



Acknowledgement of Country

Image: Ee Lah Koo—Long time ago by Kagan Fogarty



My background

English and Humanities teacher;


ESL teacher at Inala, Richlands, Salisbury high schools;

AMEP teacher in TAFE;

M.Ed TESOL (QUT);

PhD – Case studies of 4 teachers - How do teachers of EAL/D learners recontextualise syllabuses into daily classroom practice? – critical literacy focus.

- 2007 (amended 2009 syllabus).
- What do they privilege, expand on, reinforce, adapt etc given their particular learners?
- How do they do this in practice and why?
- Forthcoming book on how this occurs in various global contexts.



“Although there are multiple factors in the translation and enactment of curriculum/syllabus policy into practice, teachers play a central role in the realisation of their subject in their own classrooms....They .. have choices in how to reframe or imagine alternative ways of ‘being’ and ‘acting’ in their classrooms” (Stein, 2008, p.147).

“How teachers interpret and enact an approach are contingent on many factors, including the children in their room, their own histories, their professional knowledge, their experience and their pedagogical repertoires. It is also contingent upon what else is going on”.

(Comber, 2016, p. 403).



Senior phase changes — the new syllabus

- Rationale — more refined
- Objectives — explanations
- Pedagogical and conceptual framework
- Aesthetic features and stylistic devices
- Assessment
- Glossary
- Language table
- Eligibility statement

Assessment — summative

	English for ESL 2007/2009	EAL 2019
Number of assessment instruments	6 or 7 assessment instruments: <ul style="list-style-type: none">• 3 or 4 written• 2 or 3 spoken/signed• 1 post-verification either written or spoken/signed	4 assessment instruments: <ul style="list-style-type: none">• 3 written• 1 spoken/signed
Judgments about student achievement	Based on an exit folio of at least 6 assessment instruments	<ul style="list-style-type: none">• 3 internal assessments• 1 external assessment <p>Each assessment is worth 25%</p>
Assessment — text categories and modes	Written: <ul style="list-style-type: none">• 1 analytical text• 1 persuasive or reflective text• 1 to be response to literature• at least 2 must assess all 3 criteria Spoken/signed: <ul style="list-style-type: none">• analytical• at least one instrument must assess all 3 criteria	3 written: <ul style="list-style-type: none">• analytical response• persuasive response• analytical response (external assessment) <p>1 spoken/signed</p> <ul style="list-style-type: none">• imaginative spoken/multimodal response

Syllabus objective	Unit 1	Unit 2	Unit 3	Unit 4
1. <u>use patterns and conventions</u> of genres to achieve particular purposes in cultural contexts and social situations	•	•	•	•
2. establish and maintain the role of writer/speaker/signer/designer and relationships with audiences	•	•	•	•
3. <u>create</u> and <u>analyse</u> perspectives and representations of concepts, identities, times and places	•	•	•	•
4. make use of and <u>analyse</u> the ways <u>cultural assumptions</u> , attitudes, <u>values</u> and beliefs underpin texts and invite audiences to take up positions	•	•	•	•
5. <u>use aesthetic features</u> and <u>stylistic devices</u> to achieve purposes and <u>analyse</u> their effects in texts	•	•	•	•
6. <u>select</u> and <u>synthesise</u> subject matter to support perspectives	•	•	•	•
7. <u>organise</u> and <u>sequence</u> subject matter to achieve particular purposes	•	•	•	•
8. <u>use cohesive devices</u> to emphasise ideas and connect parts of texts	•	•	•	•
9. make language choices for particular purposes and contexts	•	•	•	•
10. <u>use</u> grammar and language structures for particular purposes	•	•	•	•
11. <u>use mode-appropriate features</u> to achieve particular purposes	•	•	•	•

p. 6-7 of syllabus for full descriptions

1. use patterns and conventions of genres to achieve particular purposes in cultural contexts and social situations

When students use patterns and conventions of genres, they apply their knowledge and understanding of them to purposefully construct texts by combining elements to form a coherent whole. In their development of texts, students demonstrate their understanding of genres and their features as influenced by cultural contexts and social situations.

2. establish and maintain the roles of writer/speaker/signer/designer and relationships with audiences

When students establish and maintain the roles of writer/speaker/signer/designer and relationships with audiences, they set up and sustain, a purposeful relationship within a specific context to create a rapport with, position, or have a particular influence over, the audience. To do this, students demonstrate their understanding of the relationship between context, audience and purpose of a text by making decisions about language, subject matter, register and mode-appropriate features.

3. create and analyse perspectives and representations of concepts, identities, times and places

When students create perspectives and representations, they develop points of view and devise textual constructions of concepts, identities, times and places. When students analyse perspectives and representations, they examine in detail how meaning is constructed in texts.

4. make use of and analyse the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions

When students create texts that make use of cultural assumptions, attitudes, values and beliefs, they manipulate these to invite audiences to take up positions. When students analyse, they examine in detail the ways cultural assumptions, attitudes, values and beliefs underpin texts and explore how these invite audiences to take up positions.

5. use aesthetic features and stylistic devices to achieve purposes and analyse their effects in texts

When students use aesthetic features and stylistic devices (the aspects of texts that prompt emotional and critical reactions) to achieve purposes, they apply their knowledge and understanding of these to express a thought, feeling, idea or viewpoint to purposefully invite an audience to respond in a particular way. When students analyse the effects of aesthetic features and stylistic devices in texts, they examine those features in detail to explore how they shape meaning and invite audiences to respond in particular ways.

6. select and synthesise subject matter to support perspectives

When students select subject matter, they make purposeful choices about the inclusion of material to support perspectives. When students synthesise, they combine elements to construct coherent texts.

7. organise and sequence subject matter to achieve particular purposes

When students organise subject matter, they arrange material systematically and purposefully, for example, by paragraphing. When students sequence subject matter, they place information in a continuous or connected manner to achieve particular purposes.

8. use cohesive devices to emphasise ideas and connect parts of texts

When students use cohesive devices, they apply mode-appropriate language structures to emphasise and develop ideas, and connect parts of texts.

9. make language choices for particular purposes and contexts

When students make language choices, they make decisions about the selection of vocabulary that is appropriate to particular purposes and contexts.

10. use grammar and language structures for particular purposes

When students use grammar, they apply knowledge of morphology and syntax to create and express meaning in texts. When students use language structures, they systematically arrange words, phrases, clauses and sentences to express meaning in texts for particular purposes.

11. use mode-appropriate features to achieve particular purposes

When students use mode-appropriate features, they select written, spoken/signed, visual, non-verbal or digital features appropriate to the text type to express meaning in texts for particular purposes.

Mode-appropriate features include:

- written, e.g. conventional spelling and punctuation
- spoken/signed, e.g. pronunciation, phrasing and pausing, audibility and clarity, volume, pace, silence
- non-verbal, e.g. facial expressions, gestures, proximity, stance, movement
- complementary features, including digital features such as graphics, still and moving images, design elements, music and sound effects.



Syllabus
objectives

Unit
objectives

Assessment
objectives

EAL 2019 - Course Structure

Unit 1	Unit 2	Unit 3	Unit 4
Language, text and culture	Perspectives in texts	Issues, ideas and attitudes	Close study of literary texts
<p>Schools organise Units 1 and 2 based on the unit descriptions and subject matter in the syllabus.</p> <p>Students should have opportunities in Units 1 and 2 to experience and respond to the types of assessment they will encounter in Units 3 and 4.</p>		<p>In Unit 3, students build on and consolidate their capacity to examine how texts work.</p>	Topic 1: Creative responses to literary texts
			Topic 2: Critical responses to literary texts

Year 12 Sem 1

English as an Additional Language

Unit 3: Issues, ideas and attitudes (EAL)

Internal assessment 1 IA1: Analytical written (Supervised seen)	Two different texts, one of which must be a literary text from the <i>Prescribed text list</i> .
Internal assessment 2 IA2: Persuasive written (Open conditions)	No prescribed text is required for this instrument

Unit 4: Close study of literary texts

Internal assessment 3 IA3: Imaginative spoken/multimodal (Open conditions)	One literary text from the <i>Prescribed text list</i> .
External assessment EA: analytical written	One literary text from the <i>Prescribed text list</i> .

Students must study **four texts** from the Prescribed text list across Units 3 and 4.

English as an Additional Language

- Students must study **at least four texts** from the **prescribed text list (handout)**
- The selection must include three of the following four categories:
 - one complete play;
 - one complete prose text (novel or non-fiction or a collection of short stories);
 - a selection of poetry (at least five poems);
 - a multimodal (film, television program, documentary).
- A text studied in Unit 3 or Unit 4 cannot be studied in Unit 1 or Unit 2 of this syllabus, or in any units in the General syllabus of Literature.
- **Unit 3 must include the study of media texts.**

Today's focus:

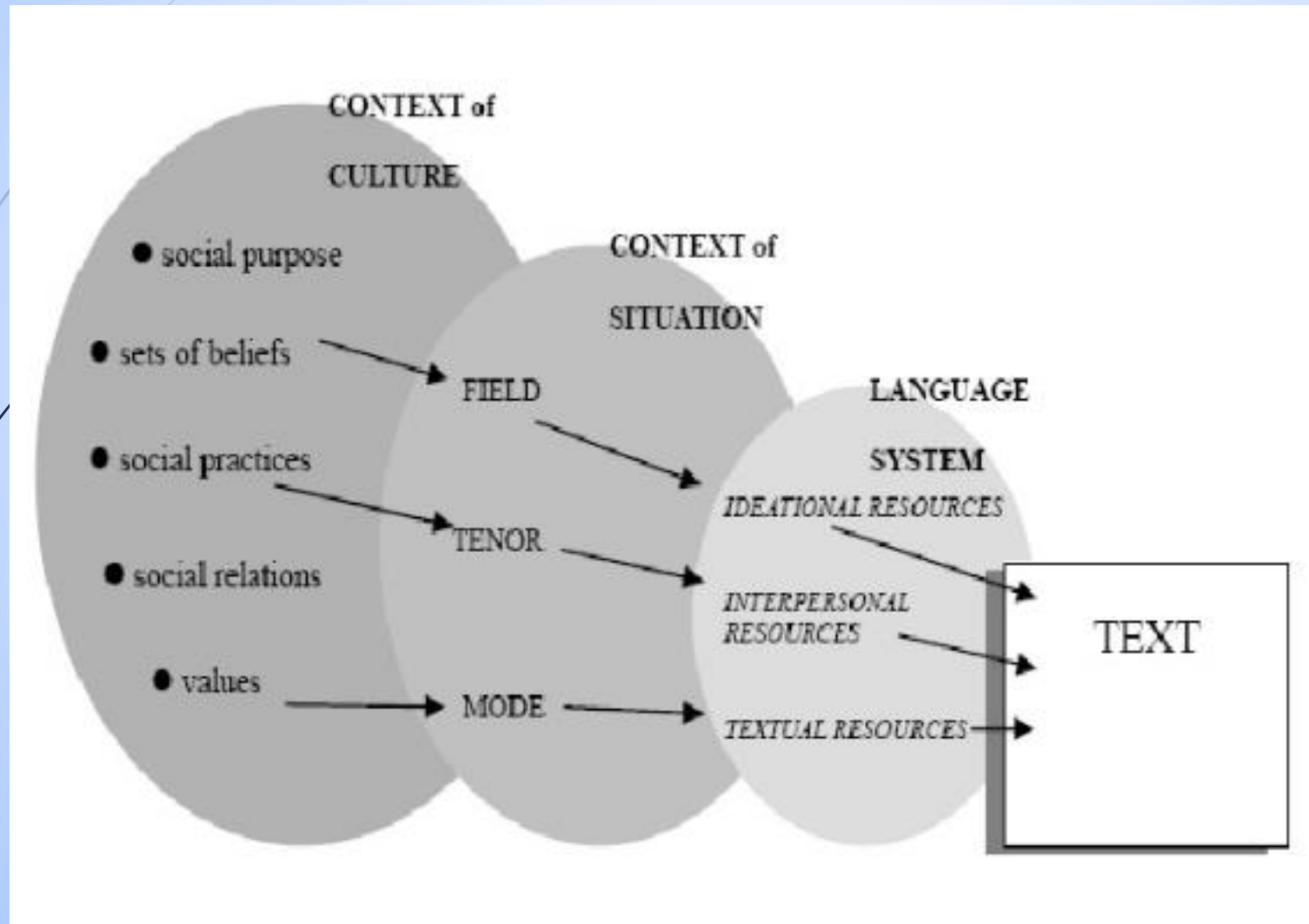
Unit 3: Issues, ideas and attitudes

In Unit 3, students build on and consolidate their capacity to **examine** how texts work as they **analyse** and respond to representations of contemporary social issues, ideas and attitudes in a range of **literary** and **non-literary** texts, including **media texts**. Students **investigate**, **explore** and **analyse** how meaning and perspectives are shaped by the relationships between language, purpose, **text**, contexts and audiences.

This unit focuses on providing opportunities for students to respond to and **analyse** a literary **text**, and to **examine** and **create persuasive** texts for particular purposes and audiences.

What is valued in Unit 3?

Text-in-context view of language underpinnings....



Halliday,
1985, 1994.

What is valued in Unit 3?

Critical literacy underpinnings....

- ▶ By “critical” we mean ways that give students tools for weighing and critiquing, analysing and appraising the **textual techniques and ideologies, values and positions**. The key challenge ... is how to engage students with the study of “**how texts work**” semiotically and linguistically, while at the same time taking up explicitly how texts and their associated social institutions work politically to **construct** and **position** writers and readers in relations of power and knowledge (or lack thereof). (Luke, Comber & O’Brien, 1994, p. 35).
- ▶ Critical literacy “focuses on teaching and learning **how texts work**, understanding and re-mediating what texts attempt to do in the world and to people, and moving students toward active position-taking with texts to critique and reconstruct the social fields in which they live and work” (Luke, 2000, p.460).



Unit requirements

In Unit 3, students must be given opportunities to engage in a study of:

- at least one literary text, from the prescribed text list (selected from a prose text, a play, a multimodal text (such as a film, or a selection of poetry) and another text that may be literary or non-literary;**
- media texts, such as mass media texts, social media texts, news and current affairs, advertising, YouTube, social commentary, blogs, vlogs, podcasts, essays, speeches, popular culture texts, journal and feature articles.**

Unit 3 objectives – same as syllabus objectives....

Unit objectives	IA1	IA2
1. <u>use patterns and conventions</u> of analytical and persuasive genres to achieve particular purposes in cultural contexts and social situations	•	•
2. establish and maintain the roles of writer/speaker/signer/designer and relationships with a range of audiences	•	•
3. <u>create</u> and <u>analyse</u> perspectives and representations of concepts, identities, times and places in a range of contexts	•	•
4. make use of, in their own texts, the ways <u>cultural assumptions</u> , attitudes, <u>values</u> and beliefs underpin texts and invite audiences to take up positions, and analyse these ways in texts created by others	•	•
5. <u>use aesthetic features</u> and <u>stylistic devices</u> to achieve persuasive purposes and <u>analyse</u> their effects in a range of texts	•	•
6. <u>select</u> and <u>synthesise</u> subject matter to support perspectives in persuasive and analytical texts	•	•
7. <u>organise</u> and <u>sequence</u> subject matter to persuade and analyse	•	•
8. <u>use cohesive devices</u> to emphasise ideas and connect parts of persuasive and analytical texts	•	•
9. make language choices for particular purposes and contexts	•	•
10. <u>use</u> grammar and language structures for particular purposes	•	•
11. <u>use mode-appropriate features</u> to achieve particular purposes.	•	•

Unit 3 Assessment – in general

Focus on representations of contemporary social issues, ideas and attitudes in a range of texts

Study in this unit focuses on giving students opportunities to:

- respond to and analyse literary texts
- study a range of media texts
- examine and create persuasive texts

Summative internal assessment 1 (IA1)

Written response to a seen question that focuses on **analysis of representations of issues and ideas in two different texts**, one of which is a literary text.

Summative internal assessment 2 (IA2)

Persuasive written response that focuses on **representations of a contemporary social issue in the media**.

Unit 3

4.4.1 Summative internal assessment 1 (IA1): Examination — analytical written response (25%)

Description

This assessment focuses on the analysis, interpretation and examination of representations of issues, ideas and attitudes in two different texts, one of which must be a literary text from the prescribed text list. The examination assesses the application of a range of cognitions to a provided question.

Student responses must be completed individually, under supervised conditions, and in a set timeframe.

Assessment objectives

This assessment instrument is used to determine student achievement in the following objectives:

1. use patterns and conventions of the chosen genre to achieve particular purposes in a specific context
2. establish and maintain the role of writer and relationships with readers
3. analyse perspectives and representations of concepts, identities, times and places in two different texts
4. analyse the ways cultural assumptions, attitudes, values and beliefs underpin different texts and invite audiences to take up positions
5. analyse the effects of stylistic devices and aesthetic features in different texts
6. select and synthesise subject matter to support perspectives in a written response
7. organise and sequence subject matter to achieve particular purposes
8. use cohesive devices to emphasise ideas and connect parts of a written response
9. make language choices for particular purposes and contexts
10. use grammar and language structures for particular purposes

See page 32-33 of syllabus

4.4.2 Summative internal assessment 2 (IA2): Extended response — persuasive written response (25%)

Description

This assessment focuses on the creation of a perspective through reasoned argument to persuade an audience. It is an open-ended task responding to representations of a contemporary social issue in the media. While students may undertake some research when writing the extended response, it is not the focus of this technique. There is no prescribed text list for this assessment instrument.

This assessment occurs over an extended and defined period of time, of approximately 12 hours. Students may use class time and their own time to develop a response.

Assessment objectives

This assessment instrument is used to determine student achievement in the following objectives:

1. use patterns and conventions of a persuasive genre to achieve particular purposes in a specific context
2. establish and maintain the role of writer and relationships with audiences
3. create perspectives and representations of concepts, identities, times and places
4. make use of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions
5. use aesthetic features and stylistic devices to achieve persuasive purposes
6. select and synthesise subject matter to support perspectives
7. organise and sequence subject matter to achieve particular purposes
8. use cohesive devices to emphasise ideas and connect parts of a persuasive text
9. make language choices for particular purposes and contexts
10. use grammar and language structures for particular purposes
11. use written features to achieve particular purposes.

Specifications

Students have examined representations of contemporary issues in different texts over the course of the unit as well as strategies for persuasive argument. They are to create their own perspective on a contemporary issue in the form of a persuasive text for a particular context and audience. Topics might reflect issues of contemporary social relevance such as gender, power, class, race, religion, discrimination or sustainability.

Some examples of the task include a:

See page 37-38
of syllabus

Exploring a sample unit of work

- Look at the Unit 3 sample provided – Assessment - page 2.
- It suggests two summative assessment items - IA1 and IA2.
- Do they look familiar? How?
- Note the objectives and conditions.

4 Unit 3: Issues, ideas and attitudes

4.1 Unit description

In Unit 3, students build on and consolidate their capacity to *examine* how texts work as they *analyse* and respond to representations of contemporary social issues, ideas and attitudes in a range of *literary* and *non-literary texts*, including *media texts*. Students *investigate*, *explore* and *analyse* how meaning and perspectives are shaped by the relationships between language, purpose, *text*, contexts and audiences. This unit focuses on providing opportunities for students to respond to and *analyse* a literary *text*, and to *examine* and *create persuasive* texts for particular purposes and audiences.

Unit requirements

- In Unit 3, students must be given opportunities to engage in a study of:
- at least one literary *text*, from the prescribed text list (selected from a prose text, a play, a *multimodal* text such as a film, or a selection of poetry) and another text that may be literary or non-literary
 - *media texts*, such as mass media texts, social media texts, news and current affairs, advertising, YouTube, social commentary, blogs, vlogs, podcasts, essays, speeches, popular culture texts, journal and feature articles.

Across Units 3 and 4, students must study at least four texts from the prescribed text list. The selection must include at least three of the following four categories:

- one complete play
- one complete prose text (novel or non-fiction or a collection of short stories)
- a selection of poetry (at least five poems)
- *multimodal text* (film, documentary, television program).


- Other types of texts that students could study include:
- interpretations of *literary texts*

Subject Matter and Sample Learning Experiences – mapping exercise

Using the Sample Unit 3 document, draw connections between the **Subject Matter (taken from the syllabus)** and the **Learning Experiences** outlined for the first 2 hours of the unit – page 4. Do this in groups of 5.

- Grp 1 (x2) – Understanding Texts;
- Grp 2 (x2)– Language and Textual Analysis;
- Grp 3 (x3) – Responding to and Creating Texts.

Can you see the connections? Draw arrows.
Do the next 2 hours, if time.




Cognitions.... Each syllabus features pedagogical frameworks unique to each discipline but shaped by a taxonomy of learning based on the work of Marzano and Kendall (2007)

What do these words mean?

In what order of thinking would you place them (lowest 1 to highest 4)?

- ❖ **Recognise; recall;**
- ❖ **Decision-making;**
- ❖ **Problem-solving;**
- ❖ **Investigating;**
- ❖ **Integrate; symbolise;**
- ❖ **Classify; generalise**

See handout. Look at the Glossary too.



ISMGs (Instrument Specific Marking Guides)
for IA 1- p. 34-36 of syllabus
and IA 2 – p.38-40.

3 Criteria:

- **Knowledge Application**
- **Organisation and Development**
- **Textual Features.**

Note how the assessment objectives are directly linked to/taken from the overall syllabus objectives.

See sample assessment responses on QCAA portal.



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Unit 3 Sample Learning Experience

- IA1 - Analytical written
- To what extent do the film *Hidden Figures* and the novel *The Cellist of Sarajevo* suggest that the traditionally male-dominated fields of mathematics and war are no longer male-dominated?
[OR In what ways does the novel *The Cellist of Sarajevo* challenge traditional views of the role of women in war?
OR In what ways does the novel suggest that war changes people?]
- **Cognitions** in focus are mainly from the Analytical Processes column for obvious reasons – **classifying, distinguishing, interpreting; but also: recall/retrieve (retrieval and comprehension) and evaluate (knowledge utilisation).**

Unit 3 Learning Experience- Visual and language analysis

Object ives	Subject Matter	Learning Experience	T&L underpinning factors	Resources
3, 4, 5, 6	<p>Language and Textual analysis</p> <ul style="list-style-type: none"> ❖ Analyse perspectives and representations of identities and groups and how these are shaped and constructed in texts; ❖ Explore how texts invite readers to take up positions by analysing 	Examine the clip and identify the visual techniques used to position the viewer to take up a position on women. Hidden figures clip	<p>21stC skills: Critical thinking; Communication; Collab and teamwork;</p> <p>Critical Literacy;</p>	Visual analysis sheet
		Do the same for a selection of pages from The Cellist analysing the language features.		<p>Hidden Figures full film, and the clip for focussed Learning Experience.</p> <p>Language analysis sheet (linked to Language Table in the Syllabus p. 12-13)</p> <p>The Cellist – e.g., page 9-10 (Arrow); page 87 – 88.</p>

Visual analysis sheet: Hidden figures clip

6 elements for analysis of individual shots – pausing the clip for analysis.

- **Subject matter:** Who is in the shot? Where are they? What are they doing? When?
- **Colour:** Greyscale/washout/black create contrast and intensify feelings. Bright colours liven up or shock the viewer.
- **Shots and angles:** camera distance affects relationship between the subject of the image and the viewer – close up (intensifies), long shot (indicates location is important), medium shot (more personal, allows for actions to be seen)
- **Vectors** (indicate direction and who has power): eye lines – who is looking at whom?, who is travelling/moving in the image? Who is static?
- **Position** (where an image is placed in relation to another or to text. In film, think about the order of shots in a sequence).
- **Salience:** Which objects stand out against the background?

arrow

ARROW BLINKS. She has been waiting for a long time. Through the scope of her rifle she can see three soldiers standing beside a low wall on a hill above Sarajevo. One looks at the city as though he's remembering something. One holds out a lighter so another can light a cigarette. It's obvious they have no idea they're in her sights. Perhaps, she thinks, they believe they're too far from the front line. They're wrong. Perhaps they think no one could thread a bullet between the buildings that separate them from her. Again, they're wrong. She can kill any one of them, and maybe even two of them, whenever she chooses. And soon she'll make her choice.

The soldiers Arrow is watching have good reason to think they're safe. Were almost anyone else hunting them, they would be. They're almost a kilometre away, and the rifle she uses, the kind nearly all the defenders use, has a practical range of eight hundred metres. Beyond that, the chances of hitting a

STEVEN GALLOWAY

target are remote. This isn't the case for Arrow. She can make a bullet do things that others can't.

For most people, long-distance shooting is a question of the correct combination of observation and mathematics. Figure out the wind's speed and direction, and the target's distance. Measurements are calculated and factored into equations taking into account the velocity of the bullet, the drop over time, the magnification of the scope. It's no different from throwing a ball. A ball isn't thrown at a target, it's thrown in an arc calculated to intersect with a target. Arrow doesn't take measurements, she doesn't calculate formulas. She simply sends the bullet where she knows it needs to go. She has trouble understanding why other snipers can't do this.

She's hidden among the detritus of a burned-out office tower, a few metres back from a window with a view of the city's southern hills. Anyone looking would have a difficult if not impossible time spotting a slight young woman with shoulder-length black hair concealed within the smoking wreckage of workaday life. She lies with her stomach pressed to the floor, her legs partially


Language analysis task – The Cellist opening scene – p. 9-11

Participant	Lexical classification (pull out the language) Mainly nouns and pronouns, verbs, adjectives and adverbs* (* refer Language Features Table in syllabus)	Effect of the language choices in the novel in terms of representations.
Arrow	blinks (verb) She (pronoun) has been waiting (verb group) for a long time, can see (verb group with modal verb 'can' - ability) three soldiers, can kill any one of them (NB: "kill" - no euphemism here!) she'll make her choice....	Tough, determined, certain, in control Arrow is represented as.....
The soldiers	standing behind a low wall.. looks at the city, as if remembering holds out a lighter... have no idea they are in her sights; believe they're too far from the front line; they're wrong; think noone could thread a bullet between the buildings that separate them from her. they're wrong...	Unware, wrong, on the back foot. The soldiers are represented as....

Stylistic devices?

- ▶ Threading a bullet through the buildings – threading a needle (women's work?).
- ▶ Her name “Arrow” – connotations of precision and speed;
- ▶ and intertextual references?
- ▶ The “Mathematics” of sniping.





Good luck designing your units and keeping
the EA in mind.

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