



ENGLISH ATAR 11 COURSE BOOKLET

UNIT ONE: LANGUAGE AND MEANING SEMESTER 1 2017

UNIT TWO: LANGUAGE AND CONSTRUCTION SEMESTER 2 2017



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ATAR English Course

Rationale

The English ATAR course focuses on developing students' analytical, creative, and critical thinking and communication skills in all language modes. It encourages students to critically engage with texts from their contemporary world, with texts from the past and with texts from Australian and other cultures. Such engagement helps students develop a sense of themselves, their world and their place in it.

Through close study and wide reading, viewing and listening, students develop the ability to analyse and evaluate the purpose, stylistic qualities and conventions of texts and enjoy creating their own imaginative, interpretive, persuasive and analytical responses. The English ATAR course is designed to develop students' facility with all types of texts and language modes and to foster an appreciation of the value of English for lifelong learning.

Students refine their skills across all language modes by engaging critically and creatively with texts. They learn to speak and write fluently in a range of contexts and to create a range of text forms. They hone their oral communication skills through discussion, debate and argument, in a range of formal and informal situations.

Unit One Description

The focus for this unit is **language and meaning**.

Students explore how meaning is communicated through the relationships between language, text, purpose, context and audience. This includes how language and texts are shaped by their purpose, the audiences for whom they are intended, and the contexts in which they are created and received. Through responding to and creating texts, students consider how language, structure and conventions operate in a variety of imaginative, interpretive and persuasive texts. Study in this unit focuses on the similarities and differences between texts and how visual elements combine with spoken and written elements to create meaning. Students develop an understanding of stylistic features and apply skills of analysis and creativity. They are able to respond to texts in a variety of ways, creating their own texts, and reflecting on their own learning.

Learning outcomes

By the end of this unit, students:

- understand the relationships between purpose, context and audience and how these relationships influence texts and their meanings
- investigate how text structures and language features are used to communicate ideas and represent people and events in a range of texts
- create oral, written and multimodal texts appropriate for different audiences, purposes and contexts.

Unit content

This unit includes the knowledge, understandings and skills described below.

Investigate the relationships between language, context and meaning by:

- explaining how texts are created in and for different contexts
- analysing how language choices are made for different purposes and in different contexts using appropriate metalanguage
- evaluating the choice of mode and medium in shaping the response of audiences, including digital texts.

Examine the language, structure and features of imaginative, interpretive and persuasive texts, including:

- explaining the ways language features, text structures and conventions communicate ideas and perspectives
- explaining the ways text structures, language features and stylistic choices are used in different types of texts
- analysing how vocabulary, idiom and rhetoric are used for different purposes and contexts
- evaluating the impact of description and imagery.

Analyse and evaluate how responses to texts, including students' own responses, are influenced by:

- purpose, taking into account that a text's purpose is often open to debate
- personal, social and cultural context
- the use of techniques associated with imaginative, interpretive and persuasive texts.

Create a range of texts:

- using appropriate form, content, style and tone for different purposes and audiences in real and imagined contexts
- drawing on a range of technologies
- combining visual, spoken and written elements where appropriate
- using evidence-based argument
- using appropriate quotation and referencing protocols
- using strategies for planning, drafting, editing and proofreading
- using accurate spelling, punctuation, syntax and metalanguage.

Reflect on their own and others' texts by:

- analysing textual evidence to assess the purpose and context of texts
- questioning responses to texts
- investigating the impact and uses of imaginative, interpretive and persuasive texts.

Texts:

Texts for English ATAR include literary and non-literary texts:

- fiction – novels, short stories, fables, fairy tales, plays, poems, song lyrics, films, television programs, comic books, computer games
- non-fiction – biographies, journals, essays, speeches, reference books, news reports, documentaries, photographs, diagrams
- media texts – newspaper articles, magazine articles, editorials, web sites, CD-ROMs, advertisements, documentaries, photographs, television programs, radio programs
- everyday texts – blogs, films, television programs, comic books, computer games, manuals.

Unit Two Description

The focus for this unit is **language and construction**.

Students analyse the representation of ideas, attitudes and voices in texts to consider how texts represent the world and human experience. Analysis of how language and structural choices shape perspectives in and for a range of contexts is central to this unit. By responding to and creating texts in different modes and media, students consider the interplay of imaginative, interpretive, persuasive and analytical elements in a range of texts and present their own analyses. Students critically examine the effect of stylistic choices and the ways in which these choices position audiences for particular purposes, revealing and/or shaping attitudes, values and perspectives. Through the creation of their own texts, students are encouraged to reflect on their language choices and consider why they have represented ideas in particular ways.

Learning outcomes

By the end of this unit, students:

- understand the ways in which ideas, values and attitudes are represented in texts
- examine the ways texts are constructed to position audiences
- create oral, written and multimodal texts that experiment with text structures and language features for particular audiences, purposes and contexts.

Unit content

This unit builds on the content covered in Unit 1. This unit includes the knowledge, understandings and skills described below.

Compare texts in a variety of contexts, media and modes by:

- explaining the relationship between purpose and context
- analysing the style and structure of texts
- evaluating the construction of hybrid texts.

Investigate the representation of ideas, attitudes and voices in texts, including:

- analysing the ways language features, text structures and stylistic choices shape perspectives and interpretations
- evaluating the effects of rhetorical devices
- analysing the effects of using multimodal and digital conventions
- analysing how attitude and mood are shaped.

Analyse and evaluate how and why responses to texts vary through:

- the impact of language and structural choices on shaping own and others' interpretations
- the ways ideas, attitudes and voices are represented
- the interplay between imaginative, interpretive and persuasive techniques
- analysing changing responses to texts over time and in different cultural contexts.

Create a range of texts:

- using imaginative, interpretive and persuasive elements for different purposes, contexts and audiences
- experimenting with text structures, language features and multimodal devices
- developing and sustaining voice, tone and style
- selecting and applying appropriate textual evidence to support arguments
- using strategies for planning, drafting, editing and proofreading
- using accurate spelling, punctuation, syntax and metalanguage
- using appropriate quotation and referencing protocols.

Reflect on their own and others' texts by:

- analysing the values and attitudes expressed in texts
- evaluating the effectiveness of texts in representing ideas, attitudes and voices
- critically examining how and why texts position readers and viewers.
- everyday texts – blogs, films, television programs, comic books, computer games, manuals

Texts:

Texts for the English ATAR course include literary texts (see glossary definition) and non-literary texts:

- fiction – novels, short stories, fables, fairy tales, plays, poems, song lyrics, films, television programs, comic books, computer games
- non-fiction – biographies, journals, essays, speeches, reference books, news reports, documentaries, photographs, diagrams
- media texts – newspaper articles, magazine articles, editorials, web sites, CD-ROMs, advertisements, documentaries, photographs, television programs, radio programs

Suggested Texts

Texts for Units One and Two will be drawn from increasingly complex and unfamiliar settings, ranging from the everyday language of personal experience to more abstract, specialised and technical language drawn from a range of contexts. Texts provide important opportunities for learning about aspects of human experience and about aesthetic appeal.

Texts can be written, spoken (dialogues, speeches, monologues, conversations, radio programs, interviews, lectures), multimodal (picture books, graphic novels, web pages, films, television programs, performances, advertisements, cartoons, music videos, computer games, maps) and in print or digital/online (books, CD-ROMs, websites, computer games, social networking sites, email, SMS, apps).

Texts are structured for particular purposes, for example, to retell, to instruct, to entertain, to explain and to argue. Teachers may select whole texts and/or parts of texts depending on units of study, cohorts and level of difficulty.

This course has a suggested text list which can be found at: www.scsa.wa.edu.au/internet/Senior_Secondary/Courses/English

Assessment

The types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the learning outcomes of the English course.

Teachers design school-based assessment tasks to meet the needs of students. The table below provides details of the assessment types for the English ATAR Year 11 syllabus and the weighting for each assessment type.

Assessment table – Year 11

Type of assessment	Weighting
Responding Types of assessment will involve tasks in which students comprehend, engage with, interpret, analyse, compare, contrast, reflect on, appreciate and evaluate a range of texts and text forms for a variety of purposes and audiences. Students can respond in a range of text forms including fiction and non-fiction, media texts, multimodal and digital texts.	35%
Creating Students create sustained imaginative, interpretive and persuasive texts in a range of modes for a variety of purposes and audiences. Students can create a range of text forms including fiction and non-fiction, media texts, multimodal and digital texts.	35%
Examination The examination assesses work covered in the unit(s) completed, using questions requiring responses to texts and the creation of texts. The examination is typically conducted at the end of the semester and/or unit and reflects the examination design brief for this syllabus. In preparation for Unit 3 and Unit 4, the examination should reflect the examination design brief included in the English ATAR Year 12 syllabus for this course.	30%

Please note that your raw assessment scores may be moderated in accordance with the School Curriculum and Standards Authority's School Moderation Program: <http://senior-secondary.scsa.wa.edu.au/moderation/school-moderation-program>



11ATAR ENGLISH 2017 SCHEME OF ASSESSMENT

Assessments: Semester 1 – 45% Semester 2 – 55%	Duration Weighting	Due Date	Task Type	
			Respond	Create
SEMESTER ONE				
<p>Task 1: Sociocultural Landscapes – Short Fiction Narrative and Still Image Study a range of still images and fiction texts (short stories and novel extracts) that represent a particular sociocultural landscape (i.e. the groups, relationships, values and attitudes of a place and time).</p> <p>Assessment 1A: Composing * Write a narrative text, in-class, exploring a particular culture and its values and attitudes.</p> <p>Assessment 1B: Comprehending Complete short answer responses to one fiction narrative and one still image.</p>	<p>5 weeks Term 1 Weeks 1-5</p> <p>6.75%</p> <p>4.5%</p>	<p>Week 4</p> <p>Week 5</p>	<p></p> <p></p>	<p></p>
<p>Task 2: Everyday Texts – Graphic Novel and Computer Games Investigate new and everyday media, such as graphic novels and computer games, and how these genres adapt and subvert traditional generic conventions to represent ideas and attitudes.</p> <p>Assessment 2A: Oral Presentation Complete a paired oral multimedia presentation on a graphic novel and/or game.</p> <p>Assessment 2B: Composing * Create an interpretive/persuasive text in a form of your choice on the role of new media.</p>	<p>4 weeks Term 1 Weeks 6-9</p> <p>4.5%</p> <p>4.5%</p>	<p>Week 8-9</p> <p>Week 9</p>	<p></p> <p></p>	<p></p>
<p>Task 3: What Price Success? – Nonfiction and Documentary Explore a range of print and visual nonfiction texts that explore and present differing perspectives on success including Malcolm Gladwell's (2008) <u>Outliers</u> and a documentary.</p> <p>Assessment 3A: Comprehending Complete short answer responses to one written and one visual nonfiction text.</p> <p>Assessment 3B: Responding Write an in-class intertextual essay comparing at least two nonfiction texts.</p>	<p>5 weeks Term 1 Week 10 Term 2 Weeks 1-4</p> <p>4.5%</p> <p>6.75%</p>	<p>Week 3</p> <p>Week 4</p>	<p></p> <p></p>	
<p>Task 4: Revision and School Examination Week 5 – assessment-free Weeks 6-7 – examinations</p> <p>Assessment 4: First Semester Examination Respond to Comprehending, Responding and Composing style questions.</p>	<p>3 weeks Term 2 Weeks 5-7</p> <p>13.5%</p>	<p>Week 6</p>	<p></p>	<p></p>

SEMESTER TWO				
<p>Task 5: Models and Mimicry – Fiction and Nonfiction Writing Investigate and replicate the generic, language and structural conventions associated with successful imaginative, interpretive and persuasive writing.</p> <p>Assessment 5: Composing * Create a professional writer's portfolio of work – three pieces including at least one imaginative piece and at least one interpretive or persuasive piece.</p>	<p>5 weeks Term 2 Weeks 8-10 Term 3 Weeks 1-2</p> <p>11%</p>	<p>Week 2</p>	<p>✓</p>	<p>✓</p>
<p>Task 6: Marginalised Voices – Novel and Related Texts Study a novel and related texts (including short story, drama, poetry and photojournalism) that give a voice to marginalised and/or oppressed groups.</p> <p>Assessment 6A: Comprehending Complete short answer questions – one on an unseen photograph and one on an unseen narrative extract.</p> <p>Assessment 6B: Responding Write an in-class essay response to an unseen question on studied text(s).</p>	<p>5 weeks Term 3 Weeks 3-7</p> <p>5.5%</p> <p>8.25%</p>	<p>Week 5</p> <p>Week 7</p>	<p>✓</p> <p>✓</p>	<p>✓</p>
<p>Task 7: Ideology on the Idiot Box – Television Drama and Still Image Study a range of televisual and still print texts that reinforce and/or challenge cultural stereotypes and dominant ideologies.</p> <p>Assessment 7A: Comprehending * Complete short answer responses to unseen still image and studied televisual text.</p> <p>Assessment 7B: Oral Presentation * Present a paired multimedia review of a self-selected television drama.</p>	<p>6 weeks Term 3 Weeks 8-10 Term 4 Weeks 1,5&6</p> <p>5.5%</p> <p>8.25%</p>	<p>Week 1</p> <p>Week 5-6</p>	<p>✓</p> <p>✓</p>	<p>✓</p>
<p>Task 8: Putting it All Together – Revision and School Examination Week 2 – assessment-free Weeks 3-4 – examinations</p> <p>Assessment 8: Second Semester Examination Respond to Comprehending, Responding and Composing style questions.</p>	<p>3 weeks Term 4 Weeks 2-4</p> <p>16.5%</p>	<p>Week 3</p>	<p>✓</p>	<p>✓</p>

* Assessment task to be set by the classroom teacher

- Please refer to this course outline in conjunction with Rossmoyne Senior High School's assessment policy.
- Rossmoyne Senior High School's assessment policy will be adhered to with regard to late or missed work.
- Due dates may be altered where necessary. You will be notified of any changes before the due date.
- Students will be informed of any changes made to this scheme of assessment and a new document will be distributed.
- Presentation folders with assessments and practise tasks will assist in evaluating work and finalising grades.

TO ENABLE EQUAL OPPORTUNITY FOR ALL STUDENTS PLEASE NOTE THAT NO INDIVIDUAL TEACHER CAN OR WILL CHANGE THE ASSESSMENTS OR THE CONDITIONS OF THE ASSESSMENTS.

TASK ONE OVERVIEW: SOCIOCULTURAL LANDSCAPES: SHORT FICTION NARRATIVE AND STILL IMAGE

Creating and Responding: 11.25%

You will read a range of fiction narratives (short stories and novel extracts) that explore a sociocultural and geographical landscape – that is, the culture, issues, values, groups, identities and relationships particular to a place and time. You will also examine related still images to further explore how geographical and socio-cultural landscapes are communicated through the relationships between language, text, purpose, context and audience.

Suggested steps:

- Study the selected narratives, extracts and still images in class and complete set activities.
- Examine character representations: the values and attitudes embodied and those who are powerful and those who are marginalised based on cultural identity.
- Explore the way structure and language is used to represent cultural groups in terms of the geographical and socio-cultural context of the text.
- Reflect on intertextual links and how the reader's own personal/cultural identity might impact on his/her own response to a text; complete activities designed to enhance your understanding of concepts (conceptions of identity, challenging dominant constructions, reading practices).
- Consider the impact of generic conventions (print and non-print) on meanings and responses.
- Experiment with creative writing and rehearse short answer responses.

There will be two assessments for this task.

ASSESSMENT 1A: Composing (6.75%)

Timed in-class creative response

Using one page of notes, you will in a creative form and approach of your own choice, examine a particular sociocultural landscape. Your teacher may provide a writing prompt (or prompts) to direct your response. You will include a PREWRITTEN brief rationale for your writing using these headings: Genre, Purpose, Context, Audience and Conventions.

Focus on:

- Reflecting a particular geographical and socio-cultural landscape - a time and place with all its related values, attitudes, identities and cultural relationships.
- Issues of concern/controversy.
- Manipulation of generic conventions (fiction) to shape meanings and responses.
- Use of structure and language conventions in interpreting a geographical, socio-cultural landscape.

CONDITIONS:

55 minutes, in-class

One A4 page of notes, 10 font, permitted

Pre-written statement of intent and notes to be submitted

DUE WEEK 4 (T1)

ASSESSMENT 1B: Comprehending (4.5%)

In-class short answer comprehending responses

Short answer analytical responses to one unseen fiction text and one unseen still image. You will need to answer two questions. You are required to comprehend and analyse the written and visual texts and respond concisely in approximately 200-300 words for each question.

Sample Questions:

1. Identify three language techniques in Text 1 and explain how each contributes to a particular perspective on an idea in the text.
2. Explain how the details of setting in Text 1 present an idea about a particular time and place.
3. Identify three viewing codes in Text 2 and explain how they are related to the text's representation of people and culture.

CONDITIONS:

55 minutes (including 5 minutes reading and viewing time, you may make annotations), in-class

No notes permitted

DUE WEEK 5 (T1)

WEEKS 1 2 3 4 5 (T1)

LANGUAGE MODES:

Reading

Writing

Viewing

ESSENTIAL CONTENT:

Texts in context

Language and textual analysis

Engaging and responding

Creating texts

Reflecting

EXAM PREPARATION:

Comprehending

Composing



Suggested Resources:

Malgudi Days by R. K. Narayan
Global Tales selected and edited by Chris Donovan, Alun Hicks and Beverly Naidoo
Tuan Huan by Kate Walker
Small Indiscretions: Stories of Travel in Asia by Felicity Castagna
Anguli Ma: A Gothic Tale by Giramondo
The White Tiger by Aravind Adiga,
Thura's Diary by Thura al-Windawi,
A Thousand Veils by D.J. Murphy

TASK TWO OVERVIEW: EVERYDAY TEXTS: GRAPHIC NOVEL AND COMPUTER GAMES

Creating (9%)

You will complete a study of new and everyday media: video games, comic books/ graphic novels and associated texts (promotional material e.g. trailers, blogs, reviews etc.). You will focus on how these genres adapt, blend and subvert the conventions/techniques, language and structure of traditional media to represent ideas and shape/reflect our attitudes toward everyday life. You will also examine how visual elements combine with spoken or written elements to create meaning.

Suggested Steps:

- Study the selected texts in class and complete class and homework activities.
- Examine techniques and conventions of newer media genres and how these create meaning. How are games and comic books similar to traditional media such as film, novels, short stories? How do they differ? How do they tell stories? How do they represent people and events?
- Explore how language features and structure are used in online reviews, blogs and promotional media to communicate ideas?
- Recognise the values and attitudes represented by characters in texts. Have these changed over time with the use of new media?
- Reflect on intertextual links and links to your own sociocultural context.

There will be two assessments for this task.

ASSESSMENT 2A: Oral Presentation (4.5%)

Multimedia presentation on a collection of related graphic novel/ game texts

A paired oral and multimedia presentation with each person speaking for 3-5 minutes. Your group may use appropriate software (e.g. create a Prezi or PowerPoint) to accompany your speech.

Your group will be given a topic, which will guide research, text and genre selection, content and structure. Consider how readers/viewers/players make meaning from your chosen text; how ideas and/or social groups are represented; and how you will create a multimodal text (presentation) that is appropriate for your audience, purpose and context. You will also demonstrate your listening skills by completing a written evaluation of at least two classmates' presentations (30 minutes, in-class).

Sample Topics:

1. Graphic novels and/or computer games construct vivid imaginary worlds. How do these texts represent ideas about the real world through their fictional content?
2. How do graphic novels and/or computer games reinforce or challenge ideas about groups?
3. Explain how knowledge of context will influence the meaning a reader/viewer makes of a graphic novel or game.

CONDITIONS:

10 minute maximum duration

Printed copy of notes and visual aids and listening notes to be submitted

DUE WEEK 8-9 (T1)

ASSESSMENT 2B: Composing (4.5%)

Interpretive/persuasive composition on the role of new media in society

An in-class, timed extended response in an interpretive/persuasive form of your choice. Using one page of notes and in response to a prompt randomly selected from a previously supplied bank, you will present a clear point of view on how new media text types positively or negatively impact on our contemporary world and its inhabitants. Consider how you will select and use language, structure and stylistic features to shape reader response to your argument.

Sample Topics:

1. Computer games give us only dangerous and prejudiced representations of social groups.
2. Computer games and/or graphic novels work best when they challenge our values and attitudes.
3. Graphic novels are more effective at expressing key historical events to youth audiences than traditional textbooks

CONDITIONS:

55 minutes, in-class

One side of an A4 page of notes plus an annotated brief permitted

DUE WEEK 9 (T1)

WEEKS 6 7 8 9 (T1)

LANGUAGE MODES:

Speaking
Listening
Reading
Writing
Viewing

ESSENTIAL CONTENT:

Texts in context
Genre and genre blending
Representation
Narrative conventions
Visual conventions

EXAM PREPARATION:

Composing
Responding



Suggested Resources:

MAUS: A Survivor's Tale by Art Spiegelman
The Dark Knight by Frank Miller
Ghostworld by Daniel Clowes
Habibi by Craig Thompson
V for Vendetta by Alan Moore
Persepolis by Marjane Satrapi
'Mad, Bad and Dangerous to Play' by Ian Burrell for The Independent

TASK THREE OVERVIEW: WHAT PRICE SUCCESS? NONFICTION AND DOCUMENTARY

Responding 11.25%

You will explore a range of print and visual non-fiction texts that explore and present differing perspectives on success including Malcolm Gladwell's (2008) Outliers and a documentary.

The task will focus on how success and successful people are understood and represented in our world. Students will focus their study of this issue by reading Gladwell's extended interpretive text, Outliers, which argues that the true story of success is very different to the narrative generated by society and the media. According to Gladwell, if "we want to understand how some people thrive, we should spend more time looking *around* them - at such things as their family, their birthplace, or even their birth date".

You MUST read Outliers in its ENTIRETY by the start of this task in week 10 (T1). A PDF is available at: <http://cs.ecust.edu.cn/snwei/studypc/jsjdl/data/OutliersTheStoryOfSuccess.pdf>

You will explore a range of other nonfiction texts (including at least one documentary) that focus on:

- The roles of intelligence, schooling, age, strength and ambition in success.
- How cultural differences and parenting affect attitudes towards success.
- Opportunity and luck versus choice and decisions.
- Cheating and 'what it takes to win'.
- The costs of success.
- Related myth and ideology e.g. The American Dream, The Self-Made Man, Meritocracy, Individualism

You will make intertextual comparisons between these texts and examine how they are shaped and may differ in terms of intended audience, meaning, context and style. You will also practise writing responses (formal and informal) on the ways these texts invite particular reactions from their readers and may experiment with expository writing strategies.

ASSESSMENT 3A: Comprehending (4.5%)

In-class short answer comprehending responses

Short answer analytical responses to one unseen nonfiction extract and one unseen still image. You will need to answer two questions. Responses must be concise; 200-300 words for each question.

Sample Questions:

1. Explain how emotive language is used to present a particular perspective on an issue in Text 1.
2. Discuss the role of context in shaping your response to the image provided.

CONDITIONS:

55 minutes (including 5 minutes reading and viewing time, you may make annotations), in-class

No notes permitted

DUE WEEK 3 (T2)

ASSESSMENT 3B: Responding (6.75%)

In-class intertextual essay

You will write an intertextual essay that compares your reading of at least two non-fiction texts. On the day of the assessment you will explore ONE of three statements or questions that ask you to discuss your reading and prove your ideas and opinions on the topics in Malcolm Gladwell's Outliers and at least one other non-fiction text.

Sample Questions:

1. "Culture determines success. It is impossible to talk about achievement without talking about culture" (Malcolm Gladwell). Explain how at least two texts you have studied have informed your ideas and opinions on this issue.
2. "A cheating culture has taken root in business, sports, academic and other areas of modern society" (David Callahan in Cheating Culture). Do you agree with this statement? Discuss the cause and issues related to cheating based on your reading/viewing of at least two non-fiction texts.
3. Is talent born or made? Discuss how your reading/viewing of a range of non-fiction texts has informed your attitudes on this topic.

CONDITIONS:

55 minutes, in-class

One sided page of notes, size 10 font

DUE WEEK 4 (T2)

WEEKS 10 (T1) 1 2 3 4 (T2)

LANGUAGE MODES:

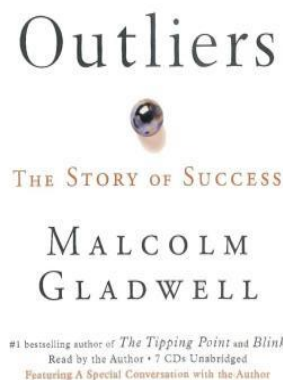
Reading
Writing
Viewing

ESSENTIAL CONTENT:

Texts in context
Language and textual analysis
Engaging and responding
Creating texts
Reflecting

EXAM PREPARATION:

Responding



Required Reading:

Outliers by Malcolm Gladwell.

Suggested Resources:

David and Goliath by Malcolm Gladwell

The Sports Gene by David Epstein

Freakonomics by Stephen D Levitt

"Why Talent is Overrated" in Forbes Magazine by Geoff Colvin

Stop at Nothing: The Lance Armstrong story

"The Temptation of Tiger Woods" in Vanity Fair

Jobs directed by Michael Sterne.

Spellbound by Jeffrey Blitz

King of Kong by Seth Gordon



TASK FIVE OVERVIEW: MODELS AND MIMICRY: FICTION AND NONFICTION WRITING

Creating: 11%

The professional world of writers and the writing section of the exam are highly competitive arenas--and if you're looking for success in both fields, developing a portfolio that hones your ability to write using a variety of genres and language devices can be your ticket to success. In this task you will develop a range of written texts in the same manner as a professional and top-notch freelance writer. Your portfolio will showcase your creativity, skills, and range as a writer, and will allow potential clients/markers to see for themselves that you have the passion and talent that it takes to do writing well.

Suggested steps:

- Read and deconstruct a range of imaginative, interpretive and persuasive written texts. These may include non-fiction texts such as blog, feature article, opinion column; or may be from various fiction genre.
- Imitate the styles of various professional writers and experiment with developing your own voice and style.
- Experiment with emotive, descriptive, figurative and persuasive conventions. Learn the style basics such as construction of personal voice, and learn how to mimic and parody generic conventions and expectations.
- Complete grammar tasks designed to encourage abilities to write with and control a variety of sentence structures.
- Complete hard copies or even on-line portfolios that demonstrate your ability to avoid formulaic writing.
- Develop your abilities to write effectively for a range of target audiences. Identify your imagined audience, the purpose of the text and the context in which it is written and received.
- EDIT! A portfolio filled with errors is one that will be passed over without a second glance. Once you have selected the pieces you want to put in your portfolio, edit them very carefully. Read each one over multiple times, correcting mistakes and re-writing, if necessary. Spelling errors, poor grammar, misuse of punctuation, and sentences that simply do not flow are some of the types of mistakes you should be on the lookout for. Once you have proofed your work and made all edits, have a second set of eyes review each piece to make sure you did not overlook anything.
- Deconstruct samples of effective writing from *The Good Answers Guide* to understand how they employ active voice, self and social reflection and employ a range of language devices.

There will be one assessment for this task.

ASSESSMENT 5: Composing (11%)

Writer's portfolio

Complete a series of creative and expressive texts and select your best THREE pieces (at least one fiction and at least one non-fiction) to submit as a professional writer's portfolio. Your portfolio should contain polished, professional pieces and demonstrate your drafting and editing abilities. NO FIRST DRAFTS. You may like to include a statement of intent with each piece briefly detailing the genre, purpose, audience and context.

CONDITIONS:

Three pieces including at least one fiction and one non-fiction

500-word maximum per piece

Written pieces to be submitted via Turnitin

Drafts to be submitted to teacher in class

WEEKS 8 9 10 (T2) 1 2 (T3)

LANGUAGE MODES:

Writing

ESSENTIAL CONTENT:

Texts in context

Creating texts

Reflecting

EXAM PREPARATION:

Composing



DUE
WEEK 2
(T3)

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http://www.onthetrack.com

E-mail: BT@HOLBROOK@compuserve.com

TASK SIX OVERVIEW: MARGINALISED VOICES: NOVEL AND RELATED TEXTS

Responding: 13.75%

This unit is designed to help you understand the voices of the marginalized and the oppressed. By studying a novel and a variety of other texts (short stories, drama and poetry, feature articles, photojournalism), you will understand and recognise the hidden conditions that exist in the world around us. This is also a unit designed to help build the quality of empathy needed to better deconstruct prejudice and ignorance.

Suggested steps:

1. Examine how novels employ binaries to represent ideas about the identities of the marginalised. Your study in this unit will help you deconstruct generalisations and stereotypes.
2. Examine how texts employ narrative and persuasive devices to form testimonies and protest for marginalised groups and individuals.
3. Discuss issues experienced by such groups e.g. lack of control, isolation and erasure of identity.
4. Explore how texts represent issues related to poverty and disenfranchisement such as housing costs, living wage, child-care, health-care, management and a classist society
5. Study how texts can represent the desire for independence, equality and social participation in characters with special needs, mental health issues and intellectual disabilities.
6. Identify and discuss how a patriarchal society exerts power over women and silences their concerns, in readings that examine representations of gender.
7. Consider how discrimination, bigotry and violence are used against those who are from minority races and ethnicities.
8. Discuss the management of difference by institutions and authorities.

There will be two assessments for this task.

ASSESSMENT 6A: Comprehending (5.5%)

In-class short answer comprehending responses

Two short answer in-class responses to two questions on unseen texts - narrative and visual print. One question will ask you to compare the two provided texts.

Sample Questions:

1. Analyse how stylistic features of Text 1 are used to portray the author's perspective.
2. Compare how techniques have been used in Text 1 and Text 2 to provoke audience responses to the issues raised.

CONDITIONS:

50 minutes (including 5 minutes reading and viewing time, you may make annotations), in-class

No notes permitted

DUE WEEK 5 (T3)

ASSESSMENT 6B: Responding (8.25%)

In-class essay

You will complete an in-class essay on studied texts in response to an unseen question. On the day of the assessment you will have a number of questions to choose from and you will be permitted to bring a page of notes on texts read throughout the unit.

Sample Questions:

1. With reference to at least one text studied, examine how texts can represent the attempts of individuals and communities to overcome discrimination and oppression.
2. Discuss how the texts you have studied position readers to believe that we need to safeguard minority cultures and marginalised voices.
3. "Being on the fringe is the most disempowering feeling. You get so used to the world being a certain way, there seems to be no escape from it" (Jodi Picoult). Explain how your reading of a variety of texts has helped you understand the consequences of marginalisation.
4. In an essay style response explain how your reading has helped you build empathy for others who have limited power in society.

CONDITIONS:

55 minutes, in-class

One sided page of notes, size 10 font

DUE WEEK 7 (T3)

WEEKS 3 4 5 6 7 (T3)

LANGUAGE MODES:

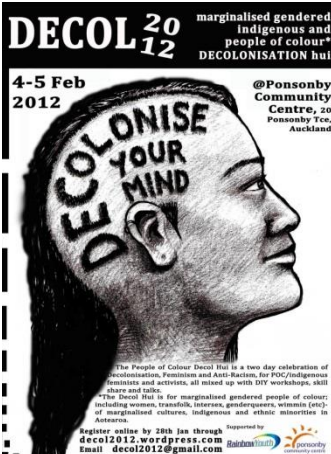
Reading
Writing
Viewing

ESSENTIAL CONTENT:

Texts in context
Language and textual analysis
Engaging and responding
Reflecting

EXAM PREPARATION:

Comprehending
Composing





DECOL²⁰₁₂ marginalised gendered indigenous and people of colour* DECOLONISATION hui

4-5 Feb 2012 @Ponsonby Community Centre, 20 Ponsonby Tce, Auckland


DECOLONISE YOUR MIND

The People of Colour Decol Hui is a two day celebration of decolonisation, feminism and anti-racism, for POC/indigenous feminists and activists, all mixed up with DIY workshops, skill share and talk.

The Decol Hui is for marginalised gendered people of colour: including women, transfolk, intersex, genderqueers, women POC, of marginalised cultures, indigenous and ethnic minorities in Aotearoa.

Register online by 28th Jan through decol2012.wordpress.com supported by  

Email decol2012@gmail.com



Life's most persistent and urgent question is, What are you doing for others?

- Martin Luther King, Jr.

TASK SEVEN OVERVIEW: IDEOLOGY ON THE IDIOT BOX: TELEVISION DRAMA AND STILL IMAGE

Creating and Responding: 13.75%

You will study a range of televisual and still print texts that reinforce and/or challenge cultural stereotypes and dominant ideologies. You will explore how visual texts make use of visual and generic conventions to promote certain ideas and representations of identities related to gender, race, class, occupation and subculture. Your teacher will select a range of contemporary and traditional visual texts that represent a particular cultural focus. This unit will focus on how television is shaped and moulded by contextual factors and how the medium meets the aesthetic and ideological demands of its audience.

Suggested steps:

- Explore the relationship between audiences and television by studying concepts such as: active spectatorship/fan culture; ideological and aesthetic viewing pleasures; frameworks of interpretation; intertextuality; preferred readings; and interactivity.
- Investigate the ways in which television shows reflect their context of production and convey, reinforce or subvert contemporary ideologies and notions of identity.
- Investigate the generic conventions of a particular television series and experiment with genre-specific vocabulary (noir, verite etc.).
- Analyse the narrative and visual conventions and techniques of a particular TV series; structure, characterisation, mise-en-scene, cinematography, sound elements etc.
- Research the formation and popularity of traditional television series and character archetypes.
- Reflect on intertextual links and how the reader's own context might impact on his/her own response to a text; complete activities designed to enhance your understanding of related concepts (e.g. identity, challenging dominant constructions, reading practices).

Possible angles of investigation

- Investigate the change in representations of family and gender roles in sit-coms by comparing and contrasting The Brady Bunch and Modern Family.
- Explore how television offers insights into alternative cultural narratives such as the migrant experience in Fresh off the Boat or Master of None
- Examine the rise the Omega-male as popularised in shows such as The Simpsons and Family Guy and how these shows redefine gender roles and stereotypes.
- Investigate the influence of feminism on television shows like Jessica Jones and Orphan Black.
- Identify how television shows influence our perception of subcultures such as doctors, police, teachers, teenagers, nerds and more.

There will be two assessments for this task.

ASSESSMENT 7A: Comprehending (5.5%)

In-class short answer comprehending responses

Complete short answer in-class responses to two questions – one on an unseen print image and one on your studied television series.

CONDITIONS:

45 minutes (including 5 minutes reading and viewing time, you may make annotations), in-class

No notes permitted

DUE WEEK 1 (T4)

ASSESSMENT 7B: Oral Presentation (8.25%)

Paired multimedia presentation reviewing a self-selected television series.

In pairs, you will present two opposing reviews of a self-selected television series and how it engages its audience; reflects its contemporary context and engages with ideas and identities. Each presenter will adopt a different 'critic's persona' and present their competing view on the television series in the same manner as review vlogs or programs such as At the Movies with Margaret and David. See the listed web sites for guidance on how to approach developing a persona. This is a creative analytical task and you will be assessed on the entertainment value of your reviews as well as the quality of your analytical observations. You will also demonstrate your listening skills by completing brief answers to two questions about your classmates' presentations (30 minutes, in-class).

CONDITIONS:

10 minute maximum duration.

Printed transcript or copy of notes and visual aids to be submitted.

DUE WEEK 5-6 (T4)

WEEKS 8 9 10 (T3) 1 5 6 (T4)

LANGUAGE MODES:

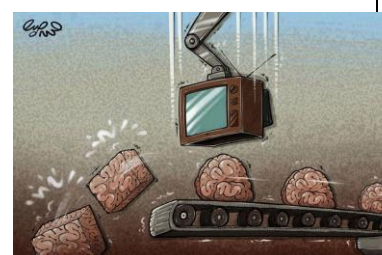
Viewing
Speaking
Listening

ESSENTIAL CONTENT:

Texts in context
Language and textual analysis
Engaging and responding
Creating texts
Reflecting

EXAM PREPARATION:

Responding
Comprehending



Web Resources:

At the Movies with Margaret and David:

<http://www.abc.net.au/tv/geo/atthemovies/>

The Book Club:

<http://www.abc.net.au/tv/firsttuesday/>

Nostalgia Critic:

<http://channelawesome.com/category/videos/channelawesome/dougwalker/nostalgia-critic/>

The Critical Gist with Judy Josh:

<https://www.youtube.com/playlist?list=PLW-yrIAOY6YVfHDD-iQTVOR746rAjMXS>

Jeremy Jahns:

<https://www.youtube.com/playlist?list=PL976432F7B68FA276>

'Cable TV box sets spark a cultural revolution' by Rosemary Neill for The Australian

ATAR Glossary – English

This glossary is provided to enable a common understanding of the key terms in the ATAR syllabus.

Aesthetic	A sense of beauty or an appreciation of artistic expression.
Analyse	Consider in detail for the purpose of finding meaning or relationships, and identifying patterns, similarities and differences.
Appreciation	The act of discerning quality and value of literary texts
Attitudes	An outlook or a specific feeling about something. Our values underlie our attitudes. Attitudes can be expressed by what we say, do and wear.
Audience	The group of readers, listeners or viewers that the writer, designer, filmmaker or speaker is addressing. Audience includes students in the classroom, an individual, the wider community, review writers, critics and the implied audience.
Author	The composer or originator of a work (for example, a novel, film, website, speech, essay, autobiography).
Context	The environment in which a text is responded to or created. Context can include the general social, historical and cultural conditions in which a text is responded to and created (the context of culture) or the specific features of its immediate environment (context of situation). The term is also used to refer to the wording surrounding an unfamiliar word that a reader or listener uses to understand its meaning.
Convention	An accepted practice that has developed over time and is generally used and understood, for example, the use of specific structural aspects of texts such as in report writing with sections for introduction, background, discussion and recommendations.
Digital technologies	The use of digital resources to effectively find, analyse, create, communicate, and use information in a digital context and incorporates the hardware of mobile phones, cameras, tablets, laptops and computers and the software to power these devices.
Digital texts	Audio, visual or multimodal texts produced through digital or electronic technology, which may be interactive and include animations and hyperlinks. Examples of digital texts include DVDs, websites and e-literature.
Evaluate	Evaluation of an issue or information that includes considering important factors and available evidence in making judgement that can be justified.
Figurative language	Word groups/phrases used in a way that differs from the expected or everyday usage. They are used in a non-literal way for particular effect (for example, simile – ‘white as a sheet’; metaphor – ‘all the world’s a stage’; personification – ‘the wind grabbed at my clothes’).
Form; forms of texts	The shape and structure of texts. Literary texts, for example, include a broad range of forms such as novels, poetry, short stories, plays, fiction, multimodal texts, and non-fiction. (See Texts under Organisation of content.)
Genre	The categories into which texts are grouped. The term has a complex history within literary theory and is often used to distinguish texts on the basis of their subject matter (for example, detective fiction, romance, science fiction, fantasy fiction), form and structure (for example, poetry, novels, biography, short stories).
Hybrid texts	Composite texts resulting from a mixing of elements from different sources or genres (for example, infotainment). Email is an example of a hybrid text, combining the immediacy of talk and the expectation of a reply with the permanence of print.
Ideas	In this course the word has an open meaning and can be interpreted as understandings, thoughts, notions, opinions, views or beliefs.

Idiom	A group of (more or less) fixed words having a meaning not deducible from the individual words. Idioms are typically informal expressions used by particular social groups and need to be explained as one unit (for example, 'I am over the moon', 'on thin ice', 'a fish out of water', 'fed up to the back teeth').
Interpretation	See Reading and Readings.
Issues	Matters of personal or public concern that are in dispute; things which directly or indirectly affect a person or members of a society and are considered to be problems. Many issues are raised in texts and it is for the reader/audience to identify these.
Language features	The features of language that support meaning (for example, sentence structure, noun group/phrase, vocabulary, punctuation, figurative language, framing, camera angles). Choices in language features and text structures together define a type of text and shape its meaning. These choices vary according to the purpose of a text, its subject matter, audience, and mode or medium of production.
Language patterns	The arrangement of identifiable repeated or corresponding elements in a text. These include patterns of repetition or similarity (for example, the repeated use of verbs at the beginning of each step in a recipe, or the repetition of a chorus after each verse in a song). The patterns may alternate (for example, the call and response pattern of some games, or the to and fro of a dialogue). Other patterns may contrast (for example, opposing viewpoints in a discussion, or contrasting patterns of imagery in a poem). The language patterns of a text contribute to the distinctive nature of its overall organisation and shape its meaning.
Literary texts	Literary texts refers to past and present texts across a range of cultural contexts that are valued for their form and style and are recognised as having enduring or artistic value. While the nature of what constitutes 'literary texts' is dynamic and evolving, they are seen as having personal, social, cultural and aesthetic appeal and potential for enriching students' scope of experience. Literary texts include a broad range of forms, such as novels, poetry, short stories, plays, fiction, non-fiction and multimodal texts.
Media texts	Spoken, print, graphic or electronic communications with a public audience. They often involve numerous people in their construction and are usually shaped by the technology used in their production. The media texts studied in English courses can be found in newspapers and magazines and on television, film, radio, computer software and the internet.
Medium	The means or channel of communication such as the spoken word, print, graphics, electronic/digital forms (for example, the medium of television, the medium of newspapers and the medium of radio).
Metalanguage	Language used to discuss language (for example, language used to discuss film or literary study, such as mise-en-scène, symbolism, characterisation, or language used to talk about grammatical terms, such as 'sentence', 'clause', 'conjunction').
Mode	The various processes of communication: listening, speaking, reading/viewing and writing/creating. Modes are also used to refer to the semiotic (meaning-making) resources associated with these communicative processes, such as sound, print, image and gesture.
Mood	The atmosphere or feeling in a particular text. For example, a text might create a sombre, reflective, exhilarating or menacing mood or atmosphere depending on the imagery or other language used.
Multimodal text	Combination of two or more communication modes (for example, print, image and spoken text, as in film or computer presentations).
Narrative	A story of events or experiences, real or imagined. In literary theory, narrative includes the story (what is narrated) and the discourse (how it is narrated).

Narrative point of view	The ways in which a narrator may be related to the story. For example, the narrator might take the role of first or third person, omniscient or restricted in knowledge of events, reliable or unreliable in interpreting what happens.
Personification	The description of an inanimate object as though it were a person or living thing.
Perspective(s)	A position from which things may be viewed or considered. People may have different perspectives on events or issues due to (for example) their age, gender, social position and beliefs and values. A perspective is more than an opinion; it is a viewpoint informed by one or more contexts. While a pregnant woman, a homeless man and a police officer, for example, view the world from different perspectives, they may still share the same opinion about something. Texts through an embedded ideology can also present a particular perspective
Point of view	(See also Narrative point of view.) The opinion or viewpoint expressed by an individual in a text, for example an author, a narrator, a character or an implied reader.
Prose	Ordinary language used in speaking or writing, distinguished from poetry by its lack of a marked metrical structure. Many modern genres, such as short stories, novels in fiction, for example, and letters, essays, and other types of non-fiction writing are typically written in prose.
Reading	The process of making meaning of text. This process draws on a repertoire of social, cultural and cognitive resources. Reading occurs in different ways, for different purposes, in a variety of public and domestic settings. Reading is therefore a cultural, economic, ideological, political and psychological act. The term applies to the act of reading print texts or the act of viewing a film or static image.
Readings	<p>Readings are particular interpretations of a text. The classification of readings into alternative, resistant or dominant is quite arbitrary, depending on the ideology held by the reader.</p> <p>Alternative readings: readings that focus on the gaps and silences in texts to create meanings that vary from those meanings that seem to be foregrounded by the text.</p> <p>Dominant reading: is the reading that seems to be, for the majority of people in society, the natural or normal way to interpret a text. In a society where there are strongly competing discourses (i.e. most societies), the definition of what is a dominant reading depends on the ideology of the person making the decision.</p> <p>Resistant reading: a way of reading or making meaning from a text which challenges or questions the assumptions underlying the text. Resistant readings employ a discourse different from the discourse that produces the dominant reading.</p>
Representation	Representation refers to the way people, events, issues or subjects are presented in a text. The term implies that texts are not mirrors of the real world; they are constructions of 'reality'. These constructions are partially shaped through the writer's use of conventions and techniques.
Rhetoric	The language of argument, using persuasive and forceful language.
Rhetorical devices	Language techniques used in argument to persuade audiences (for example, rhetorical questions, repetition, propositions, figurative language).
Short answer response	Well-developed paragraph or paragraphs in Standard Australian English which include supporting detail and typically ranging between 200-300 words depending on time allocation. While not required to conform to the conventions of formal essay writing, short answers should be succinct and directly address the question.
Standard Australian English (SAE)	The variety of spoken and written English language in Australia used in more formal settings such as for official or public purposes, and recorded in dictionaries, style guides and grammars. While it is always dynamic and evolving, it is recognised as the 'common language' of Australians.

Stylistic choices	The selection of stylistic features to achieve a particular effect.
Stylistic features	The ways in which aspects of texts (such as words, sentences, images) are arranged and how they affect meaning. Style can distinguish the work of individual authors (for example, Jennings' stories, Lawson's poems), as well as the work of a particular period (for example, Elizabethan drama, nineteenth-century novels), or of a particular genre or type of text (for example, recipes, scientific articles, play-by-play commentary). Examples of stylistic features are narrative viewpoint, structure of stanzas, juxtaposition, nominalisation, alliteration, metaphor and lexical choice.
Synthesise	Combine elements (information/ideas/components) into a coherent whole.
Text structure	The ways in which information is organised in different types of texts (for example, chapter headings, subheadings, tables of contents, indexes and glossaries, overviews, introductory and concluding paragraphs, sequencing, topic sentences, taxonomies, cause and effect). Choices in text structures and language features together define a text type and shape its meaning. Examples of text structures in literary texts include sonnets, monologues and hypertext.
Theme	An idea, concern or argument developed in a text; a recurring element (for example, the subject of a text may be love, and its theme could be how love involves sacrifice). A work may have more than one theme.
Tone	Tone describes the way the 'voice' is delivered. For example, the tone of a voice or the tone in a passage of writing could be friendly or angry or persuasive.
Types of texts	<p>Classifications of texts according to the particular purposes they are designed to achieve. In general, in the senior courses in the English curriculum, texts are classified as imaginative, interpretive, persuasive or analytical types of texts, although these distinctions are neither static nor discrete and particular texts can belong to more than one category.</p> <p>Analytical texts Texts whose primary purpose is to identify, examine and draw conclusions about the elements or components that make up other texts. Analytical texts develop an argument or consider or advance an interpretation. Examples of these texts include commentaries, essays in criticism, reflective or discursive responses and reviews.</p> <p>Imaginative texts Texts whose primary purpose is to entertain or provoke thought through their imaginative use of literary elements. They are recognised for their form, style and artistic or aesthetic value. These texts include novels, traditional tales, poetry, stories, plays, fiction for young adults and children, including picture books, and multimodal texts such as film.</p> <p>Interpretive texts Texts whose primary purpose is to explain and interpret personalities, events, ideas, representations or concepts. They include autobiography, biography, media feature articles, documentary film and other non-fiction texts. There is a focus on interpretive rather than informative texts in the senior years of schooling.</p> <p>Persuasive texts Texts whose primary purpose is to put forward a point of view and persuade a reader, viewer or listener. They form a significant part of modern communication in both print and digital environments. They include advertising, debates, arguments, discussions, polemics and essays and articles.</p>

Visual elements	Visual components of a text such as composition, framing, representation of action or reaction, shot size, social distance and camera angle.
Voice/Voices in texts (see also Narrative point of view and Tone)	<p>Authorial voice In the literary sense, voice can be used to refer to the nature of the voice projected in a text by an author; the persona, role or character adopted by an author.</p> <p>Narrative voice The ways in which a narrator may be related to the story. For example, the narrator might take the role of first or third person, omniscient or restricted in knowledge of events, reliable or unreliable in interpreting what happens.</p>
Voices in texts	As well as an author's voice, texts often contain 'multiple voices'. These are the views, positions, ideas and perspectives of other individuals or groups. It is important to recognise the various voices in a text, how they relate to one another, and how the creator of a text uses these to shape audience response.