

Catering for **Diverse** Cohorts of C.I.A. Examinees

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Premise:

The citizens of our microcosm-classrooms often include:

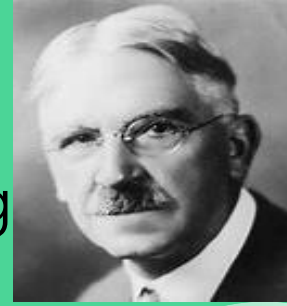
- Students focused on '**making coin**'.
- Non-believers ('I'm **never gonna use English**')
- Students fast-tracking their careers through a school-based **apprenticeship**...or wanting to 'go full time'. They want jobs more than As.
- Students with a history of disengagement and **low self-efficacy** re: school
- Students most comfortable using 'a more **casual register**' (that may've gotten them in trouble)
- Students who have **not passed English** for quite some time... or that have literacy gaps
- Students who have **dyslexia** and may say that certain fonts (e.g., dyslexie font) and coloured paper helps them to read. Some students are also **colourblind** - something to consider when using the whiteboard.

Questions:

- How can teachers convince students that they '*can English*' after all?!
- How do teachers make CIA preparation efficient, 'relevant' and mindset-shifting for busy young people?
- How can we work towards the dream of **engaging** the brains trust of the whole class (*diverse perspectives +*), building a sense of **belonging** (*wellbeing +*) and preparing students for **exam success** (*satisfy learning objectives +*)?

I don't have all the answers, but I've got some ideas to share based on teaching Essential at a senior college with six classes of Year 12 Essential English students.

A little help from our friends...



John Dewey - learning by **doing**



Lev Vygotsky - the MKO **scaffolds and supports** the student to situate them within their ZPD



Albert Bandura - self-efficacy's effects on attention and effort



Michael Young (UK) - **powerful knowledge** vs. knowledge lite. Also, **Pierre Bourdieu's** cultural capital.



Andrew Martin (AUS) - encouraging **academic courage***
"Courage is defined as perseverance in the face of academic difficulty and fear."

* I've told students that I want to see authenticity, not perfection, to help address such fears.

8. Teaching ideas to support engagement at a range of levels

	<i>What</i>	<i>Why</i>
I	Write by hand	Handwrite notes and practise using text structures in the process (<i>stamina & focus</i>)
II	Our common quest	Establish expectations and mode familiarity early (<i>buy-in, confidence</i>)
III	Familiarity	Create a calming culture of no surprises by providing 'same, but different' questions and scaffolds that are accessible to students all the time.
IV	Source, then annotate	Annotate topic-related stimuli, some collected by students, using colours and/or codes (<i>keep it largely consistent</i>)
V	Priming with vocab.	Teach mode-specific vocabulary, and have students explore topic-specific vocabulary through texts from this decade.
VI	Verbs and levels (dynamic discussion)	Knowledge Application domain: teach the cognitive verbs 'identify', 'describe' and 'explain', as well as proficiency levels 'effective', 'appropriate' or 'effective', and 'use'. Teach the importance of <u>audience</u> to hitting the C standard or above for LF and TS sections of the exam.
VII	Encourage code-switching	Validate analytical thinking if not language choices. Welcome and accept the use of informal 'internal voice' language during the analytical phase before expecting students to code-switch to 'doctor of text' register for the write up.
VIII	Reactions to texts (think, feel, do)	Support empathy to develop while preparing students to discuss probable impacts of LFs and TSs on the audience. Keep insights brief as per the exam.



I.
Have students
writing by hand





Dewey:

"Give the pupils something to do, not something to learn; and the doing is of such a nature as to demand thinking. Learning naturally results."

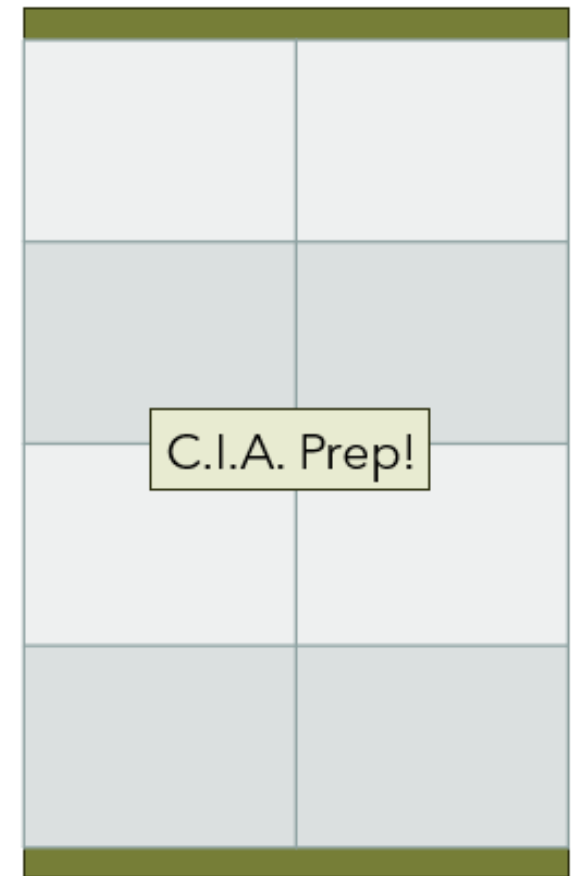
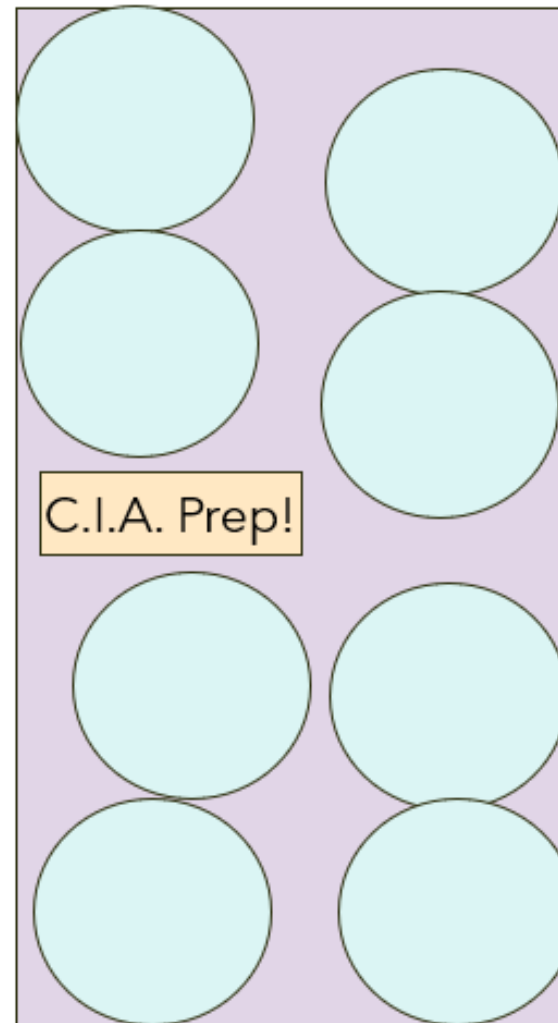


Consider teaching text structures while modelling the creation of note pages

Build brain and wrist readiness.

1. Prepare students to handwrite without complaint

- school resources 'colours' which signals valuing the course
- students retrieve and apply prior learning about text structures
- reinforce the names of different text structures in classroom conversation
- empower students to make discerning choices based on personal preferences
- support students to make a 'class version' available (e.g., on Padlet or permit photo of a MKO student's notes)
- students build courage as effort is rewarded



*My students enjoy arriving and then getting to work on folding their papers as others sit down.
#tactile #kinesthetic*



II.

Introduce the quest!



Daggy humour may assist some more anxious students to feel at ease.



Achieve **buy-in**



It can help to be a bit daggy ...



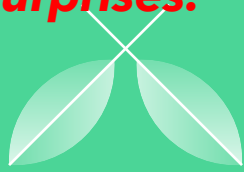
Could you set CIA exam preparation up as being a quest or new job for your class members?

“Your job, this term, is to become a fully-fledged scientist of language, and I’m your trainer and supervisor, here to guide you.”

“I’m sub-contracting you out as text doctors. Your payment will be the equivalent of half of one QCE point upon completion of your quest...”

“You’re a text doctor, diagnosing what the heck the content creator is doing, and why”

Build a culture of no surprises.



Provide a course overview



Mode:

Analytical short responses

Exam:

15 + 90 minutes, no notes

- Q1: written text familiar, but CaVAB* not known; written text previously unpacked in class
- Q2: questions familiar; visual unseen
- Length: 600-800 words in total

Marking:

KA, OD and TF with 8 out of 13 marks falling under KA

- 8 parts to each half of the exam
- 8 parts marked separately against *Knowledge Application* descriptors
- identify = E, + describe = D, + explain = C or >

Use the QCAA cognitive verbs and make them visible in the classroom



Cognitive Verbs

What a C or above involves (identifying + describing + explaining)



Identifying

Only identifying a LF/TS by name = **E**

Issues: no description, evidence or mention of the audience!

Describing +

Only identifying a LF/TS and describing why it helps convey meaning (e.g., LF and because) = **D**

Issue: there's no section on the audience being positioned by the author/designer!

Explaining ++

Identify the R/C/LF, describe it and its use using 'because' / 'as' / 'due to', and finish with how the audience is invited to respond = **C or higher**.

Create a depository for learning resources,

including on-topic stimuli gathered by teacher and students.

Pique interest levels and forge a sense of joint authorship 😊



Padlet →

option of creating multiple horizontal lines with stimuli uploaded into posts.

These have been very popular and can be shared with students and parents without them having an account. Basic accounts like this are free.

Live or printed booklet →

- Practice questions
- Sample stimuli
- Colour-coded exemplars
- Valuable vocabulary
- Marking demystified

CIA ESS ENGLISH '24

Representations – 'CAVABs' – LFs + Effect – TSs + Effect

This year in your CIA exam for Essential English, you are going to respond to one seen stimulus and one unseen stimulus relating to the following topics:

- A. Sport (physical exertion + skill, individual or group activity, potentially competitively)
- B. Gaming (e.g. on a phone, console, or PC)

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25EnglishTeam • 9h
Unit 1, Topic 2: Language that Works

Term 1 English goal: Successfully complete the syllabus requirements for Essential English Unit 1 Topic 2, v.2025

- QCAA syllabus v.2025
- Syllabus objectives for Essential English
- Complementary skills
- ISMG for Year 12 IA1
- ATC academic integrity policy

Term 1 life goal: become a more self-regulated learner

- What is a self-regulated learner?
- The importance of self-regulation in schools
- Questions to ask yourself towards the start of the course:
- Questions about time use and organisation:
- Questions about bettering my skills and knowledge:
- Questions about the opportunity cost of no participation or lukewarm participation:



III. Build familiarity



Structure 1 - Identify) 2 - Describe (because)

3 - Audience ^{Feel} ^{Think} _{do}

Q2) and Q1)

1) One — Representation of the protagonist Aron Ralston in '127 hours is that he — and — This is clear because the film makers showed him —

2) The protagonist is shown to value because of the way the scene is — (Place) captures him — (action) he is also shown to ~~value~~ value because — [Evidence]

3) One language feature that conveys meaning about Ralston is value is —. This language feature highlights — because it — (effect) This invites the audience to see/think/feel —

4) Furthermore, one text structure that communicates Aron's — is — for example — This is effective because — therefore the use of this text structure invites the viewers to —

LF - ⑤ - camera work - close ups of his face to show the pain he is in. stuck under boulder - cuts off his arm.
TS ① - Problem & solution - ~~not~~ paying attention - then gets stuck under a boulder. out of water - drinks his urine.

TS ② - compare and contrast - sunlight on his face and shadow on his head showing there's hope for him but he's in a dark mind set.

TS ③ - cause and effect - distracted by music - gets stuck under boulder. is too bothered to grab the good knife - has to cut off his arm with blunt knife

TS ④ - patterns - flash backs, hallucinations, hope, meeting his son.

V - fitness, admiration for woman, time alone, family, future family, socialising, tools
A - passionate, determined, competitive, complacent, selfish, water, flirty, confident, determinate, grateful, reflective, arrogant

B - effort leads to progress, ~~that~~ he is a self-start survivor, family is important, he doesn't need others help before, left all his mum when he gets home

Reps Before: Selfish, Adventurise, arrogant, cocky, over confident, self-centred, dare devil, cocky, fearless

Reps After/during: Brave, smart, careful, matured, grateful to be alive, empathetic

Consider introducing the CIA exam structure to students in Unit 2 for Topic 2, 'Human Experiences'

Below: Analytical text responses to '127 Hours'

Section 1

Instructions

- If you need more space for a response, use the additional pages at the back of this book.
 - On the additional pages, type the question number you are responding to.
 - Type the page number of your alternative/additional response, i.e. See page ...
 - If you do not do this, your original response will be marked.
- This section has one question.

QUESTION 1

BECAUSE

Explain two representations of Aron Ralston from the opening phase of "127 hours". In your response, explain how a belief, a language feature and text structure contribute to creating each representation.

In the movie '127 Hours' (2010) the protagonist

Aron Ralston is represented as a self-absorbed man that's complacent when it comes to communication. In the film Aron is displayed beliefs that he is an exception to the unspoken rules of solo hikers, which is to tell people where you're going when you go. One language feature that displays these beliefs within the first 10 minutes of the movie is camera angles. In this particular scene we can see Aron

b) Explain two cultural assumptions, attitudes, values or beliefs (choose two of these in any combination) about how Aron Ralston positions readers to remember him.

Aron Ralston is shown to value his bright future because in the stimulus it is seen that the bright ray of sunshine captures the hope in his eyes. He is also shown to believe in himself because in the stimulus it is shown that he is bigger than the rock and that no matter what he would be able to get through this by simply just believing.

c) Explain how two language features have been used to portray how Aron Ralston positions readers to remember him.

One language feature that conveys meaning about Ralston's ^{hope} ~~ambition~~ ~~goals~~ is facial expressions. ~~And~~ When Aron has his eyes closed and tears building up in his eyes displays his hope for a bigger a better future. This invites the audience to see the happiness in his

Outline **broad formulas**

2 extended paragraphs (~150-200 words each)

R1: Presentation of [topic], where, how that's clear.

Specific CaVAB1: A CaVAB built into the text and evidence.

LF1 + because + audience

TS1 + because + audience

R2: Presentation of [topic], where, how that's clear.

Specific CaVAB2: A CaVAB built into the text and evidence.

LF2 + because + audience

TS2 + because + audience

Question 1

4 two-part short responses

R1 (~ 30 words)

R2 (~ 30 words)

Any CaVAB1 (~ 30 words)

Any CaVAB2 (~ 30 words)

LF1 (~ 60 words; 3-4 sentences)

LF2 (~ 60 words; 3-4 sentences)

TS1 (~ 60 words; 3-4 sentences)

TS2 (~ 60 words; 3-4 sentences)

Question 2

Question 1 response (total: 300-400 words)

Paragraph 1:

R1

CaVAB1 - the one mentioned in the question

LF + audience 1

TS + audience 1

Paragraph 2:

R2

CaVAB2 - the one mentioned in the question

LF + audience 2

TS + audience 2

Question 2 response (total: 300-400 words)

a) R1 + R2 (~60 words)

b) CaVAB1 + CaVAB2 (~ 60 words)

c) LF1 + LF2 (~120 words)

d) TS1 + TS2 (~120 words)

Manage the cognitive load.



3. Provide optional scaffold access in class

Support students with scaffolds to free-up cognitive power for analysis

On the board:

“because”

“invites the audience”



Framework for Q2 responses	Data and explanation notes resulting from analysis:
<p>R1: One ___ representation of ___ is that _____.</p> <p>R2: Furthermore/Moreover, a ___ representation of _____ is that _____.</p>	
<p>C1: The author’s _____ belief about _____ is highlighted through her _____.</p> <p>C2: Another belief she conveys about _____ is that they _____. This is clear when she _____.</p>	
<p>LF1: A language feature that conveys the author’s/creator’s message about _____ is _____. By using _____, the author _____ because _____. This invites the audience of _____ to _____.</p> <p>LF2: A second language feature used by _____ to communicate their perspective on _____ is _____. By using _____, the author _____ because _____. This invites the audience of _____ to _____.</p>	
<p>TS1: A text structure that conveys the author’s/creator’s message about _____ is _____. By using _____, the author _____. This invites the audience of _____ to _____.</p> <p>TS2: Moreover, [text structure] is a text structure that _____ by _____. This is because _____ and _____. Use of this text structure invites audiences to _____.</p>	

The slide features a teal background with several decorative leaf graphics in a lighter shade of teal. There are four main clusters of leaves: one in the top-left, one in the top-right, one in the bottom-left, and one in the bottom-right. Each cluster consists of multiple leaves of varying shapes and sizes, some with prominent veins. The text is centered in the middle of the slide.

IV.

**(re-)Teach annotating
with
some student-selected,
on-topic texts**

Be discerning about what gets annotated



Use codes /colours consistently when annotating texts.

Choose 2-4 colours early on and stick with them

e.g., black for R + CaVAB and blue for LF and TS



Preparatory phase:	
Annotate stimulus texts (especially the seen one!)	Support students to develop shorthand codes: R1 - superficial, R2 - lonely, V1, V2, LF1, LF2, TS1, TS2,.
"nota" = note in Latin	Be in the habit of using four colours or four sets of initials If students initially label 4 values, 3 beliefs, etc., later they could draw stars beside the ones they will write about in their exams.
In the mock and on exam day:	
Circl the CaVAB in the Q1 question	Most likely attitude, value or belief (Ca not used for equity-related reasons?)
Label sections of exam responses in margin?	No harm in students showing the marker where they believe they have addressed each component with labels on left-hand column (R1, CaVAB1, LF1, TS1, etc.). Can support students reviewing their work to check they've covered their bases, too. Instruct them to prioritise attempting each part over doing an "effective" job of some components and missing others out.
Q1: R, CaVAB, LF, TS, then R, CaVAB, LF, TS. Q2: R, R, CaVAB, CaVAB, LF, LF, TS, TS.	

The image features a solid teal background. In the center, the text 'V. Value mode-relevant and topic-relevant vocabulary' is displayed in a bold, black, sans-serif font. The text is flanked by decorative white line-art illustrations of leaves. On the left side, there is a cluster of several pointed leaves at the top, a large heart-shaped leaf with internal vein lines in the middle, and a small sprig of two leaves at the bottom. On the right side, there is a cluster of several pointed leaves at the top, a large heart-shaped leaf with internal vein lines in the middle, and a small sprig of two leaves at the bottom.

V.

**Value mode-relevant
and topic-relevant
vocabulary**

Build vocabulary together, and code-switch.



Build mode-specific and topic-specific vocabulary

Give it visibility in the
classroom. 😊



Activities:

1. Let's get physical:

Word tennis.

Sit down when you get 20 words on country or city life. Offer a "pass" option to maintain momentum.

2. Build vocab. socially by viewing news clips or song lyrics:

Listen to two songs and annotate printouts
Add topic-specific words to vocabulary lists.
Can be pairs, short phrases, or single words.

3. Next, organise words under headings

R, CaVAB, LF, and TS

Mode-specific vocabulary for the four parts to each question



Representations: positive, negative, science-focused, romantic, biased, complimentary, perspective, point-of-view, mode (blogpost / opinion article / webpage/ infographic / Instagram post)

CaVABs: believes, belief, valuing, attitude (e.g., p-words: passionate, pessimistic, pragmatic, positive), culturally-informed assumption

Language Features: (LFs), effect, because, to, this invites the (target) audience to feel / think / do...

Text Structures: (TSs), effect, because, to, this invites the (target) audience to feel / think / do...



applied:

R1: **One** positive and enthusiastic **representation** of country living **in Aziz's opinion** article 'Goodbye city, hello wheatfields!' (2022) **is that rural life suits people who want to feel connected to community and experience nature directly.**

CaVAB1: Aziz **conveys** her **belief** that "the grass is greener" in rural communities by drawing attention to her preference for agricultural surrounds over café culture's "lonely latte lifestyle" and "mass produced prints of pastures".

LF1: (LF), **effect, because, to, this invites the audience to feel/think/do**

A language feature used to paint rural life as superior to city living is alliteration. **The** consonants "l" and "p" are repeatedly used **because** they draw attention to critical parts of Aziz's sentences and convey negative sides to city life by making coffee and copies of artwork appear to lack vibrancy. **This invites** the target **audience** of southeast Queenslanders reading 'The Brisbane Times' to reflect on their own routines and consider whether city life is worth the high rent and risk of social alienation to them.

TS1: **effect, because, to, this invites the (target) audience to ...**

(Moreover, / Furthermore / Another) A text structure that conveys meaning about the "advantages" of rural living is sequencing, with the opening phase featuring ten single-word sentences that list "benefits" of rural living from Aziz's perspective. In the middle of the article, Aziz has quoted her "friends from the diner" **because** this shows she is not alone in her thinking and enjoys companionship with people working in many different occupations. In the closing phase, Aziz issues a call-to-action to people feeling crushed by the cost of living in Brisbane to consider a "tree change" because she is wanting to attract more people to the regions. **Structuring her article in this way invites readers** to imagine themselves branching out socially and benefiting from improved housing affordability while feeling welcomed to make the move out of the city.

Mode-specific vocabulary: Text Structures

‘arrangement’

Cause and effect

Compare and contrast

Formatting / layout

Paragraphing

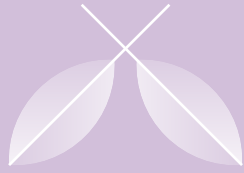
Patterns

Problem and solution

Sentences - simple and complex

Sequencing / placement of objects





Objective:

students being able to pre-empt some of the representations of city life and country life that might appear in the exam stimuli...

Activity:

build vocabulary and awareness of different perspectives through lyrics / pop culture texts



'Country Life'

Is it a wheat field behind a fence line
A 12-gauge pepper on a road sign
Is it a dirt road, off the blacktop
Deadman's name beside a map dot
Is it a mailbox, says your last name
The lonesome rumble of the coal train
Is it a dust cloud, behind a John Deere
And knowing you're never gonna leave here

It's who I am, It's who we are
That's what makes a country heart
And it's the sum of all it's parts
That's what makes a country heart

Is it the grey ink in a tattoo
You hid from your momma back in high school
Is it your first beer or your first car
Old war stories from your Grandpa
Is it your first love on your first date
Stealing a kiss up on the tailgate
Is it a handshake from her old man
Buying a ring and making big plans

Is it the long days starting sunrise
Feeling alone under a big sky
Is it the diesel, or the barbed wire
Breaking your back to fight a bushfire
Is it the new grass after a big flood
Trying to be half the man your dad was
Is it in the blood, is it in the genes
Hard work, love and all that makes me

'Divorcee at 23'

Well, it seems you've got a baby girl to a man
Who will not love you well
And you're walking down Brunswick street
And you're buying the baby's tears with treats

You look perfect, you look fine
And you hold it together most of the time
But when the baby's crying
And you know, he's lying...

He was the best-looking boy you'd known
So, you married him and made him home
Dropped out of university
All because he said, "Well Honey, you're pretty."

Yes, you are pretty, but you are not fine
because you've forgotten you're partly Divine
And if you don't start crying
You may never shine

Step on out of line
Outside the square
I dare you
To just not give a damn
because people won't understand?
Don't let them scare you

'Country Life'

Is it a wheat field behind a fence line
A 12 gauge pepper on a road sign
Is it a dirt road, off the blacktop
Deadman's name beside a map dot
Is it a mail box, says your last name
The lonesome rumble of the coal train
Is it a dust cloud, behind a John Deere
And knowing you're never gonna leave here

It's who I am, It's who we are
That's what makes a country heart
And it's the sum of all it's parts
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Is it the grey ink in a tattoo
You hid from your momma back in high school
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Breaking your back to fight a bushfire
Is it the new grass after a big flood
Trying to be half the man your dad was
Is it in the blood, is it in the genes
Hard work, love and all that makes me

Songwriters: Shannon Noll, Damian Noll, Adam Noll.

What big ideas did you find in the text?

Family / legacy / extended family

momma, Grandpa, your dad, her old man, buying a ring

Connected to the past / continuity / nostalgic

Deadman's name, Old war stories, your first love, your first date (repetition), country heart, stealing a kiss

Spacious and emotionally warm

lonesome rumble, big sky, love, handshake (imagery)

Self-discipline

breaking your back, fight a bushfire, hard work (active verbs)

Challenging environment / harsh / untamed

Barbed wire, big flood, bushfire, dirt road, dust cloud (imagery)

Grateful attitude towards country upbringing

Knowing you're never gonna leave here, Is it a...? (rhetorical questions)

'Divorcee by 23' by Claire Bowditch

Well, it seems you've got a baby girl to a man
Who will not love you well
And you're walking down Brunswick street
And you're buying the baby best-looking treats
You look perfect, you look fine
And you hold it together most of the time
But when the baby's crying and you know, he's lying...

He was the best-looking boy you'd known
So, you married him and made him home
Dropped out of university
All because he said, "Well Honey, you're pretty."
Yes, you are pretty, but you are not fine
'cause you've forgotten you're partly divine
And if you don't start crying you may never shine

Step on out of line / Outside the square
I dare you / To just not give a damn
'Cause people won't understand?
Don't let them scare you

Step on out of line / Outside the square
I dare you / To just not give a damn
'Cause people won't understand?
Don't let them scare you

You play 'boy games' and he plays 'girl games'
And every Saturday, you swap over again
And you wonder why he "Just don't hear!"
Are you saying it loud, are you making it clear?
Or are you hiding away
Behind all those perfect things that you say?

You know that you don't wanna be
You don't wanna be, You don't wanna be
You don't wanna be no divorcee by 23.
Well, is that your best reason to stay?
You're worried about what your brothers' friends'
Mothers' might one day say?

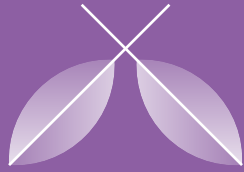
What big ideas did you find in the text?

- Physical appearance is very important in the city
- Fear of being judged and alone in the city

These can be built into the perspective / point-of-view sections.

R1: THE IMPORTANCE OF IMAGE AND REPUTATION IN THE CITY.

R2: THE IDEA THAT CITY LIFE CAN BE EMOTIONALLY LONELY.



Your turn!

Find:

2 big ideas

CaVABs

+ LFs + TSs that convey these



Options:

Country life:

- 'Chicken Fried' by Zac Browne Band
 - 'Take me Home, Country Road' by John Denver
- OR your own choice!*

City life:

- 'Uptown Girl' by Billy Joel
 - 'Big City Life' by Mattafix
 - 'Do it Again' by Bachelor Girl
 - 'We Built this City' by Starship
 - 'Rose that Grew from Concrete' by Tupac
- OR your own choice!*

The slide features a teal background with decorative white line-art illustrations of leaves in the corners. The top-left and top-right corners each contain a branch with several oval-shaped leaves. The bottom-left and bottom-right corners each contain a single heart-shaped leaf with a central vein and two side veins, and a small branch with two oval leaves below it.

VI.

**Teach how CaVABs
differ**



Teach differences between CaVABs

Cultural assumptions: stances that are shaped by cultural and social circumstances

Beliefs: what is taken to be true by writer/creator

Values: family, freedom, money, anonymity, careerism...

Attitudes: positive, pragmatic, pessimistic, passionate...



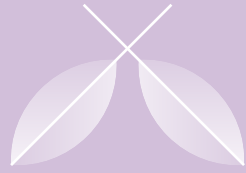
What are some CaVABs you saw embedded in the written text?

CA: PERSPECTIVE THAT APPEARANCE IS THE MOST IMPORTANT THING; YOU CAN BUY HAPPINESS (SETTING: RETAIL & HOSPITALITY DISTRICT)

BELIEFS: A BAD RELATIONSHIP IS PREFERABLE TO BEING A FEMALE "DIVORCEE" IN HER EARLY TWENTIES

VALUES: LOOKING "PERFECT" ON THE OUTSIDE; REPUTATION

ATTITUDES: POSITIVE ATTITUDE TOWARDS PRAISE / COMPLIMENTS; NEGATIVE ATTITUDE TOWARDS RECOGNIZING DEEP ISSUES.



Activity:
Document
CaVABs you
picked up in your
chosen song!



Ca + evidence	
V + evidence	
A + evidence	
B + evidence	



VII.
**Carve space for
code-switching**





7. Permit **code-switching** to support analytical thinking ahead of writing



Dynamic discussions in class can be very powerful and helpful. Encourage improved self-efficacy, a sense of belonging and being enough.

Point vaguely to part of text where an answer lies while asking them to tell the class a good example of alliteration used to draw attention to a certain part of the text and make it memorable. Positive feedback.

'Eye spy' approach to encouraging quiet student participation

Healthy competition: "Big brain vocab for this one, please. What's the best you've got?"

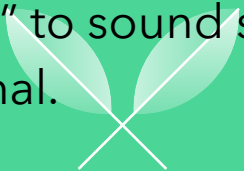


Shift between registers

Do the analytical thinking in student voice, then level up / change registers.

You may consider asking verbal questions using a register that is more familiar to students. Next, support students to use their insights inside sentence skeletons as a way of gaining confidence with the type of text.

Model thinking in students' own voice (e.g. ,In '127 Hours' at the start, Aron Ralston seems like a playboy wannabe who couldn't give a stuff about his girlfriend and Mum worrying, Miss."). Acknowledge the insight. Next, challenge students to "level up" to sound scientific, a bit posh and unemotional.



R: What's their take on country living?

- One ____ representation of ____ in _____ is that it This is clear because the article
- "One positive representation of ____ is that it is _____ because the designer _____." (C)
- "The designer created a negative representation of _____, choosing to highlight _____ and its ".....".

CaVAB: What part of the text creator's personality/character can you sort of feel in this text?

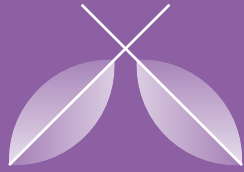
The writer's _____ that _____ is conveyed in the hook and call-to-action through claims about _____ and "_____."

LFs: What are two key ingredients they used to get their point across, and what reaction were they after?

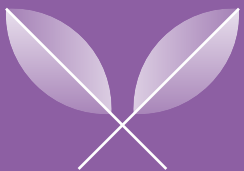
One language feature that _____ is _____. This is used _____ because it _____. It also _____, especially through the use of ".....". This invites the audience to see/feel/do...

TS: What two text arrangement strategies had a big effect on how the message got across? What did they want the audience to do/feel/say as a result?

A text structure that conveys meaning about _____ is _____. This is used _____ because it _____. It also _____, especially _____. This invites the audience to see/feel/do...



Apply to your chosen song!



R: *What's their take on country living?*

- One ____ representation of ____ in _____ is that it This is clear because the article
- "One positive representation of ____ is that it is _____ because the designer _____." (C)
- "The designer created a negative representation of _____, choosing to highlight _____ and its ".....".

CaVAB: *What part of the text creator's personality/character can you sort of feel in this text?*

The writer's _____ that _____ is conveyed in the hook and call-to-action through claims about _____ and "_____."

LFs: *What are two key ingredients they used to get their point across, and what reaction were they after?*

One language feature that _____ is _____. This is used _____ because it _____. It also _____, especially through the use of ".....". This invites the audience to see/feel/do...

TS: *What two text arrangement strategies had a big effect on how the message got across? What did they want the audience to do/feel/say as a result?*

A text structure that conveys meaning about _____ is _____. This is used _____ because it _____. It also _____, especially _____. This invites the audience to see/feel/do...

The slide features a teal background with several white line-art illustrations of leaves. In the top left and top right corners, there are clusters of three-lobed leaves. In the bottom left and bottom right corners, there are smaller clusters of two-lobed leaves. In the center-left and center-right areas, there are larger, more detailed leaf structures with multiple lobes and veins.

VIII.

Encourage **empathy and
reflective thinking**

Build self-awareness and consider flow-on effects of consuming texts

Activity:

students consider the impacts of a text on its audiences; considering different people's insights.

Oh, that's interesting! My reaction to that LF was...

Thank you for sharing! I can see why you... To me, the TS ____ helped me to feel.....

routine: exit passes

“When/where could you apply something from today's lesson?”

Context:	Council magazine article on FNQ		
(Target) audience:	Retirees; people possible looking for a 'treechange' to the Daintree.		
Purpose:	To encourage regional population growth.		
	Your response	Classmate response	Teacher response
Audience is invited to feel...	Curious and excited	Negative about traffic	Philosophical about how our housing choices shape our lifestyles
Audience is invited to think (about)...	Moving to FNQ for the wildlife	Quitting the city and enjoying a different pace	The opportunity costs of relocating from Brisbane
Audience is invited to do/act...	Read the author's other work on regional living	Explore housing options online	Remind friends that there is life beyond SEQ

Return to the questions:

Can we

- ... convince students that they '*can English*' after all?!
- ... make CIA preparation efficient, 'relevant' and mindset-shifting for busy young people?
- ... work towards the dream of **engaging** the brains trust of the whole class (*diverse perspectives* +), building a sense of **belonging** (*wellbeing* +) and preparing students for **exam success** (*satisfy learning objectives* +)?

I hope you now have some more answers / ideas to explore in time for your next CIA cycle. 😊 😊 😊



Show your note page to the room.
I hope it has a life after today.



Thank you, and best wishes! 😊

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