees and our practices.” The possessive pronoun claims ownership of these intrinsic human values and locates them firstly in “content” a word without bias which is in turn connected to “talent” with its positive connotations. This is then further connected through the various participants: ‘viewers’ ‘employees’ and ‘practices’, implicitly linking audience (viewers), composer (employees) and text (practices). Through the process of lexical connections, this sentence brings together the idealism and freedom of discovery as ‘wonder’ with the more regimented idea of corporate ‘practices’: that is, from a humanist perspective to an economic paradigm. The corporate connection is alluded to in opening participial phrase (theme position) “In keeping with its mission” but even the corporate word ‘mission’ has a spiritual dimension and suggests a quest narrative will follow. The capitalization of Discovery distinguishes the name of the channel from the general concept but it trades on the idealism of the concept for its authority.

The next sentence foregrounds how extensive the impact of Discovery is “on a global scale and at the local level”, interestingly moving from the greater to the lesser, following the pathway of the program from the world to your television set in your lounge room. Here the main verb “is felt” is in the passive form placing the audience in receivership. This is a discovery that needs no action or plan but is delivered by the agent ‘Discovery Communications’. There are further altruistic messages in the clichéd phrase “make a difference” linked to “the planet” which is further qualified as where “we live and work”. Now the first person plural “we” includes the viewer but it’s all due to “our collective efforts” where the pronoun excludes the viewer. This is therefore a discovery that can be shared but is owned and conveyed by a collective effort that is outside the viewer. Corporate power is reinforced by the ribbon of logos along the top. The usual corporate inclusions are there: Annual Report, Stock values, a section for investors etc. repositioning the discussion within an economic discourse. The text therefore shows us how the discourses of discovery can be commandeered by corporations, in effect blending what may be seen as antitheses, to create a commercial platform for their products.
The Concept of Discovery

Worksheet: A sample response with annotations

Text: The Discourses Of Conquest by Williams

| Thesis | Western superiority is the theme of the extract by Williams on Discourses of Discovery, found on the Mabo section of the National Film and Sound Archive resources website, about native title revolution. Williams challenges conventional ideas about discovery and the notion of being the ‘first’ as part of the attitude of ‘superiority of the Europeans’. |
| Context | The case of the native Americans is used to show that the west ‘has sought to impose its vision of truth on non-Western peoples.’ The world becomes divided into Western and non-Western, the negative prefix suggesting the existence of the “other”. Western people are further divided into Europeans who are then described as “Christian Europeans” against the “non-Christians”, the negative prefix again suggesting polarized groups. |
| Purpose | Highly value-laden words such as ‘truth’ and ‘vision’ connected to discovery are being attacked as culturally biased. The words ‘conquest’, ‘colonizing’, ‘colonized’ and ‘colonial’ appear in that order in the second sentence creating a lexical chain of events from ‘conquest’ to the act of ‘colonizing’ to the creation of subjugated peoples (‘colonised’) and then the transformation of the culture to ‘colonial.’ All this is aligned to Western notions of ‘superiority.’ The actions against Native Americans are then placed into the context of the Renaissance which created for Europeans “the singular advantage of possessing a systematically elaborated legal discourse on colonisation”. This is placed into an even older historical context of Crusades, thus establishing that the idea goes beyond the example given. The position of the extract on a website about Australian native title, continues the connections between historical events of conquest, connecting the idea to attitudes about Australian indigenous people. |
| Exploration of oppositions | |
| Close reading at the level of words | This is a very academic style of argument with evidence, an impersonal voice, qualifying phrases and categorisation of different groups of people. The language is polemical connecting discovery with ‘conquering’, ‘confiscation of lands’, ‘racist beliefs’ and ‘privileges of power’. |
| Analysis of lexical chains | The final summing up that the Doctrine of Discovery was “one culture’s argument to support its conquest and colonisation of a newly discovered, alien world” repositions our ideas of discovery. We become aware that discovery is always presented from one perspective: from that of the discoverer. We start to see that there is power play inherent in any discussion of discovery and that we need to deconstruct the text carefully to see what is operating within. Close language analysis allows access to this level of understanding. |
| Exploring details in the given text | |
| Placing the text in the Australian context | |
| Tone is explained with evidence | |
| The complexity of the concept is revealed in this analysis | |