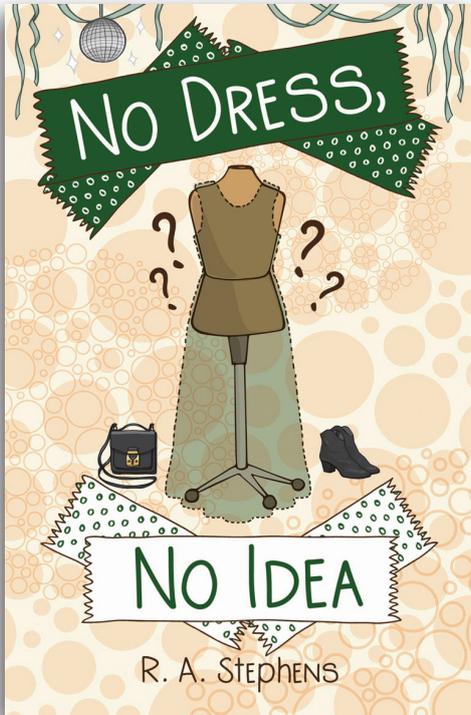

Teachers' Notes



NO DRESS, NO IDEA

R. A. Stephens

ISBN: 9781761112485

Reading level: reading age of 10+, interest age 14+.

BOOK SUMMARY

Tarni is counting down the days for her Year 12 formal. The dress. The shoes. The makeup. The friends. The photos. Every aspect screams excitement. But Tarni's perfect dress is a whopping \$950 and she has to work extra shifts to pay for it. While her checklist slowly counts off shoes and makeup, the elusive dress is just too expensive. After all, there is a license and driving lessons to pay for as well. And what's worse, by the time she saves enough, everything still goes wrong!

How can she find her perfect dress—and in the right size?
And will she ever get a clue on what to do after school?

THEMES

- Family • Resilience & Obstacles • Long Term Planning & Future • Self-Confidence & Identity • Goals & Ambition • Life Changes & Sacrifices • Strengths & Passions

Rhiza Shorts are a list of teen novellas for busy teens or reluctant readers. Each book has an easy to follow stand-a-lone story based on topics struggles and interests that teens are face today. When so much is going on in day-to-day life it can be hard for teens to pause and take some time to rest and focus. With that in mind, our authors have tailored their stories to help focus busy minds and support readers with writing strategies that keep them engaged. The extra spacing and shorter length of these books was specifically chosen to allow readers to turn the pages quickly, giving them a strong sense of achievement as they work through the book. We crafted these titles to make them an ideal choice for all readers from struggling or reluctant readers to busy teens just looking for a quick yet impactful read. A good reader might pick up each story in a short session, while a less enthusiastic reader might still find something accessible. Each story is available in multiple formats (print, eBook and audiobook) so any reader can find the best version that suits their individual needs.

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Light the Dark Pty Ltd, Trading as Wombat Books ABN: 30 137 345 941
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**Rochelle Stephens is available for author talks and workshops.
Contact Rhiza Edge for more information.**

No Dress, No Idea Teachers' Notes can be used in schools (independent learning, small groups, and whole classes); at home with caregivers; and as part of mental health support programs facilitated by counsellors, psychologists, children's charities, etc.

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ABOUT THE AUTHOR



Rochelle Stephens is the Director of Wombat Books and Rhiza Press. With qualifications in teaching, counselling, editing and publishing, Rochelle brings expertise and knowledge to her work in publishing and editing. Since pioneering Wombat Books, Rochelle has been actively involved in every aspect of story development and book production.

AUTHOR NOTES

In my day job I work as a teacher and careers advisor. Asking a teen what do they want to do after school is often responded with no idea. I don't know. Don't make me think about that yet...

But it is a common conversation for teens.

Although for teens from about Grade 10 on the other common topic is "the formal" which is the closest we have here in Australia to a prom or homecoming that they all see on TV.

When the formal takes up so much conversation I often wonder what happens after. Teens put insane amounts of money into dresses, nails, make up and so on.

But sometimes it's important to think about what's next.

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OVERVIEW

MAIN CHARACTER

Tenielle, known as **Tarni**, is eagerly counting down the days until her Year 12 formal, dreaming of the perfect dress, shoes, makeup, friends, and photos. Although she studies fashion design in school, she doesn't believe she can pursue it as a career, despite it being her favourite subject. She's friendly and kind, but Tarni doesn't always feel brave. She struggles to stay focused in class, often becoming so absorbed in her projects that she loses track of time. Still developing her skills in planning and goal-setting, she faces the reality of her \$950 dream dress and the tough decisions it brings. Tarni takes extra shifts at work to save up for it, all while juggling driving lessons and the costs of getting her license. Yet the formal becomes more than just an event—it's a way to distract herself from the uncertainty of life after graduation.

Throughout Year 12, Tarni grows closer to Callen and forms connections with other girls who feel excluded from the celebrations. Her best friend Billie supports her every step of the way, encouraging her to be brave and try new things. When her formal dress arrives and doesn't fit, Tarni makes alterations, impressing a local seamstress and opening up new opportunities. This experience boosts her self-confidence and helps her envision a future in fashion that she hadn't considered before. As Tarni's confidence and bravery grow, so does her relationship with Callen. By the end of the year, she navigates both her personal and professional future with newfound clarity.

| Tarni's Strengths | Tarni's Weaknesses |
|---|--|
| <p>Goal-Oriented – Tarni is able to take a vision to set targets and sub-goals. She can strategically consider her goals and decide on methods of achievement.</p> <p>Patient & Persistent – She understands that small, consistent steps add up and takes the time needed to reach her goals. Even when things go wrong, Tarni refuses to give up and keeps working towards her dreams. This resilience is possibly due to her upbringing.</p> <p>Creative – She comes up with innovative solutions, especially when facing challenges (like altering her dress).</p> <p>Kind and Caring – Tarni is considerate and caring toward her family and friends, showing empathy and thoughtfulness. She is sensitive to their needs and offers support.</p> <p>Inclusive – She invites others into her social circle, making an effort to include those who might feel left out.</p> | <p>Lack of Focus in Class – Tarni struggles to stay engaged in school, often daydreaming instead of paying attention in class.</p> <p>Short-Term Focus – While she is dedicated to her dream of the formal, she sometimes becomes overly focused on that and neglects thinking about her future beyond school.</p> <p>Difficulty with Time Management – While she's goal-oriented, Tarni sometimes struggles to manage her time effectively, becoming so absorbed in a project or task that she loses track of time.</p> |

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OTHER CHARACTERS

Mum is hardworking and has always had it tough, holding down two jobs while managing the household. She lost her first husband when Tarni was very young, and her second husband left her after a year. After her second marriage ends, Tarni and her brother Elijah take on responsibilities like earning extra money and cooking meals, as their mother often works late into the night. Despite the struggles, Tarni's mum remains resilient, never giving up on her children. Her income has recently been reduced due to job cutbacks, but she continues to push forward with determination. Tarni and Elijah often step up to help, with the family facing the challenges together.

Elijah is Tarni's older brother. Generous and kind, he is slightly distant due to being older but still supportive of his sister. Elijah has already passed his driving test and often takes Tarni out to practice driving. He also helps out at home, taking his turn cooking and looking after things when their mum is working late.

Tarni's father passed away when Tarni was an infant. While Tarni has no memories of him, her older brother Elijah remembers him and reflects on their time together. Tarni is able to connect with his memory in a significant scene with her mother.

Billie is Tarni's best friend and lives just three doors down. She's the eternal optimist, always looking on the bright side of things. Billie applies for university but opts to take a gap year, with wild plans for the future: maybe becoming a flight attendant, an astronaut, or sailing around the world. Her support and positivity help Tarni stay motivated, and she encourages her to try new things, even when Tarni is uncertain.

Chelsea seems to have a perfect life, with her two parents, a big house, and two cars. Tarni sometimes feels a sense of loss and difference when she compares her own family's struggles to Chelsea's seemingly flawless world. Chelsea also likes to control the classroom, which can create tension in school dynamics.

Tegan is a friend of Chelsea's, someone Tarni interacts with at school, but Tegan doesn't have a major impact on Tarni's life. She's part of the social scene that Tarni navigates but isn't as close to her as others.

Mia is the new girl at school whose parents have big expectations for her to become a doctor. While Mia might eventually follow her parents' wishes, she is also considering nursing as a potential career.

Lily is a classmate who prefers wearing a dress suit instead of a dress. She enjoys hanging out with boys and loves activities like gaming, sci-fi movies, and getting "free stuff." She's an independent, unique individual with her own preferences and style.

Jack is a boy who seems attracted to Billie, though his relationship with Tarni remains friendly. He's part of the group of friends Tarni and Billie navigate throughout the year. He and Callen are best friends.

Callen is another boy who seems to be drawn to Tarni. His mother is a life coach (mentioned in Chapter 5). Callen and Tarni's relationship starts to develop over time, growing closer after graduation. He's friendly with Billie but focuses on Tarni.

MESSAGE OF THE NOVEL

At the heart of the novel is the theme of family loyalty and support. Despite financial strain and personal loss, Tarni's family demonstrates that love and perseverance are essential for overcoming challenges. Tarni learns from her mum's sacrifices and applies that strength to her own struggles. Alongside this, the novel emphasises the value of friendship and kindness. Tarni learns that friends, especially those with different

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perspectives, provide invaluable support and help us grow.

No Dress, No Idea also explores the importance of setting goals and the resilience needed to achieve them. Tarni's dream of the perfect formal dress represents a larger goal, and the story emphasises that success often comes through small, manageable steps—even when things don't go as planned. Tarni learns to adapt, problem-solve, and keep moving forward despite setbacks, demonstrating the power of resilience. The novel encourages readers to embrace the unexpected and find meaning, even when things don't turn out as imagined.

Tarni discovers that dreams and success can take many forms. While life may not unfold as planned, it is through life's twists and turns that new passions and opportunities arise. Sometimes we may not know our place in the world or what the future holds, but by staying open to new possibilities, we can make unexpected discoveries.

Ultimately, the story encourages readers to be brave, embrace uncertainty, and enjoy the journey.

SYMBOLISM

- **Mum's Jewellery:** These cherished items are powerful symbols of love, memory, and hope. They belong to Tarni's mum, who keeps them as reminders of her first husband, who passed away. The engagement ring and earrings represent enduring love and the strength that can be found in treasured memories. They also symbolise the idea that love, even after loss, continues to guide us and inspire future generations. Tarni getting to wear an item her father got her mother after his death connects her to him during an important rite of passage.
- **The Formal Dress:** The dress that Tarni dreams of wearing to her Year 12 formal becomes a symbol of both aspiration and the hurdles we face when trying to achieve our dreams. Tarni's goal to buy the dress represents her desire for something perfect, an external representation of her inner hopes and ambitions. When the dress arrives and doesn't fit, it becomes a symbol of how plans can go awry, and how life often requires us to adapt and problem-solve. Through her creative solution—altering the dress herself—Tarni learns that setbacks don't mean failure; instead, they open doors to new opportunities and personal growth.
- **The Formal:** A rite of passage for Australian teenagers the formal is a symbol of transition, growth, and societal expectations tied to youth. It represents the pinnacle of Tarni's high school experience, where the idealised "coming of age" moment is celebrated. After the formal and graduation Tarni's 'adult life' begins.

CULTURAL AND INTERTEXTUAL IDEAS

- **The Power of Female Friendships:** The relationships between Tarni and the other girls at school, particularly Billie, are a cultural reflection of the value placed on female friendships. In a world where female competition and rivalry are often emphasised, Tarni's group instead shows supportive, collaborative friendships. Tarni's bond with Billie is not based on rivalry but on mutual encouragement, understanding, and shared growth. This relationship challenges the stereotypes of competitive female friendships and promotes the idea that women can—and should—support each other in their personal journeys.

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- **Non-Linear Paths to Success:** In *No Dress, No Idea* the 'traditional path' of school and university is questioned. Tarni's experience of trial and error, and her eventual recognition that there is no single 'right' way to achieve success, reflects a larger societal shift towards multiple paths to post-graduation success. This cultural message encourages readers to be open to unexpected opportunities, find joy in the journey, and redefine success in a way that fits their own values.
 - **Australian Cultural Themes:** The themes of socio-economic struggles, the formal as a coming-of-age transitional moment, the family unit as a foundation of resilience are all Australian cultural themes and can be found across Australian literature from writers such as Tim Winton, Melina Marchetta, Christos Tsiolkas, Nick Earl, Geraldine Brooks Rebecca Sparrow and Will Kostakis. Consider reading further Australian literature if one of these themes speaks to you.

DISCUSSION QUESTIONS

FAMILY

1. How does Tarni's relationship with her mum shape her goals and actions throughout the story?
2. In what ways does her mum support or challenge Tarni's aspirations, especially when it comes to buying the dress?
3. How do Tarni's mum's sacrifices affect her perspective on money, work, and family responsibility?
4. What does Tarni learn about resilience from her mother's experiences?
5. How do family dynamics impact the choices Tarni makes, both in her personal life and in her goal to get the dress?
6. How does Tarni, Elijah and their mum support each other?
7. How does the shopping trip to the city demonstrate the bond between Tarni and her mum?
8. In what way does Tarni's friendship with Billie show a close intimate relationship akin to a familial one? How does their support of one another mirror Tarni's relationships with her brother and her mother?
9. How does the support from her mum in her quest for the dress impact Tarni's motivation and self-worth? Would it be different if Tarni's mum wasn't supportive of her buying the dress? How so and what is your reasoning?
10. Do you think Tarni feels pressure to prove herself to any of the other characters? Why or why not?
11. How does Elijah's influence shape Tarni's approach to obstacles, even though he's not present in the key events?
12. How does comparing her situation to her mum's past struggles help Tarni gain perspective on her own challenges?
13. What is the significance of the jewellery Tarni's mum gives her, especially in connection to her identity and father?
14. How does the jewellery scene reveal Tarni's mother's thoughts on legacy and the future?
15. How does Tarni's mother's willingness to share these items reflect her hopes for Tarni's future?
16. How do Tarni and Callen's differing levels of clarity about their futures (Callen's apprenticeship vs Tarni's uncertainty) highlight their contrasting experiences of growing up? Would this be impacted by their family dynamics or socioeconomic statuses?
17. What role does family support play in Callen's decision to pursue his apprenticeship, and how does it compare to Tarni's struggle to define her own path?
18. How does Tarni's new friendships with Mia and Lilly reflect her upbringing and family?
19. How does continued support from her mum shape Tarni's decisions and self-confidence?
20. How might Tarni's family dynamic influence her career aspirations in the future?
21. How does Tarni's experience working at Maggie's wedding dress shop give her a glimpse into her future in fashion?

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22. How does her family's support influence Tarni's decision to pursue this path?

RESILIENCE & OVERCOMING OBSTACLES

1. How does Tarni deal with setbacks in her pursuit of the dress, and what does this reveal about her character?
2. What does Tarni's ability to keep working towards her goal despite financial and personal challenges teach us about resilience?
3. How does Tarni's ability to problem-solve and adapt help her overcome obstacles?
4. Can you think of a moment where Tarni had to change her approach to achieve her goals? What does this teach us about flexibility and perseverance?
5. How do Tarni and her mum show resilience in the face of financial difficulties?
6. When Tarni's dress is discontinued, in what ways do her next actions align with the theme of resilience and overcoming obstacles? Were there other options?
7. What does Tarni's willingness to search through 100 stockists say about her character and determination to reach her goal?
8. How does the stress of balancing work, school, and personal life affect Tarni's resilience? Does she show signs of burnout?
9. When Tarni finds out the dress doesn't fit, how does she handle the disappointment?
10. What does this reveal about her ability to adapt to challenges and remain motivated after failure?
11. When Tarni faces that her perfect dress isn't actually perfect, she uses her sewing skills to adapt the dress to be what she envisioned. What does this tell us about obstacles and overcoming what comes our way? How does this also demonstrate her problem-solving skills?
12. Tarni's struggles with the dress fitting, the pop quiz, and final preparations for the formal all add up to a stressful climax. How do these challenges help her grow in resilience?
13. What does Tarni's ability to manage multiple obstacles in a short time say about her character and emotional growth?
14. When getting ready for the formal Tarni is thrown another curveball - she didn't think of what to do for her hair and didn't plan anything. How does she roll with this new obstacle? And how does she make this solution represent herself and her new sense of self?
15. Tarni feels nervous handing the flower to Callen at the formal. Why do you think she is nervous despite all her accomplishments? How does this vulnerability reflect resilience?
16. How do moments of self-doubt like this contribute to Tarni's overall resilience in facing challenges throughout the novel?
17. In Chapter 16, Tarni finds herself without a list or immediate goal after the formal. How does this create a new challenge for Tarni, and how does she work through it?
18. What does this moment of uncertainty teach Tarni about resilience in dealing with life's transitions?
19. Tarni receives the opportunity to work at Maggie's shop in Chapter 17. How does this professional growth mark a turning point in her resilience, and how does she handle the new challenge?

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LONG-TERM PLANNING & FUTURE FOUNDATIONS

- 1.** Why is Tarni's planning for the formal important to her, and what does it reveal about her attitude toward future planning?
- 2.** How does her early planning help or hinder her when challenges arise?
- 3.** What do you think Tarni learns about the value of planning ahead for big goals or events?
- 4.** What actions does Tarni take to build her future, and how are those connected to her personal growth?
- 5.** Tarni's dedication to saving for the dress shows her ability to plan ahead. How might this skill help her in the future?
- 6.** In what ways does her planning for the formal mirror the kinds of planning she might need for future life goals, like career or education?
- 7.** What does Tarni's budgeting for the dress, makeup, and shoes tell us about her approach to finances and responsibility?
- 8.** Tarni faces multiple costs, from saving for the dress to paying for driving lessons. How does this set the stage for her future independence?
- 9.** How does this demonstrate the importance of building a solid foundation for her future, both financially and emotionally?
- 10.** Tarni's planning for the formal is meticulous, but life isn't always predictable. How do last-minute challenges speak to the balance between planning and adaptability?
- 11.** How might this lesson about planning and adjusting plans help Tarni as she transitions into adulthood?
- 12.** Tarni's mum is concerned about the long-term future, while Tarni is focused on the immediate goal of the formal. How does this contrast reflect their different perspectives on life stages and planning?
- 13.** What might Tarni's mum be trying to teach her about thinking ahead, and how might this shift help Tarni later in life?
- 14.** At the formal, Tarni shifts from a short-term focus to considering her future. What does this reveal about her character development? How does this transition from immediate goals to long-term planning demonstrate Tarni's growth?
- 15.** Ms. Fuller gives Tarni advice about building a portfolio for a fashion career. Why is this advice important for Tarni's future?
- 16.** How might long-term planning and developing a portfolio shape Tarni's future choices and career trajectory in fashion?
- 17.** Tarni's decision to explore career options like a fashion degree or TAFE shows she's thinking beyond the present. How does this represent her growing awareness of her future?
- 18.** What does Tarni's evolving sense of future possibilities say about her ambition and preparedness for adult life?

SELF-CONFIDENCE & IDENTITY

- 1.** At the start of the novel, Tarni is eager to 'shine' at the formal. How does this reflect her self-esteem and desire to prove something about herself?

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2. What does Tarni learn about her ideas of self-worth and identity as the story unfolds?
 3. How does Tarni's view of herself evolve throughout the novel?
 4. Does she gain more self-confidence, and what experiences contribute to this change?
 5. Tarni struggles with comparing herself to her older brother. How does this affect her self-image?
 6. In what ways does she reconcile her feelings of inadequacy and come to open herself up to following her passions?
 7. Tarni feels awkward around Callen, especially at the burger bar. How does her self-doubt affect her ability to connect with him and others?
 8. What does this reveal about her growing self-awareness and how she views herself socially?
 9. When Tarni considers her appearance and dress, she's determined to express herself. How does this reflect her search for self-confidence?
 10. What role does the formal dress play in Tarni's desire to prove herself, and how does this relate to her need for acceptance?
 11. How does the novel explore the tension between Tarni's desire to fit in and her individuality?
 12. How does Tarni's sense of self change as she navigates the expectations of her peers, especially in relation to Chelsea and Callen?
 13. Tarni's journey to the formal involves self-reflection on how she wants to present herself. How does her choice to make her headpiece and adjust the dress show her confidence?
 14. How does this process reflect Tarni's growing self-confidence, both in her creative abilities and in her sense of identity?
 15. In Chapter 12, Tarni forgets to make dinner because she's focused on her dress. How does this reveal her feelings around the dress? Is this representative of her growing confidence or more reflective of her passion for fashion?
 16. Tarni reflects on her mum's strength and resilience, leading her to realise her own situation isn't a disaster. How does this realisation help her develop a stronger sense of self? How does comparing herself to her mum influence her view of her personal strengths?
 17. In Chapter 15, Tarni is nervous about giving Callen the flower. What does this tell us about Tarni's self-confidence and her place in social situations? How does this moment show both the growth and ongoing struggles Tarni faces with her self-esteem?
 18. Tarni's work on the dress and her ability to adapt it shows growing confidence in her skills. How does this shift in self-perception help her grow?
 19. In what ways do the obstacles and exploration Tarni undergoes in Year 12 help her evolve?
 20. In Chapter 17, Tarni begins working at Maggie's wedding dress shop. How does this new role help define her identity in a new context?

GOALS & AMBITION

1. What is Tarni's main goal in the novel, and why is it so important to her?
2. How does this goal reflect her ambitions and what she values most at this stage in her life?

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3. Tarni is ambitious in her pursuit of the perfect dress. How does this ambition drive her actions, both positive and negative? How does this ambition motivate her to work hard, save money, and face challenges?
 4. Do you think her ambition is realistic, or is it a symbolic goal for something deeper?
 5. How does the novel highlight the importance of having goals and working toward them, even when the outcome is uncertain?
 6. What does Tarni's journey teach us about setting ambitious goals and the challenges that come with them?
 7. In what ways is this goal of the perfect dress a metaphor for larger ambitions in her life, such as personal achievement or independence?
 8. What does Tarni's persistence in finding the dress tell us about her determination and ambition?
 9. Does her pursuit of the dress show a deeper desire to achieve something more than appearance? What does it say about her ambition for personal validation?
 10. Chelsea dismisses Tarni's budgeting efforts. Why do you think Chelsea reacts this way? Does she have similar goals or view Tarni's work ethic differently?
 11. How do Chelsea's thoughts contrast with Tarni's, and how does this reflect their different upbringings and approaches to their goals and ambitions?
 12. Tarni has a clear goal of attending the formal with the perfect dress. How do her actions (saving money, negotiating with her mum, learning to sew) show her ambition to reach this goal?
 13. What does Tarni's commitment to finding the perfect dress show about her dedication to her goals and her identity?
 14. How does Tarni's ambition for a single event reflect her broader ambitions for her future?
 15. Despite setbacks with the dress, Tarni maintains her goal of looking great for the formal. How does this focus reflect her persistence and drive?
 16. Tarni balances multiple goals (getting the dress, passing school exams, planning for the formal). In what ways does she balance these competing goals and what can you learn from her approach? How would you have managed a similar schedule?
 17. What do you think Tarni learns about balancing multiple goals in life, and how might these skills help her later on?
 18. Tarni had a clear goal with the formal, but in Chapter 15, she realizes that the future may require new goals. How does this realisation shift her sense of purpose moving forward?
 19. How does Tarni's response to this new phase of uncertainty about her future reveal her approach to ambition?
 20. Callen talks about his apprenticeship and the possibility of staying in town for work. How does this moment highlight the different goals Tarni and Callen have for their future?
 21. What role does ambition play in both Callen and Tarni's lives, and how do their goals differ as they approach the next phase of life?
 22. How does Tarni's and Billie's post-graduate goals contrast? What does Billie's approach tell us about

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post-school life and setting future goals?

23. In Chapter 17, Tarni is presented with an opportunity to work as a Junior at Maggie's wedding dress shop. How does this job reflect her ambitions for a future in fashion?
24. How does Tarni's work at the wedding dress shop align with her goals, and what does it suggest about her long-term ambitions in the fashion industry?
25. Did Tarni's evolving relationship with Callen influence her own ambitions? Why or why not?
26. Did Billie's decisions affect Tarni's decisions? Should our post-graduate goals be influenced by others around us?

LIFE CHANGES & SACRIFICES

1. What life changes does Tarni experience throughout the novel? How do these changes affect her perception of herself and her future?
2. How does she deal with the sacrifices her family has made for her to have a better future?
3. How does Tarni's understanding of sacrifice evolve throughout the novel?
4. In what ways does she begin to appreciate the sacrifices made by her mum and others in her life?
5. How do life changes, such as her mum's financial struggles and Tarni's growing independence, impact her goals?
6. How does Tarni balance the changes in her personal life with her desire to achieve her goal of buying the dress?
7. Throughout the novel, Tarni has to balance school, work, and personal goals. How do these competing demands reflect the life changes she's undergoing?
8. How do the sacrifices Tarni makes (like skipping social events or working extra hours) affect her relationships with others?
9. What does Tarni learn about the relationship between effort, reward, and sacrifice as she navigates these life changes?
10. When Tarni's mum shares her jewellery with her, it's clear that she's thinking of the future, not just the present. How does this gesture reflect the sacrifices and changes that have shaped her life?
11. How does Tarni's mum's emotional connection to the jewellery pieces highlight the sacrifices she has made, both personally and for her family?
12. Throughout the novel, Tarni makes many sacrifices to reach her goals, like working extra hours to save money and giving up time with her friends. How do these sacrifices help her grow?
13. What does Tarni learn about balancing personal desires with the responsibilities of adulthood?
14. Tarni's ability to adapt and solve problems—such as adjusting the dress or handling the pop quiz—reflects her ability to deal with life changes. How does this ability to adapt suggest that she's prepared for future changes and challenges? How does this ability reflect her upbringing and history?
15. In what ways do Tarni's actions in these chapters show her readiness for life beyond school?
16. At the formal, Tarni hands Callen a flower, which signifies the beginning of a new relationship. How does this moment represent a potential life change for Tarni?

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17. Tarni realises she hasn't thought much about her future after the formal in Chapter 15. How does this realisation point to the challenges young people face in preparing for life after school?
 18. What sacrifices or shifts in priorities might Tarni have to make as she moves into the next stage of life, where practical decisions about career and education take precedence?
 19. In Chapter 17, Tarni takes the opportunity to work at Maggie's wedding dress shop. How does this opportunity represent a significant change in Tarni's life? What kind of new responsibilities and focuses might arise as she transitions into an adult?

STRENGTHS & PASSIONS

1. Tarni is passionate about the formal and her dream dress. How does this passion influence her decisions, and in what ways does it allow her to explore and express herself?
2. Does her pursuit of the dress help her discover any personal strengths or hidden talents?
3. While Tarni's passion for her formal outfit is clear, how does her passion extend beyond her appearance? How do her strengths and weaknesses become apparent as she works towards her formal goals?
4. When Tarni faces challenges, how do her strengths—such as her determination and organisational skills—help her move forward?
5. What does Tarni's resilience through setbacks reveal about her character and motivations? How do her determination to find the dress and her careful budgeting reflect her personal strengths? Does passion play a role in these motivations?
6. How do Tarni's strengths, like perseverance and problem-solving, contribute to her success in achieving her goals?
7. Tarni is open-minded and kind to others. Why are these character traits positive and how did they impact the story?
8. In what ways does Tarni's acceptance and welcoming of the other girls impact Mia and Lilly's lives? What did Tarni learn from Mia and Lilly in turn?
9. Is Tarni passionate about any of her relationships? Pick from one of the four main characters: Tarni's mum, Billie, Callen and Elijah. Write down how Tarni's feelings towards that character is reflected in her actions and approach to them.
10. Tarni's passion for fashion and design is evident when she works on the ill-fitting dress. How does this creative passion help her overcome setbacks and challenges?
11. How does her willingness to learn and grow in this area reflect her broader strengths, both as a person and as a developing young adult?
12. In Chapter 14, Tarni creates a headpiece for herself and even considers making one for others. How does this act reflect her creativity and personal strengths?
13. How does Tarni's choice to express herself through fashion and design contribute to her sense of identity and her place within her social circle?
14. Tarni's final actions—completing the dress alterations, passing the quiz, and creating a headpiece—demonstrate her focus on problem-solving. How do these actions reveal her character?
15. How does Tarni's growing confidence in her ability to take on challenges and achieve her goals reflect

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her development throughout the novel?

16. How do the moments when Tarni works on the dress and creates a headpiece highlight her strengths and passions?
17. What do these creative moments reveal about Tarni's talents and how she uses them to shape her future?
18. When Tarni is given the opportunity to work at Maggie's wedding dress shop, how does this reflect her increasing strengths in fashion design? How does this job allow her to further develop her passion for fashion and build on her strengths in design and creativity?
19. At the end of the novel, Tarni is asked to create her own vision for a dress by Maggie. How does this moment highlight her growth in both creativity and confidence? How does this compare to the start of the novel, when Tarni was more hesitant about the value of her designs?
20. Consider Tarni's character. Does she have any other passions? What are her character strengths and weaknesses? If you could advise Tarni on careers post-graduation what would you suggest she'd be good at other than fashion?

CLASSROOM ACTIVITIES

DRAMA IMPROVISATION: THE RETURN

Take a character from *No Dress, No Idea* and develop a sub-story that fits the characters and within the bounds of the relationships and world.

For example:

Tarni's mum's second husband returns home, or writes and asks to visit, after 12 years.

- You could decide whether he's fit and a formidable character, or let himself go and a cowering sook.
- You explore his motivations – what does he want after all this time, and why here and now?
- You explore the other characters' reactions – how does Tarni view him now, and how does her mum feel about him after what he did?
- You need to find a context to centre this story – does he arrive while they're having a meal or does he phone ahead of time? Is he already in the house and they all arrive there together or does Tarni walk in on her mum and the ex-husband arguing in the kitchen?

Each choice for a scene will uncover a new range of emotions, motivations and reactions. Each different way of playing a scene will help explore the characters from the story. Brainstorm other sub-stories for the world of *No Dress, No Idea*. More concepts could include: Chelsea and Tarni first meeting, Billie and Tarni's first meeting, Billie and Tarni meeting up after graduation, Elijah and Tarni talking after mum's ex-husband leaves, Tarni and Callan's first date, Tarni's mum and dad after Tarni was born.

This activity could be adapted as a writing exercise, especially for gaps and silences or post novel exploration, rather than an improvisation exercise.

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DRAMA IMPROVISATION: THE WEDDING DRESS

Each student will create a collage that represents their own identity and the dynamics of their friendships. The setup: Tarni has to design a wedding dress for a very challenging customer... No matter what Tarni seems to do this customer is never happy. There's meeting upon meeting of meticulous planning, and fitting after fitting. It has taken Tarni weeks of careful sewing and the wedding is in a week's time. The dress is finally finished and the final fitting this afternoon. What happens?

One person plays Tarni, and the other plays the customer. Alternatively, a third could play Maggie, Tarni's boss.

ENGLISH/LITERACY: SPEECH WRITING - THE WEDDING SPEECH

It is Tarni's wedding, another big milestone in her life. She decides to change the convention. Her groom will make a speech – but because she has no 'father' to give her away she is going to make a bride's speech! She will need to thank quite a few people.

Of course – Tarni wants to make her speech entertaining, but never rude. It can be touching too.

1. Look at wedding speeches. Is there any particular conventions? What do you like and don't like? What do you think should be included? What might suit Tarni best? Jot down some notes.
2. Make a list for her of the people she needs to thank and honour. What order should they be in?
3. Work with a friend – swap speeches. Give feedback to your friend: has anyone been left out? Does the speech sound good? Is it uplifting? Will anyone be upset or feel they've not been given enough recognition?
4. Consider the advice you gave your friend, does any of that advice apply to your speech too? Read it back with a new lens and then take on board your friend's advice and your own thoughts.
5. Write a quick summary of how you think the speech went over at Tarni's wedding.

VISUAL ARTS: HOME REDESIGN

The Context:

Elijah is starting his new business; he designs extensions on houses. As part of that, he is going to renovate the outside of his mum's house and build an extension. You are his helper: capture photos (*or make drawings) of the 4 stages in the upgrading and improvement of the house front-and extension. These will be used on Elijah's new website.

Criteria: You may use collage, pen and ink/watercolour or computer design tools such as Procreate or Adobe InDesign. Remember that you are assisting Elijah in capturing his renovations in order to be used on his new website.

VISUAL ARTS: DRAW YOUR OWN PLANS

Go online and find a house that you would want to renovate, makeover or extend. Draw an overhead plan for a house extension for that chosen house.

Label each room, and show windows, doorways and cupboards. If you wish, include colour swatches from a hardware store, to show the mood for each room.

VISUAL ARTS: GARDEN CREATION

Create a bird friendly garden - easy to care for and drought resistant.

The Context: Elijah and Tarni's mum has always wanted a garden. The backyard has been a mess for years, with long grass, a few dead plants, and endless neglect. It's not a huge space but it needs some tender love and care and vibrancy brought back.

Criteria: Mum would love a deck or area to sit, perhaps a BBQ or fire pit area. Safety is a concern for visiting relatives like grandma, and cousins, so children need to be safe. This means no sharp items, steep steps, prickly plants, large bodies of water like ponds and pools, or anything that could fall on top of small children. A bird bath, butterfly and native beehouse, and garden lights would be safe if secured properly. Mum loves to grow her own herbs and wants to encourage birds. Perhaps a raised bed would be useful?

- 1. RESEARCH;** Plants, design, sun and shade, laws about town gardens. What plants could grow – and not too big!
- 2. FIND INSPIRATION;** Look at other designs for ideas and inspiration.
- 3. CONSIDER COST, LAYOUT AND INSTALLATION;** who is building the garden, how can they build it, with what materials, and what resources.
- 4. REMEMBER LOCATION;** Tarni's family lives in Australia and not in a large city. Keep your design with that in mind – what grows where, what plants work best and during what time in the year, what native plants are there as a resource, what native birds are attracted to, and how best to layout the garden in this particular climate and area. Try looking at Australian based resources from magazines, media, or content creators.
- 5. LANDSCAPING;** is there any natural ways in which the garden can be made more interesting without the use of outside décor? What kinds of choices might make the garden more sustainable or practical, for example, native Australian grasses versus manicured lawn rolls?

FINAL PRODUCT: A hand-created design layout for the garden OR a design created using online tools. Research pages: list of plants selected for their size, water use and colour. You may want to include pictures of said plants, décor and other design elements.

PERSONAL DEVELOPMENT/ENGLISH LITERACY: AFFIRMATIONS

Billie throughout the novel is supportive of Tarni. She provides normal affirmations throughout but she is also often provides reflections on Tarni's mother's resilience—especially in the moments when Tarni is struggling— that can be considered affirmations. These, even though they're not framed in the traditional sense of a positive statement like "I am strong" or "I can do this.", serve as reflective affirmations. Billie's perspective helps Tarni recognise her own inner strength and potential, much like a verbal affirmation would and reinforce Tarni's own capacity to overcome obstacles and find her way through struggles, even if she is not fully aware of her resilience at the time.

Here are some direct textual examples that Billie says:

- "You know, your mum is one of the strongest women I know. If she could go through all that and still be here for you, you've got it in you to get through this too."
- 'Your mum never gives up. Never. No matter what she goes through'

It's not an overt statement of "you can do this," but it operates in a similar way, encouraging self-reflection, resilience, and the recognition of inner strength.

Taking inspiration from Billie's encouragement it's time for you to practice self-affirmations, and affirming others. Developing habits that build self-confidence and resilience, and that support and nurture others, is a great way to nourish your own health and your community.

Activity:

1. Research affirmations. Understand the difference between self-affirmations, and affirming others. Find your favourites and what work for you, and try to brainstorm some that you think might work for your friends and classmates.
2. Write your own affirmations on index cards or paper. Try to make the affirmations personal and focused on areas where you want to build confidence. Avoid feeling that these are embarrassing, nurturing your mental health and building yourself up in areas that you're self conscious about or anxious about is good for you.
3. Jot down some affirmations on paper for specific friends and classmates.
4. Choose one of your personal affirmations to go up in the classroom, in an entrance wall. This space should be somewhere where each of you will read your affirmation every day as part of your routine. The rest of your personal affirmations can go home with you to be part of your routine there.
5. Create 'mailboxes' where the affirmations you wrote for others can be delivered for them to read in private. But consider using these affirmations verbally in everyday contexts so they can feel that boost their self confidence in a daily subtle way. Remember that these affirmations don't need to be cookie-cutter, like Billie you can affirm in other indirect ways.

MULTISTRAND: FILM DEVELOPMENT

Applications for Visual Arts & Design, English and Drama.

A production company is interested in the development rights to adapt *No Dress, No Idea*. They've retitled it 'The Dress'. It's up to you to develop the project for production. In a small group you'll need to keep a notebook as you go about this pre-production development.

The production company has given you some leeway with your proposal – the film can be set before, during, or after the novel. It can be a straight adaptation or it can be the same characters in a new story. Their only requirements is that the film depict a group of young people in a rural Australian town, and that it conveys a sense of Australian identity – whether that be humour, a rite of passage, or another cultural theme. However, they still have to sell the idea to producers, investors and Screen Australia, so keep that in mind as you go.

Brainstorming: First your team needs to brainstorm ideas. Work in a small group. Choose one person to list ideas as you discuss.

- What are the most important elements and themes for you to focus on in your development? What about the original novel, *No Dress, No Idea* resonated with you and should be adapted?
- What changes might you need to consider when taking the story from book to screen?
- Does the story need any added subplots or plot points or is it too long and needs to be condensed? If it needs more, would it be better to do a straight adaptation with added content or a new story?
- What elements fit with the production company's requirements? How best to capture those ideas?
- Is there anything about the characters that will or won't work for this screen adaptation? Is there any part of the story that only works in book form or needs to be thought about differently to be conveyed better on film?

Development:

1. Split this adaptation into Act 1, 2 and 3 with quick succinct beat by beat plot points.
2. Once you have that outline write a catchy hook line as if for a movie poster that will grab investors, and a two sentence summary.
3. Underneath your three-act structure convey a few dot points of interest: could the setting show off Australian landscapes, could the film have global appeal, would it be a big budget production or a small affair. Remember to sell the film as best you can!

Presentation: Another option is after coming up with some of these development ideas is to present to the class as if you're in a pitch meeting. As a group you have to sell this adaptation, stat! Be prepared for questions!

Individual activity

Use any of the ideas listed in your group brainstorm to Create a MOOD BOARD for the film. The colours you use matter – they indicate different stages in the film – you might have several sections to the film - each with different moods.

Use images, words, textures, found materials to create the mood board. It represents the town, the relationships, and the characters and the dilemma or challenge they face.

You can also include references to other films as inspiration for mood, tone, or aesthetic. Film is a visual medium so the image (cinematography, art direction, costuming) all matter.

Creative Arts 7-12 in NSW Curriculum have a specific unit on 'Discuss for Potential Film Development' and further questions you can consider when conducting these activities.

ENGLISH (LITERACY): WRITING A POWERFUL LIST POEM

Create a list poem about someone you know and love.

A list poem can be simple or complex. You could write a series of special aspects of a person: their favourite sayings, and actions during the day. The list may repeat words at the beginning – and then the last line can switch. This creates a surprise effect.

You always say...

You always laugh...

You always tell me

You always think...

You never...

Preparing:

- 1.** List fabrics and colours that you associate with someone you love. It might be a dress your mum or grandma wears, or your dad's business suit, or work gear and boots.
- 2.** List scents that you associate with that person. It may be a meal you share often, or the smell of coffee, or engine oil, camphor or eucalyptus from tree cutting,
- 3.** Think of the things they love to do and how you remember and think of the person. Maybe working with horses, writing quietly in a room, jumping around to music laughing, returning tired from work, driving along in a car you know so well.

Focus on the tiny details. The scents, textures, colour and names of places – or things - and link these to your feelings.

Examples of list poems: [The art of narrative](#)

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PERSONAL DEVELOPMENT: DESIGNING YOUR FUTURE

Objective: Students will learn about goal-setting and long-term planning by creating a future 'portfolio' for their own aspirations, inspired by the portfolio Tarni starts to develop in the novel.

Activity:

1. Ask students to choose a career or personal goal they are interested in (this could be fashion, science, art, sports, etc.). Then have them research what steps are necessary to achieve that goal (e.g., education requirements, experience needed, skills to develop).
2. Have students create a "Future Portfolio" that includes:
 - A cover page with their name and chosen career/goal.
 - Short-term goals (e.g., things to accomplish in the next year).
 - Long-term goals (e.g., things to accomplish in the next 5-10 years).
 - Steps and resources needed to achieve these goals (e.g., specific skills, qualifications, work experience, or personal qualities like resilience or self-confidence).
 - Inspirational quotes or role models who have succeeded in the field they are interested in.
 - Any examples of their current work or achievements.
3. After completing the portfolios, students will present their portfolios to the class and share one goal they are excited to work toward. They should explain why that goal is important to them and how they plan to overcome any obstacles they might encounter along the way.

PERSONAL DEVELOPMENT: PASSION PROJECT (CREATIVE EXPRESSION)

Objective: Students will connect with their personal passions, similar to how Tarni's love for fashion drives her decisions, by creating a passion project inspired by something they are passionate about.

Activity:

1. Ask students to choose a passion or interest (e.g., art, music, sports, writing, fashion, technology). Have them research how others in that field or passion area have built careers or pursued their dreams.
2. Students will create a Passion Project that showcases their talents and interests. This could take any of the following forms:
 - A piece of art (painting, drawing, sculpture)
 - A fashion design (a sketch or a garment if possible)
 - A short story or poem
 - A music composition or dance routine
 - A science or technology project (a small experiment or innovation)
3. Students will present their Passion Project to the class. During their presentation, they should discuss:
 - Why they chose this passion

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- How it relates to their identity
 - How they see this passion shaping their future

Reflection Questions:

1. What makes you unique, special, different, or good?
2. What values do you aspire to embody and share with others?
3. What fears or doubts might hold you back from being your best self? Consider the influence of wanting to fit in with others whose values may not align with your own.

PERSONAL DEVELOPMENT/ENGLISH: WRITING A SHORT STORY ABOUT YOUR FUTURE

Objective: Students will use creative writing to explore their own futures, drawing inspiration from Tarni's journey of figuring out her next steps and long-term goals.

Activity:

1. Have students imagine their life 10-15 years from now. What career have they pursued? What personal accomplishments have they achieved? How have they overcome obstacles? What does their life look like in terms of relationships, community, and self-identity?
2. Students will write a short story that envisions a day in their life in the future. This could be a scene that reflects a significant achievement, a moment of personal growth, or a moment where they have to overcome a challenge.
3. After writing, students will share their stories with the class in small groups or one-on-one with a peer. They should reflect on how the story they wrote connects with their current goals, strengths, and passions.

PERSONAL DEVELOPMENT: WRITING A LETTER OF GRATITUDE

Objective: High school can be a very difficult time, full of change and obstacles. Valuing our close relationships can help us navigate these times with less anxiety and struggle.

Activity:

1. Ask students to think about someone in their life who has been particularly supportive or encouraging during a difficult time (this could be a family member, friend, teacher, or mentor).
2. Have students write a letter of gratitude to that person, thanking them for their support, kindness, or belief in them. In the letter, students should:
 - Describe a time when this person helped them overcome a challenge.
 - Explain why their support was meaningful.
 - Share how it made them feel more confident or motivated.
3. Students can either keep the letters private or share them with the person they wrote about (if possible). Afterward, discuss in class how the act of writing the letter made students feel and what kind of thoughts were brought up throughout the process.

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VISUAL ART/PERSONAL DEVELOPMENT: “GROWTH MINDSET WALL” - VISUALISING PERSONAL GROWTH

Objective: To help students visualise and affirm their growth mindset and the progress they've made in their self-confidence and resilience.

Activity:

1. Create a “graffiti wall” on a bulletin board or large poster paper in the classroom. Provide colourful markers, sticky notes, and art supplies. These art supplies can include mixed medium like fabric and collage to allow for expressions that link to the novel.
2. Ask students to write or draw things that represent their personal growth over the past year, their bravery in overcoming challenges, or things they are proud of themselves for. They can include things like:
 - A challenge they faced and how they overcame it.
 - A skill they've developed.
 - A moment when they felt proud or confident.
 - A quote or mantra that helps them stay resilient.
 - A drawing of something meaningful from the past year like an event, person, or new skill.
3. Give students 10-15 minutes to add their contributions to the wall. Encourage them to take ownership of the space and add as much as they like.
4. Once the wall is filled, discuss the growth mindset with the class. Ask:
 - What did you learn from reading others' experiences?
 - How does it feel to see how much everyone has grown and overcome?
 - What can you do to continue building your confidence and resilience?
 - Have you or can you learn from another student's addition to the wall? Does something they've added resonate with you?

PERSONAL DEVELOPMENT: “LIFE CHANGES TIMELINE” - REFLECTING ON GROWTH AND FUTURE GOALS

Objective: To help students understand the process of change and how they can build resilience as they move through different life stages.

Activity:

1. Have each student create a timeline of their life so far. The timeline should include significant events, challenges they've faced, and moments of personal growth or achievement.
2. Students should identify key moments where they demonstrated resilience, faced a fear, or overcame an obstacle. They can use symbols, drawings, or short sentences to illustrate each event.
3. After completing the timeline, ask students to look ahead. What are their goals for the next year, and how will they tackle any challenges they might face? They can include future goals on the timeline, like

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making new friends, joining a new club, or learning a new skill.

4. Students can share their timelines with the class in small groups. Afterward, hold a class discussion on the importance of resilience and how change is a natural part of growing up.
5. Is there anything that students have learned from reflecting on their timeline or on brainstorming for their future? It can be as little as 'I didn't realise I learned so much last year' to something bigger such as 'time can pass so quickly, what should I value as important?'

VISUAL ARTS/ENGLISH MULTISTRAND: PERSONAL ATTRIBUTES

English: Word Cloud Activity for Strengths and Weaknesses (5-10 Minutes)

Thinking on the reflection of Tarni's strengths and weaknesses throughout the book let's create some word clouds. Start with jotting down Tarni's as discussed. Then turn to reflect on your own.

Create two word clouds:

1. Positive Attributes: Compile a list of words that reflect your strengths and positive qualities.
2. Fears and Doubts: Gather a list of words that represent your fears, doubts, and feelings of weakness.

Visual Arts: Shield of Strength

Taking the above strengths and weaknesses activity further, get into groups of 3 to 5 to design a shield using materials like bark, paper, card, fabric, or even a projected image on a wall.

Instructions:

1. Inside the shield, write your positive attributes and values using strong colours and bold text.
2. On the outside of the shield, list your fears, doubts, and weaknesses using lighter text that appears fragile or easily broken.

This visual representation will symbolise your inner strength and the external challenges you face.

KEY CURRICULUM AREAS

CURRICULUM V9

No Dress, No Idea has key applications for career development and personal and social capability across years 8-12.

YEAR 8

English

AC9E8LE03 - explain how language and/or images in texts position readers to respond and form viewpoints

AC9E8LY01 - identify how texts reflect contexts

AC9E8LY05 - use comprehension strategies such as visualising, predicting, connecting, summarising, monitoring, questioning and inferring to interpret and evaluate ideas in texts

AC9E8LE04 - identify intertextual references in literary texts and explain how the references enable new understanding of the aesthetic quality of the text

AC9E8LY03 - analyse and evaluate the ways that language features vary according to the purpose and audience of the text, and the ways that sources and quotations are used in a text

Visual Arts

AC9AVA8C01 - generate, document and develop ideas for artworks

AC9AVA8C02 - select and manipulate visual conventions, visual arts processes and/or materials to create artworks that represent ideas, perspectives and/or meaning

AC9AVA8D02 - reflect on the ways that they and other artists respond to influences to inform choices they make in their own visual arts practice

AC9AVA8D01 - experiment with visual conventions, visual arts processes and materials to develop skills

Design and Technologies

AC9TDE8P01 - analyse needs or opportunities for designing, and investigate and select materials, components, tools, equipment and processes to create designed solutions

AC9TDE8P02 - generate, test, iterate and communicate design ideas, processes and solutions using technical terms and graphical representation techniques, including using digital tools

AC9TDE8P03 - select, justify and use suitable materials, components, tools, equipment, skills and processes to safely make designed solutions

AC9TDE8P04 - develop design criteria collaboratively including sustainability to evaluate design ideas, processes and solutions

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YEAR 9

English

AC9E9LA08 - analyse how vocabulary choices contribute to style, mood and tone

AC9E9LA02 - understand how evaluation can be expressed directly and indirectly using devices such as allusion, evocative vocabulary and metaphor

AC9E9LE04 - analyse texts and evaluate the aesthetic qualities and appeal of an author's literary style

AC9E9LY01 - analyse how representations of people, places, events and concepts reflect contexts

AC9E9LY03 - analyse and evaluate how language features are used to represent a perspective of an issue, event, situation, individual or group

AC9E9LA01 - recognise how language empowers relationships and roles

AC9E9LE02 - present a personal response to a literary text comparing initial impressions and subsequent analysis of the whole text

AC9E9LE03 - analyse how features of literary texts influence readers' preference for texts

AC9E9LE05 - analyse the effect of text structures, language features and literary devices such as extended metaphor, metonymy, allegory, symbolism and intertextual references

Visual Arts

AC9AVA10D01 - experiment with visual conventions, visual arts processes and materials to refine skills and develop personal expression

AC9AVA10C02 - select and manipulate visual conventions, visual arts processes and/or materials to create artworks that reflect personal expression, and represent and/or challenge, ideas, perspectives and/or meaning

Design and Technologies

AC9TDE10P05 - develop project plans for intended purposes and audiences to individually and collaboratively manage projects, taking into consideration time, cost, risk, processes and production of designed solutions

AC9TDE10P03 - select, justify, test and use suitable technologies, skills and processes, and apply safety procedures to safely make designed solutions.

AC9TDE10P02 - apply innovation and enterprise skills to generate, test, iterate and communicate design ideas, processes and solutions, including using digital tools

YEAR 10

English

AC9E10LA01 - understand how language can have inclusive and exclusive social effects, and can empower or disempower people

AC9E10LE06 - compare and evaluate how "voice" as a literary device is used in different types of texts,

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such as poetry, novels and film, to evoke emotional responses

AC9E10LE05 - analyse how text structure, language features, literary devices and intertextual connections shape interpretations of texts

AC9E10LE04 - evaluate the social, moral or ethical positions represented in literature

AC9E10LE03 - analyse how the aesthetic qualities associated with text structures, language features, literary devices and visual features, and the context in which these texts are experienced, influence audience response

AC9E10LY03 - analyse and evaluate how language features are used to implicitly or explicitly represent values, beliefs and attitudes

AC9E10LE07 - analyse and evaluate the aesthetic qualities of texts, for example, analysing and evaluating the use of literary devices.

AC9E10LY01 - analyse and evaluate how people, places, events and concepts are represented in texts and reflect contexts

AC9E10LA02 - understand that language used to evaluate, implicitly or explicitly reveals an individual's values

Visual Arts

AC9AVA10D01 - experiment with visual conventions, visual arts processes and materials to refine skills and develop personal expression

AC9AVA10C02 - select and manipulate visual conventions, visual arts processes and/or materials to create artworks that reflect personal expression, and represent and/or challenge, ideas, perspectives and/or meaning

Design and Technologies

AC9TDE10P05 - develop project plans for intended purposes and audiences to individually and collaboratively manage projects, taking into consideration time, cost, risk, processes and production of designed solutions

AC9TDE10P03 - select, justify, test and use suitable technologies, skills and processes, and apply safety procedures to safely make designed solutions.

AC9TDE10P02 - apply innovation and enterprise skills to generate, test, iterate and communicate design ideas, processes and solutions, including using digital tools

CURRICULUM 8.4

SENIOR SECONDARY

No Dress, No Idea can be used as a text for Years 11 and 12. It can be used in English, Literature and Essential English. The applications can include the intersection of Visual Arts & Design, Personal Development & Careers and Design and Technologies. Character arcs and motivations can also be observed.

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