



**English
Years 7–10
Syllabus**

Advice on Programming and Assessment

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1 Introduction

This support document has been designed to help teachers understand key aspects of the new *English Years 7–10 Syllabus* and to provide guidance for implementation. The document shows how these aspects can be incorporated in teaching and learning programs, and how these programs are underpinned by the principles of *assessment for learning* (*English Years 7–10 Syllabus*, p 61) that aim to support students in their learning.

The document provides advice about constructing a program that will cover the scope of English for a stage. It sets out a process for planning and sequencing units of work and developing teaching and learning activities.

The document contains two sample units of work that have been prepared to assist teachers in their initial planning for implementing the new syllabus:

- a Stage 4 unit of work on poetry to show how the new syllabus retains traditional aspects of English
- a Stage 5 unit of work on film that demonstrates teaching and learning in a newer area.

These sample units can be used as models for planning units of work. They include relevant outcomes and content, assessment activities that have been designed and integrated into the units of work, different types of possible feedback and a variety of teaching and learning experiences, and they point out opportunities for student reflection.

These sample units may be modified or amended to suit the needs, interests and abilities of students.

For a small percentage of students with special education needs who are undertaking Life Skills outcomes and content, support materials will be provided which will assist in the development of a meaningful and relevant program of study related to the *English Years 7–10 Syllabus*.

An assessment activity and a sample of student work from each unit have been selected to show how activities can fit into teaching and learning sequences. The activities and work samples also show how teachers can monitor student performance and provide students with feedback on their learning, and what they need to do next to achieve the identified learning goals.

2 Advice on programming

2.1 Assessment for learning

The Board's revised syllabuses advocate *assessment for learning* not just assessment for accountability. Assessment that enhances learning recognises that learners use their current understanding to discover, develop and incorporate new skills, knowledge and understanding. Assessment for learning helps teachers and students to know whether that current understanding is a suitable basis for future learning.

Assessment occurs as a regular part of teaching and learning. Teacher instruction and assessment influence student learning and learning processes. This involves using assessment activities to clarify student understanding of concepts, and planning ways to remedy misconceptions and promote deeper understanding.

Assessment for learning encourages self-assessment and peer assessment. Students can develop and use a range of strategies to actively monitor and evaluate their own learning and the learning strategies they use.

The feedback that students receive from completing assessment activities will help teachers and students decide whether they are ready for the next phase of learning or whether they need further learning experiences to consolidate their skills, knowledge and understanding. Teachers should consider the effect that assessment and feedback have on student motivation and self-esteem, and the importance of the active involvement of students in their own learning.

By integrating learning and assessment, the teacher can choose which aspects of a student's performance to record. These records can be used to monitor the student's progress, determine what to teach next and decide the level of detail to be covered. At key points, such as the end of the year, this information is also available for the teacher to use to form a snapshot of the student's performance against levels of achievement. This snapshot can be used to inform the parent, the next teacher and especially the student of where they are up to. Consequently, teachers using their professional judgement in a standards-referenced framework are able to extend the process of assessment for learning into their assessment of learning.

2.2 Establishing a scope and sequence

The sample stage program plans and the sample units of work in Section 3 demonstrate ways in which teachers can build a teaching and learning program and develop units of work to ensure coverage of the scope of the syllabus. The process outlined in Section 2.3 is one way to realise the aim and objectives of the syllabus.

The sample units contain more material than would be used in one unit and give teachers a range of possible approaches and learning activities. The units can be modified or amended according to the outcomes upon which the teacher intends to focus, and the needs, interests and abilities of students. Teachers can select from a variety of activities that might include revision of student skills, knowledge and understanding as well as explicit instruction of new content.

The sample units and accompanying advice illustrate that while outcomes and content are linked in the syllabus, the integrated and recursive nature of the study of English means that various outcomes, various items of content and various texts can be addressed through one teaching and learning activity.

By incorporating assessment for learning activities, these sample units show ways in which teachers can meet the needs, interests and abilities of their students, while assessing their progress towards a demonstration of outcomes. The sample units also illustrate ways in which assessment activities may be integrated into the teaching and learning sequence. They will assist teachers to:

- be explicit about the outcomes and content they are addressing
- be explicit about the evidence required to demonstrate student learning
- give meaningful feedback to students
- adapt teaching and learning programs to students' demonstrated needs
- have a sound basis for modifying future teaching and learning programs (in the light of students' demonstrated needs).

The sample units provide opportunities for students to engage in questioning and dialogue, self-assessment, peer assessment and reflection. Through these activities students can become clear about their own learning, understanding and needs.

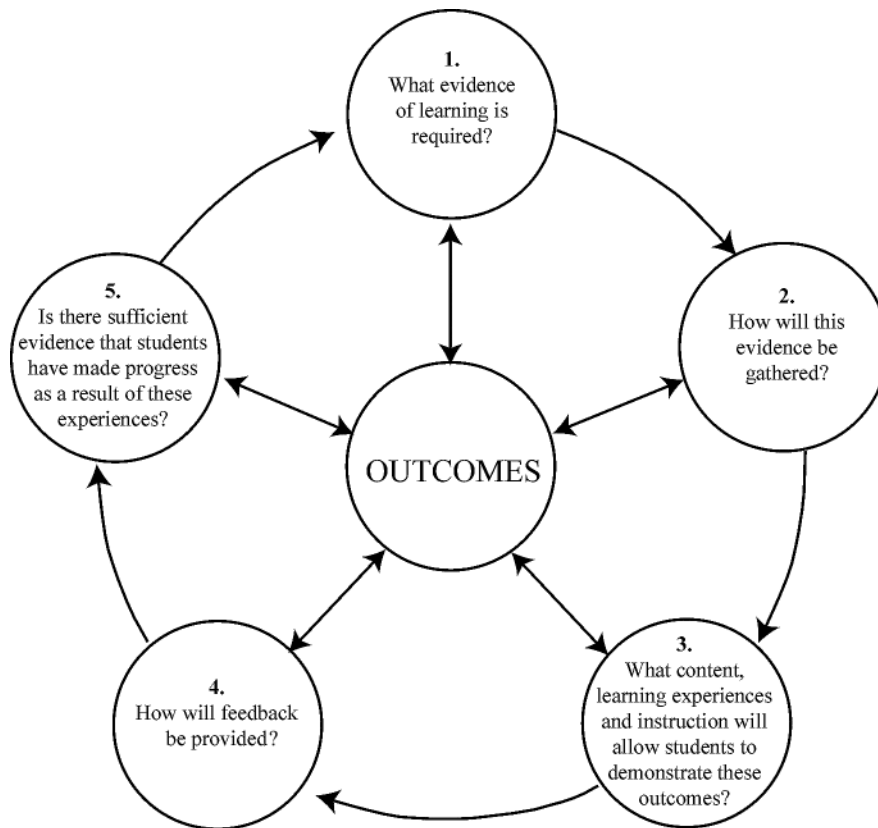
2.3 Planning units of work for effective learning and assessment

A program outline should be constructed for each stage of learning to ensure that the outcomes, content and text requirements of the stage are covered.

The sample programs and units of work have been developed using the following process:

- 1 identify the outcomes that will be highlighted in the unit
- 2 decide on the subject matter or focus of the unit of work. For example, is it a poetry unit, a film unit, a thematic unit?
- 3 decide on the evidence of learning that will be required, how students will demonstrate this in relation to the outcomes and how this evidence will be gathered and recorded
- 4 select the relevant syllabus content for the identified outcomes relating to the skills, knowledge and understanding that students will develop
- 5 plan the learning experiences and instruction and identify the assessment for learning strategies that will provide the evidence of learning
- 6 ensure a range of assessment strategies is used and that meaningful feedback in a variety of forms can be given to students
- 7 provide opportunities for the teacher to reflect on student progress and modify future learning experiences accordingly.

The following diagram summarises a model for developing integrated assessment activities. It emphasises that outcomes are central to the decisions teachers make about the learning to be undertaken and the evidence of learning that needs to be collected. This evidence enables teachers to determine how well students are achieving in relation to the outcomes and to provide students with feedback on their learning.



Evidence of learning will assist teachers and students to decide whether they are ready for the next phase of learning or whether teachers need to adapt programs to provide further learning experiences to consolidate students' skills, knowledge and understanding.

2.4 Designing effective learning and assessment

Designing effective learning experiences requires the selection of activities that will allow evidence of learning to be gathered. Methods of gathering evidence could include teacher observation, questioning, peer evaluation and self-evaluation, as well as more formalised assessment activities. Assessment should be an integral part of the unit of work and should support student learning.

Teachers should consider whether the assessment:

- has explicitly stated purposes and addresses the outcomes
- is integral to the teaching and learning program
- shows a clear relationship between the outcomes and content being assessed
- allows students to demonstrate the extent of their skills, knowledge and understanding
- focuses on what was taught in class and what students were informed would be assessed
- provides opportunities to gather information about what further teaching and learning is required for students to succeed
- provides valid and reliable evidence of student learning
- is fair.

2.5 Sharing learning and assessment intentions

Students need to be aware of what they need to do to demonstrate evidence of learning. This information could be conveyed informally or formally by the teacher as appropriate for the learning activity. Students should be informed of the criteria that will be used to assess their learning. They should be clear about the meaning of the language used, the subject-specific terminology and the glossary terms. They also need to be clear about any sources or stimulus material that are appropriate to the activity.

It may be helpful to give students models of good responses and templates, or procedures to help them demonstrate the extent of their skills, knowledge and understanding.

2.6 Effective feedback to students

The aim of feedback is to communicate to students how well their skills, knowledge and understanding are developing in relation to the outcomes. They are then given opportunities to improve and further develop their skills, knowledge and understanding. Feedback enables students to recognise their strengths and areas for development, and to plan with their teacher the next steps in their learning.

Teacher feedback about student work in relation to outcomes is essential for students and is integral to the teaching and learning process.

Student self-reflection and peer evaluation will also provide valuable feedback to students. Students should be provided with regular opportunities to reflect on their learning.

Feedback should:

- focus on the activity and what was expected
- be constructive
- provide meaningful information to students about their learning
- correct misunderstanding
- identify and reinforce students' strengths
- state clearly how students can improve.

Forms of feedback include:

- oral discussion with class, groups or individual students
- written annotations
- general comments to the class about those aspects of the activity in which students excelled and those aspects that still need addressing
- examples of good responses
- peer evaluation and self-evaluation.

2.7 Recording evidence for assessment

Recording student performance needs to be manageable. It need not occur after each assessment for learning activity. Teachers should make decisions about when student performance on an assessment activity should be recorded, which aspects to record and in what format. The teacher can use this information to ascertain where students are up to, what needs to be taught next and to what level of detail, and to form a snapshot of student achievement at key points.

Record-keeping and reporting should reflect the reporting processes of the school and may take the form of individual comments or notations for the tasks, or marks, grades or visual representations such as that below.

A scale such as the one below may be a useful way to summarise the extent of students' learning. This example shows how individual students performed on the same assessment activity.

Student	Activity - Poetry analysis		
A			X
B	X		
C		X	
D			X
E		X	
F			X
G	X		
H		X	
	Developing	Sound	Thorough

This method can be adapted to capture evidence of an individual student's strengths and weaknesses on various elements of one activity, or the performance of a particular student, class, group or cohort of students, across a range of assessment activities.

3 Practical programming and assessment

3.1 Sample program plans

The sample program plans that follow illustrate the recursive nature of the *English Years 7–10 Syllabus* and the ways in which the syllabus requirements, including text requirements, can be met. The stages are divided into two years of four terms each with two units of work per term.

The focus of each unit is broadly based and teachers would be able to expand or sharpen the focus when taking into account the needs, interests and abilities of their particular students.

The *English Years 7–10 Syllabus* requires both close and wide reading of texts:

Students will undertake the essential content and work towards course outcomes through close reading, listening to or viewing the following:

In Stage 4	
Fiction	at least two works
Poetry	a wide range of types of poems
Film, or film on video or DVD	at least two works
Nonfiction	at least two works
Drama	at least two works

The following specifications may be fulfilled through the required types of texts outlined above and/or through other texts.

In **each Year** students **must** study examples of:

- spoken texts
- print texts
- visual texts
- media and multimedia which should, over Stages 4 and 5, include texts drawn from radio, television, newspapers, the internet and CD-ROMs.

The selection of texts **must** give students experience of:

- a widely defined Australian literature, and other Australian texts including those that give insights into Aboriginal experiences and multicultural experiences in Australia
- literature from other countries and times
- cultural heritages, popular cultures and youth cultures
- picture books
- everyday and workplace texts
- a range of social, gender and cultural perspectives. (*English Years 7–10 Syllabus*, p 19)

In Stage 5 the selection of texts **must** also give students experience of Shakespearean drama.

Teachers will need to consider the types of texts that could be used in each unit and map the fulfilment of text requirements across the stage. The implementation of these text requirements is an important aspect of the whole stage planning process. This document will assist teachers to map their coverage of the syllabus content and to facilitate registration of the work undertaken.

Aspects of information and communication technologies are also part of the new syllabus to be taught in both Stages 4 and 5. Responding to and composing with technology is suggested in a variety of units.

To assist in planning text requirements, *Fiction, Film and Other Texts*, a support document of suitable annotated texts, will be available in Term 1, 2003 on the Board's website (www.boardofstudies.nsw.edu.au).

Stage 4 English

Plan for Year 7

Weeks	1	2	3	4	5	6	7	8	9	10
Term 1	Unit: <i>Myself – introduction to high school</i> Types of texts used: fiction, film, picture books, media Outcomes: 1, 2, 3, 4, 6, 9, 11					Unit: <i>Investigating poetic techniques and creating a poetry anthology</i> Types of texts used: poetry Outcomes: 1, 2, 4, 6, 8, 9, 10, 11				
Term 2	Unit: <i>Wide reading in Australian literature with emphasis on Aboriginal and multicultural experiences in Australia</i> Types of texts used: fiction, nonfiction, picture books Outcomes: 1, 2, 4, 7, 8, 9, 10, 11					Unit: <i>Television scripts for performance and production</i> Types of texts used: drama, media, multimedia Outcomes: 1, 2, 3, 4, 5, 7, 9, 11				
Term 3	Unit: <i>Close study of text</i> Types of texts used: fiction Outcomes: 1, 2, 4, 5, 6, 7, 9, 11					Unit: <i>Understanding film</i> Types of texts used: film, media, multimedia Outcomes: 1, 3, 4, 5, 6, 9, 10, 11				
Term 4	Unit: <i>Responding to and composing short stories</i> Types of texts used: fiction, picture books Outcomes: 1, 2, 4, 5, 6, 8, 9, 10, 11					Unit: <i>Language all around us: creating texts to inform, persuade and entertain</i> Types of texts used: everyday and workplace texts, media, multimedia Outcomes: 1, 2, 3, 4, 5, 7, 11				

Plan for Year 8

Weeks	1	2	3	4	5	6	7	8	9	10
Term 1	Unit: <i>Creating an island – a multimedia production</i> Types of texts used : fiction, film, nonfiction, picture books, poetry, media, multimedia everyday and workplace texts Outcomes: 1, 2, 3, 4, 6, 9, 11					Unit: <i>Forms and features of poetry</i> Types of texts used: poetry Outcomes: 1, 2, 4, 6, 8, 9, 10, 11				
Term 2	Unit: <i>Close study of text</i> Types of texts used: fiction Outcomes: 1, 2, 4, 5, 6, 7, 9, 11					Unit: <i>Different literacies – tracing ideas through nonfiction, film and the internet</i> Types of texts used: media, multimedia, film, nonfiction, everyday and workplace texts Outcomes: 1, 2, 3, 4, 5, 7, 8, 9, 11				
Term 3	Unit: <i>Drama improvisation and performance</i> Types of texts used: drama, everyday and workplace texts Outcomes: 1, 2, 4, 5, 6, 8, 9, 10, 11					Unit: <i>Wide reading in literature of other countries and times with emphasis on myths and legends</i> Types of texts used: fiction, nonfiction, picture books Outcomes: 1, 2, 4, 7, 8, 9, 10, 11				
Term 4	Unit: <i>Oral presentations – debating and public speaking</i> Types of texts used: media, multimedia, everyday and workplace texts Outcomes: 1, 2, 3, 4, 5, 7, 10, 11					Unit: <i>From page to screen – comparative study of representations of children’s classics</i> Types of texts used: fiction, film, nonfiction, media, multimedia, picture books Outcomes: 1, 3, 4, 5, 8, 9, 10, 11				

Note: The main outcomes on which each unit focuses are **in bold** but acknowledgement is made of the other outcomes that would influence the work being undertaken.

Stage 5 English

Plan for Year 9

Weeks	1	2	3	4	5	6	7	8	9	10
Term 1	Unit: <i>Writing for a purpose – composing media texts such as newspapers</i> Types of texts used: fiction, film, nonfiction picture books, poetry media, multimedia Outcomes: 1, 2, 3, 4, 7, 9, 11					Unit: <i>Form and meaning in poetry</i> Types of texts used: poetry, multimedia Outcomes: 1, 2, 4, 6, 8, 9, 10, 11				
Term 2	Unit: <i>Close study of text</i> Types of texts used: fiction Outcomes: 1, 2, 4, 5, 6, 9, 11					Unit: <i>Using and reviewing the internet</i> Types of texts used: media, multimedia, film, nonfiction, everyday and workplace texts Outcomes: 1, 2, 3, 4, 5, 7, 9, 11				
Term 3	Unit: <i>Close study of a Shakespearean performance</i> Types of texts used: drama, film Outcomes: 1, 2, 4, 5, 6, 7, 8, 9, 10, 11					Unit: <i>Wide reading in Australian literature with emphasis on Aboriginal experiences and multicultural experiences in Australia</i> Types of texts used: fiction, nonfiction, poetry, picture books Outcomes: 1, 2, 6, 8, 9, 10, 11				
Term 4	Unit: <i>Adventures in nonfiction</i> Types of texts used: nonfiction, media, multimedia Outcomes: 1, 2, 3, 4, 7, 9, 10, 11					Unit: <i>Film-making and reviewing</i> Types of texts used: media, film, multimedia, nonfiction Outcomes: 1, 2, 3, 4, 5, 6, 8, 11				

Plan for Year 10

Weeks	1	2	3	4	5	6	7	8	9	10
Term 1	Unit: <i>Close study of a Shakespeare play</i> Types of texts used: Shakespearean drama, film, Outcomes: 1, 4, 5, 6, 8, 9, 10, 11					Unit: <i>Wide reading in the classics</i> Types of texts used: fiction, nonfiction, poetry, picture books Outcomes: 1, 2, 6, 8, 9, 10, 11				
Term 2	Unit: <i>Film and representation in Australia</i> Types of texts used: film, media, multimedia, picture books Outcomes: 1, 2, 3, 6, 7, 8, 9, 10, 11					Unit: <i>Close study of text</i> Types of texts used: fiction or nonfiction, Outcomes: 1, 2, 4, 5, 6, 9, 11				
Term 3	Unit: <i>Close study of a poet</i> Types of texts used: poetry, multimedia Outcomes: 1, 2, 3, 6, 7, 8, 9, 10, 11					Unit: <i>Composing, presenting and reflecting</i> Types of texts used: fiction, nonfiction, poetry, picture books, multimedia Outcomes: 1, 2, 4, 5, 6, 7, 11				
Term 4	Unit: <i>Popular and youth culture in web and word</i> Types of texts used: fiction, nonfiction, media and multimedia Outcomes: 1, 3, 6, 9, 10, 11					Unit: <i>Practical English – composing for different occasions</i> Types of texts used: media, multimedia, film, nonfiction, everyday and workplace texts Outcomes: 1, 2, 3, 4, 5, 7, 10, 11				

Note: The main outcomes on which each unit focuses are **in bold** but acknowledgement is made of the other outcomes that would influence the work being undertaken.

3.2 Programming units of work

The sample units of work that follow are designed to assist teachers as they plan for the implementation of the *English Years 7–10 Syllabus*. The units provide initial programming ideas for selected syllabus content. Each unit of work relates to a particular area of English, for example teaching poetry or film.

Resources

The support document, *Fiction, Film and Other Texts*, will be available on the Board of Studies' website (www.boardofstudies.nsw.edu.au) in Term 1, 2003. It will provide an annotated list of texts suitable for use in Stages 4 and 5. The document is divided into sections on fiction (including picture books), poetry, film, nonfiction (including picture books), drama, media and multimedia. There is also a section on texts for students in Year 7 who have not yet achieved Stage 3 outcomes. Two appendices will be provided: one listing the winners of major awards for childrens and young adult books over the last twenty-five years; the other containing an index of all the listed texts mapped against the syllabus text requirements and other requirements. An example of the second index for Stage 4 is listed below, but note that full text reference details will be provided in *Fiction, Film and Other Texts*.

Text	Text Requirements	Other Requirements
Onion Tears	fiction	insight into multicultural experiences in Australia, range of social, gender and cultural perspectives
Oxford Book of Animal Poems	poetry	literature from other countries and times, cultural heritages
Oxford Treasury of Classic Poems	poetry	literature from other countries and times, cultural heritages
Pagan's Vows	fiction	Australian, range of social, gender and cultural perspectives
Papunya School Book of Country and History	nonfiction	Australian picture book, insight into Aboriginal experiences
Parvana	fiction	literature from other countries and times, range of social, gender and cultural perspectives
Pirates! Facts and legends	multimedia	literature from other countries and times, popular cultures and youth cultures
Plays from Black Australia	drama	Australian, insight into Aboriginal experiences, range of social, gender and cultural perspectives
Poets' Corner	multimedia	cultural heritages, literature from other countries and times
Power of Poetry, The	poetry	literature from other countries and times, range of social, gender and cultural perspectives
Princess Bride, The	film	popular cultures and youth cultures

A list of annotated *Professional Readings for English* is also available on the website.

The *Fundamentals of English* support document for Stage 6 provides an alternative programming model that could be adapted by teachers in Years 7–10.

3.3 Stage 4 sample unit of work: Shaping meaning in poetry

Introduction

This is an extended unit of work which includes learning experiences and instruction suitable for Stage 4 (Years 7 and 8). Teachers need to select and sequence those activities that are appropriate for their students' needs, interests and abilities. For example, a Year 7 class might undertake some of the learning experiences that focus on poetic techniques while a Year 8 class might briefly revise the skills, knowledge and understanding in these activities before concentrating on activities that explore poetic forms and features.

Evidence of learning, assessment and feedback in **bold text** in the program signal those learning experiences that are more suitable for **written feedback** from the teacher. Teachers should select only those bolded learning experiences they feel are appropriate for their students and relevant to their particular focus of learning in the unit.

Learning in this unit focuses on developing students' skills, knowledge and understanding of poetic techniques and forms through a wide reading of poetry and the composition of poems.

Students learn to critically analyse poetry and they learn about the ways poets use poetic techniques, forms and structures to shape meaning in their poems. Students are given opportunities to respond to poems as well as compose their own.

Additional content has been provided at various stages in the unit. Students can broaden and deepen their skills, knowledge and understanding and extend their interest in English by responding to and composing imaginative, interpretive and critical texts based on their own investigations and wider reading.

Outcomes

A student:

- 1 responds to and composes texts for understanding, interpretation, critical analysis and pleasure
- 2 uses a range of processes for responding to and composing texts
- 3 responds to and composes texts in different technologies
- 4 uses and describes language forms and features, and structures of texts appropriate to different purposes, audiences and contexts
- 5 makes informed language choices to shape meaning with accuracy, clarity and coherence
- 6 draws on experience, information and ideas to imaginatively and interpretively respond to and compose texts
- 11 uses, reflects on and assesses individual and collaborative skills for learning

Shaping meaning in poetry unit – Stage 4

Focus: Initial responses to, and understanding of, poetry		
Integrated learning experiences, instruction and assessment	Evidence of learning	Feedback
<p>Students</p> <ul style="list-style-type: none"> • read widely from their poetry textbook or a selection of poetry books provided by the teacher • select a poem that they like and read it to a small group • in groups select one of the poems and present a group reading or performance of it to the class. The presentation is to have an introduction to the poem and a concluding comment explaining why the group chose to present that particular poem • create a mind map that represents what they already know about aspects of poetry from their previous experiences. 	<p>Oral presentations to class and mind maps show existing knowledge and understanding of poetry.</p>	<p>Teacher observation and oral feedback during presentations. Mind maps displayed in classroom. Teacher revises intended program and adjusts according to student needs and prior knowledge.</p>
<p>Resources: A poetry textbook or a collection of poetry anthologies and/or a collection of poems brought to class by students.</p>		

Focus: Simile		
Integrated learning experiences, instruction and assessment	Evidence of learning	Feedback
<p>Teacher</p> <ul style="list-style-type: none"> • explains similes. <p>Class</p> <ul style="list-style-type: none"> • looks at a range of examples of similes • discusses why similes are a part of the way we communicate with others. • is given a range of poems to read which contain similes. 	<p>Oral responses and discussion demonstrate students' initial understanding of similes.</p> <p>The selection of similes and explanations given in the table indicate students' level of learning and understanding.</p> <p>Completed poems demonstrate students' knowledge of similes and interpretation of poems.</p> <p>Students' own poems show if any development in their understanding of similes has occurred.</p>	<p>Teacher gives oral feedback during discussion.</p> <p>Teacher gives oral feedback while students are working on their table.</p> <p>Poems displayed on notice board for peers to read. Peer comparisons and comments lead to self-evaluation of individual student's choices of similes.</p> <p>Teacher gives written feedback. Peers act 'as audience' in response to reading of poems.</p>
<p>Students</p> <ul style="list-style-type: none"> • in pairs identify the similes used and create a table which explains their contribution to the poem • are given poems from which the similes have been removed • select the appropriate simile from a list provided (or compose their own) to complete the poem • provide an explanation of the choices they have made • compare their version with the original. Completed poems are posted on class notice board for all students to read, discuss and compare with their own • write their own simile poem and read to class. 		
<p>Resources: A selection of poems that use similes.</p>		

Focus: Metaphor		
Integrated learning experiences, instruction and assessment	Evidence of learning	Feedback
<p>Teacher</p> <ul style="list-style-type: none"> explains metaphors. <p>Class</p> <ul style="list-style-type: none"> looks at and discusses a range of poems that depend on metaphor for shaping meaning constructs on whiteboard a table of examples of metaphors from the poems with explanations of their impact/effectiveness. discusses the difference between similes and metaphors in terms of definition and in terms of effect on meaning. 	<p>Oral contributions to construction of table of examples and Q & A responses reveal students' level of knowledge and understanding of metaphor and simile, and their ability to evaluate examples.</p>	<p>Teacher observation and oral feedback concurrent with class activity.</p>
<p>Students</p> <ul style="list-style-type: none"> in pairs select one of the poems discussed and change the poem by changing the metaphors present their changed poems to the class explaining the ways in which the changed metaphors affect the mood, tone, feeling or ideas. 	<p>Students' oral presentations, responses and explanations of the effects of the changes they made, demonstrate their interpretive skills and understanding of how metaphors enhance meaning.</p>	<p>Teacher observation during pair work and oral feedback on changed poems. Peer sharing and discussion of poems promotes self-reflection on students' choices.</p>
<p>Resources: A selection of poems that use metaphors and extended metaphors.</p>		
<p><i>Alternatively, Students</i></p> <ul style="list-style-type: none"> are given a descriptive poem of a landscape or the sea, which contains similes and metaphors in pairs, change the figures of speech to suggest a particular or changed season, eg describing the scene in winter or summer present their changed poems to the class and after hearing the poems the class notes any 'common' changes and discusses why these particular images and descriptions might have occurred. 	<p>Process of changes documented in workbooks and students' selection of new similes and metaphors show their level of understanding of the impact of language choices and how they shape meaning.</p>	<p>Teacher observation during pair work and oral feedback on changed poems. Peer sharing and discussion of poems and students' choices.</p>
<p>Resources: Descriptive poem.</p>		

Focus: Additional content		
Integrated learning experiences, instruction and assessment	Evidence of learning	Feedback
<p>Students</p> <ul style="list-style-type: none"> bring a cartoon to class which contains a simile or metaphor (or both) in groups share their cartoons and write notes on how the simile and metaphor have been used to create humour reflect in their journals on their understanding of how, and to what purpose, similes and metaphors may be used in types of texts other than poems. <p>Throughout the remainder of the unit students undertake independent investigation by collecting examples of other types of everyday and community texts that use figures of speech such as similes and metaphors for a particular purpose. In their journals they annotate the individual texts and draw conclusions on the effects of the figures of speech.</p>	<p>Cartoons selected by students demonstrate their ability to identify similes and metaphors in different types of texts.</p> <p>Oral discussion of cartoons reveals their knowledge and understanding of how humour is created through language features.</p> <p>Journal entries and annotations of selected texts reveal their investigation and ability to draw conclusions.</p>	<p>Teacher observation of group discussion and of the cartoons selected. Teacher gives oral feedback. Peer evaluation of cartoons in groups. Self-reflection in journals. Teacher observation/reading of annotated texts collected by students.</p>

Focus: Sound in poetry – alliteration, assonance, onomatopoeia		
Integrated learning experiences, instruction and assessment	Evidence of learning	Feedback
<p>Teacher</p> <ul style="list-style-type: none"> explains alliteration, assonance and onomatopoeia <p>Students</p> <ul style="list-style-type: none"> are given ‘tongue twisters’ and sayings that are constructed of repetitions of vowel and consonant sounds, or use onomatopoeia. Students may also have their own examples as a class discuss the ways in which the twisters and sayings play with different sounds and their effects explore the differences between alliteration, assonance and onomatopoeia in pairs develop their own explanations of these terms with examples. 	<p>Class discussion reveals students’ knowledge of the way sound is shaped in texts.</p> <p>Student-devised explanations show knowledge of terms and level of understanding.</p>	<p>Teacher observation and oral feedback during discussion and development of explanations of terms.</p>
Resources: A selection of tongue twisters.		
<p>Students</p> <ul style="list-style-type: none"> form new pairs to write a sentence or series of sentences that convey such things as a sense of a slow, hot and energy-sapping day, a sense of haste or anger appropriate to a dramatic moment or situation, or a series of sentences that use sound as part of building suspense share their writing in class discuss how both sound and sentence structure combine to create particular effects in writing. 	<p>Students’ composition of sentences that use sounds/sound devices to create a particular mood or feeling, and discussion, demonstrates their knowledge, and ability to incorporate devices into their own compositions.</p>	<p>Teacher observation and oral feedback during discussion and student sharing of sentences with class.</p>
<ul style="list-style-type: none"> in groups read a selection of poems (a different selection for each group) in which sound is strongly featured read the poems aloud and experiment with different ways of reading the poems in groups select one of the poems and prepare two different performances of it and an annotated version of their performed poem for the class noticeboard. The annotations must show the type of sound features employed in the poem and the symbolic cues for their reading and performance of it. After each group’s performances the class determines which is the more appropriate presentation and why. 	<p>Performances of poems indicate students’ interpretive and oral skills. Peer assessment and justification of preferred performance demonstrate students’ knowledge of poetry and their ability to discern different and appropriate readings of the poems. Annotations of poems reveal students’ understanding of how sound features shape meaning and the learning that has occurred.</p>	<p>Peer ‘as audience’ response to performances. Peer assessment of the more appropriate presentation.</p>
<ul style="list-style-type: none"> find a picture or image and write a ‘sound’ poem to convey the mood or feeling of the selected image. 	<p>Sound poems show students’ ability to transfer knowledge to their own compositions.</p>	<p>Teacher gives written feedback.</p>
Resources: A selection of poems that feature sound and picture/image.		

Focus: Symbolism		
Integrated learning experiences, instruction and assessment	Evidence of learning	Feedback
<p>Class</p> <ul style="list-style-type: none"> discusses symbols, how they are used in the everyday world and the importance of symbols in our lives for interpreting situations and events. <p>Students</p> <ul style="list-style-type: none"> take down notes from class discussion in pairs create collages that reflect their knowledge of symbols used in our society could import and manipulate images into their collages from Clipart, Google Images, scanning and other electronic means annotate their collages to explain such things as the grouping, layout, size, dimension, colour and the positioning of the symbols and images, and what they signify in pairs explain the collage to two other pairs. Collages posted on class noticeboard. 	<p>Oral responses and contribution to discussion reveal prior knowledge and understanding.</p> <p>Notes in workbooks show information students regard as pertinent or didn't know previously. Annotated collages demonstrate students' skills in using technology and their understanding of images. Pair/group discussions show students' ability to explain and justify their ideas and choices.</p>	<p>Teacher gives oral feedback during discussion.</p> <p>Teacher observation of students' notes. Teacher observation and oral feedback during pair discussions and publication of collages on noticeboard for peers to consider.</p>
<p>Resources: Old magazines, advertisements from different mediums, computer images, road safety pamphlets, travel brochures etc. Access to computer and internet.</p>		
<p>Class</p> <ul style="list-style-type: none"> discusses the symbolic codes and connotations of colours. <p>Students</p> <ul style="list-style-type: none"> are given a black and white copy of a painting and are asked to interpret its visual features and the mood suggested. annotate and colour the black and white copy to suit their interpretation of the painting and then compare their selections with the original coloured work as whole class discuss how colour can change the mood, meaning and impact of the text. in their journals write their own definition of symbolism and reflect on the purpose and effect of symbols, including colour, in the world around them and in everyday texts. In what areas of their lives is knowledge and understanding of symbols necessary? 	<p>Oral responses show students' understanding of symbolism and associations.</p> <p>Students' comparison of their coloured copies and annotations with original and ensuing discussion show their understanding of the symbolic effect of colour.</p> <p>Definition and comments on symbolism in journal reveal knowledge of the device plus understanding of its effect and relevance to their own lives.</p>	<p>Teacher gives oral feedback.</p> <p>Teacher observation and oral feedback during annotations and discussion.</p> <p>Teacher reads journal entries. Self-reflection in journals.</p>
<p>Resources: Black and white copies of art work. Original coloured copy of same art work.</p>		

<p>Students</p> <ul style="list-style-type: none"> in groups explore the use of symbolism in a range of poems select the one they consider most effective and prepare a panel discussion of the poem to present to the class. All members of the panel must contribute meaningfully to the discussion in their group, will join another group to debrief and peer assess each other's presentations according to criteria provided by teacher. 	<p>Panel presentations demonstrate students' collaborative skills, independent analysis and ability to transfer knowledge to new texts. Groups' debriefing and discussion of particular poems demonstrate their knowledge and understanding of symbolism and other poetic techniques and their ability to articulate their ideas to others.</p>	<p>Teacher observation and oral feedback during panel discussion and group work. Peer assessment of panel discussion as per criteria given.</p>
<p>Resources: A selection of poems that depend upon symbolism to communicate ideas and shape meaning.</p>		
<p>Students</p> <ul style="list-style-type: none"> work in groups reading picture books that are symbolic in some way write their own poems based on a specific image or symbol used in one of the picture books. <p><i>Alternatively, students</i></p> <ul style="list-style-type: none"> read a prose extract, choose a symbol that supports their interpretation of it and compose a poetic adaptation of the prose piece which incorporates their chosen symbol. 	<p>Poem or poetic adaptation reflects their ability to use particular language features in their own writing and their depth of understanding of symbolism and how it shapes meaning.</p>	<p>Teacher gives written feedback.</p>
<p>Resources: Picture books with stories that can be read symbolically, or prose extract.</p>		

<p>Focus: Additional content</p>		
<p>Integrated learning experiences, instruction and assessment</p>	<p>Evidence of learning</p>	<p>Feedback</p>
<p>Students</p> <ul style="list-style-type: none"> independently research and investigate different types of everyday and community texts which use imagery, figurative language and sound devices to shape meaning, eg cartoons, advertisements, radio jingles, community service campaigns, song lyrics, prose pieces. 	<p>Students' research, notes and selection of texts indicate their ability to work independently and their understanding of language features and how they are used to shape meaning.</p>	
<p>Using the information gained from their investigation and research students compose and present to the class:</p> <ul style="list-style-type: none"> an everyday or community multimedia text that uses a range of sophisticated poetic techniques to shape meaning <p>OR</p> <ul style="list-style-type: none"> a sophisticated multimedia report (using a program such as PowerPoint) on their research and evaluation of the effectiveness of such devices in everyday and community texts. 	<p>Students' multimedia texts or presentations demonstrate their research skills and ability to compose sophisticated multimedia texts that reflect their extended knowledge and understanding of the relevant language forms and features, structures of texts, and purpose, audience and context.</p>	<p>Peer responses to presentations. Teacher gives oral and/or written feedback.</p>
<p>Resources: Computer access and PowerPoint software.</p>		

Focus: Form and categorisation of poems		
Integrated learning experiences, instruction and assessment	Evidence of learning	Feedback
<p>Class</p> <ul style="list-style-type: none"> brainstorms what students already know about form in poetry and ways of categorising poems examines several examples of limerick, cinquain and haiku and categorises them according to common features writes a definition for each type of poem provided and discusses how they differ from previous definitions of techniques such as for simile and metaphor considers such things as how much of the definition relates to a particular pattern or subject matter, other examples of poetic form they are familiar with and other ways in which poems can be categorised. 	<p>Q & A, note-taking, oral discussion and sharing of definitions and ideas show students' prior knowledge and ability to identify features of specific types of poems.</p>	<p>Teacher oral feedback during discussion and observation of notes in student workbooks.</p>
<p>Resources: Several examples of limericks, cinquain and haiku.</p>		

Focus: Ballads		
Integrated learning experiences, instruction and assessment	Evidence of learning	Feedback
<p>Students</p> <ul style="list-style-type: none"> complete a group dictagloss definition of a ballad. (A detailed definition is read to the class. Students listen only. The definition is read a second time and students take down key words and phrases. Small groups reconstruct the definition.) in groups share their definitions with class. 	<p>Group discussion to compose an agreed definition of a ballad demonstrates their listening and collaborative skills and their shared understanding of the key elements in the definition.</p>	<p>Teacher observation of group discussion and composition of definitions. Oral feedback during sharing of definitions with class.</p>
<p>Teacher</p> <ul style="list-style-type: none"> selects a range of ballads for the class. <p>Students</p> <ul style="list-style-type: none"> in sets of two pairs, are given the same ballad to read and annotate according to their definition of a ballad form a group with the two pairs with the same ballad and review each others' annotations. The group then works together to answer a set of questions on the poem form groups of two new pairs and each pair gives a lesson on the poem they have examined to the other pair in groups, present a short written piece on the ballad they have been taught by other students or present a dramatisation of it to the class 	<p>Annotations and group discussion demonstrate students' knowledge and understanding of the ballad form and critical analysis skills. Responses to set questions indicate depth of understanding of the poem and ballad form.</p> <p>Teaching of poem to another group demonstrates their ability to explain and articulate their own understanding.</p>	<p>Teacher observation of annotations and oral feedback during group discussion.</p> <p>Teacher observation of written responses to questions and pair teaching of poem. Peer as 'audience' for dramatisations.</p>

<ul style="list-style-type: none"> • adapt and shrink their ballad into a haiku or cinquain or other type of poem which has a specified structure. The adapted poem is to be accompanied by an explanation of the considerations and decisions made in adapting the poem to a different form • reflect in their journals on the process and difficulties they experienced in adapting or shrinking the poem. 	<p>Transforming the poem to a different form demonstrates their ability to adapt text. Their explanations indicate their knowledge and understanding of different types of poems. Journal entries reflect their understanding of the learning that has occurred.</p>	<p>Written feedback from teacher. Journal self-reflection.</p>
<p>Resources: A definition of ‘ballad’ and a selection of ballads. Set of questions on selected ballads.</p>		

Focus: Sonnets		
Integrated learning experiences, instruction and assessment	Evidence of learning	Feedback
<p>Teacher</p> <ul style="list-style-type: none"> • provides instruction on the historical context and the different types of traditional sonnets (eg Petrarchan and Shakespearean) and their conventions • provides a model of an annotated sonnet. 		
<p>Students</p> <ul style="list-style-type: none"> • are given three sonnets cut up into quatrains and octets to reinforce knowledge of structure and rhyming patterns • match up the three sections of each sonnet and provide a justification for the choices they have made (An alternative method is to use the computer. The different sections of the poem can be put into text boxes which students can move on the computer screen to form the whole poem.) • in groups compare their reconfigured poems with each other and the original versions • write chain sonnets using teacher-selected stimulus material for ideas, or class can choose their own focus. In groups write the opening two lines of a sonnet and pass the two lines onto the next group. Poems keep circulating through the groups in a set order until all seven sonnets are complete • read completed sonnets to class followed by class debrief about the challenges and difficulties of this learning experience. 	<p>Reconfigured sonnets and explanations of their choices reflect students’ knowledge and understanding of the sonnet form. Accessing computer and manipulation of text boxes to reconfigure the poem would show level of students’ technical skills.</p> <p>Students’ written contributions to the chain sonnets and oral debriefing indicate their knowledge and understanding of the sonnet form and structural features.</p>	<p>Teacher observation of reconfigured poems and oral feedback during group work. Self-evaluation through comparison with other groups’ poems and the original.</p> <p>Teacher observation and oral feedback during composition of sonnet. Reading and discussion of completed poem allows self-evaluation of individual student’s contribution and own learning process.</p>
<p>Teacher</p> <ul style="list-style-type: none"> • provides a sonnet with a set of questions which focus on the ideas and how the sonnet conventions shape and enhance the poem’s meaning. 	<p>Students written responses to questions demonstrate their knowledge and understanding of sonnets and analytical skills.</p>	<p>Teacher gives written feedback on questions on sonnet.</p>

<p>Students</p> <ul style="list-style-type: none"> complete questions on the sonnet are shown an extract from a film or television show as stimulus for composing their own sonnet. (Alternatively, students find a visual image to use as stimulus for composing their own sonnet.) in class develop the criteria for assessment of sonnets in small groups peers assess sonnets written by other students in class. 	<p>Students' composition of sonnet from visual stimulus shows their ability to use their knowledge and understanding of the features of sonnets. The development and application of assessment criteria indicates their understanding of the learning that has occurred.</p>	<p>Peer assessment of sonnets as per devised criteria.</p>
<p>Resources: A selection of traditional and modern sonnets. Access to computer network. Stimulus material for class and students' own sonnets. Sonnet with set questions. Television or film extract.</p>		

Focus: Assessment of learning, self-reflection and self-evaluation		
Integrated learning experiences, instruction and assessment	Evidence of learning	Feedback
<p>Students</p> <ul style="list-style-type: none"> complete assessment of learning activity. (Teachers may provide a template for responses according to the needs of their students.) select three different types of poems from their wide reading and one they have composed themselves submit a copy of each poem with justification for its selection for a poetry anthology aimed at students in Stage 4. The justification must reflect the knowledge students have gained about how poetic forms and techniques shape meaning and demonstrate their interpretation of the poems write a journal entry reflecting on what they feel they have learnt during the unit. This may include responses to questions such as the following: <ul style="list-style-type: none"> What do you value in a poem? What different criteria would you use to decide if a poem is appealing and meaningful? For what purpose would you use poetic techniques in your own writing and communication? 	<p>Selected poems with written responses justifying their selection, demonstrate their level of knowledge and understanding of poetry, purpose, audience and context.</p> <p>Journal entries demonstrate students' thinking and understanding of the value of poetry and poetic techniques and their application to other types of texts and contexts.</p>	<p>Teacher gives written feedback.</p> <p>Self-evaluation and reflection on the learning process and their own learning. Teacher reads and revises program of study as required.</p>

Stage 4 content that can be covered in the poetry sample unit:

Outcome 1: 1.1, 1.2, 1.3, 1.5, 1.6, 1.7, 1.10, 1.15, 1.17, 1.18

Outcome 2: 2.1, 2.6, 2.7, 2.9, 2.12, 2.13, 2.14, 2.15

Outcome 3: 3.3, 3.7, 3.10

Outcome 4: 4.1, 4.3, 4.7, 4.8, 4.13

Outcome 5: 5.1, 5.2, 5.4, 5.9, 5.12

Outcome 6: 6.1, 6.2, 6.3, 6.4, 6.6, 6.7, 6.8, 6.9, 6.10, 6.11

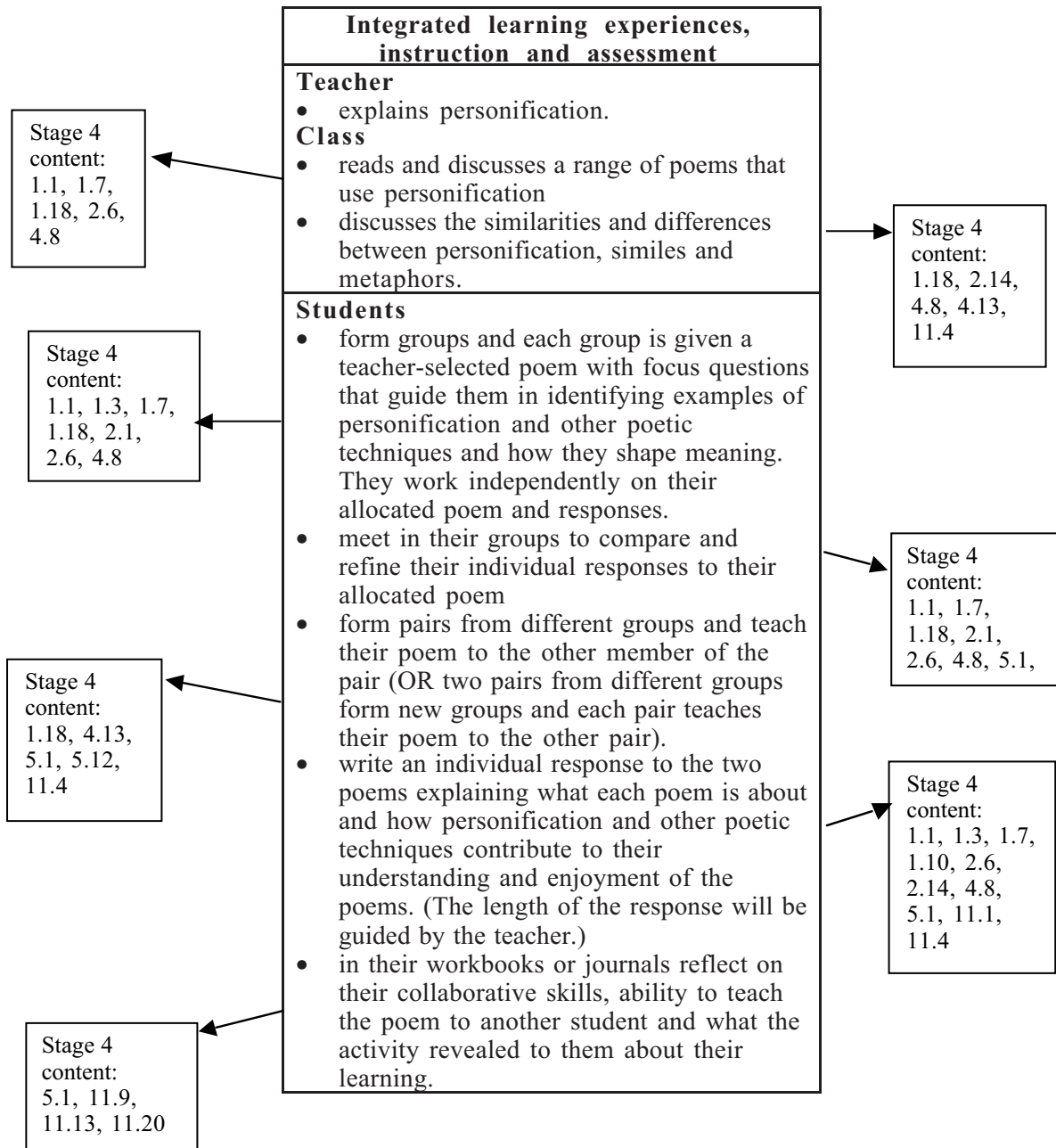
Outcome 11: 11.1, 11.3, 11.4, 11.5, 11.9, 11.10, 11.11, 11.12, 11.3, 11.15, 11.20

3.3.1 An approach to teaching syllabus content

The syllabus content is expressed in the form of *students learn to* and *students learn about*. The content statements provide a basis for teachers to plan and develop units of work in which students can maximise their learning in English and demonstrate the course outcomes.

The following diagram illustrates the ways in which one section of the preceding poetry sample unit of work (p 19) covers a range of the syllabus content.

The annotations show the relationship between different teaching activities and learning experiences and the content.



3.3.2 Sample assessment for learning activity: poetry analysis

The following sample activity on personification was developed in accordance with the *Assessment for Learning Principles* outlined in the *English Years 7–10 Syllabus* (pages 62–63), and set out below. It is placed in the context of the unit and shows the relevant outcomes and criteria for assessing learning. The sections on feedback and future directions provide teachers with additional information about the ongoing nature of assessment.

Assessment for Learning Principles:

AP1: The activity emphasises the interactions between learning and manageable assessment strategies that promote learning.

AP2: The activity clearly expresses for the student and teacher the goals of the learning activity.

AP3: The activity reflects a view of learning in which assessment helps students learn better, rather than just achieve a better mark.

AP4: The activity provides ways for students to use feedback from the assessment.

AP5: The activity is designed to help students take responsibility for their own learning.

AP6: The activity is designed to be inclusive of all learners.

Context [AP1] [AP2]

The sample unit of work, *Shaping meaning in poetry*, involves students undertaking a wide reading of poetry. The learning experiences and instruction cover poetic techniques, such as simile, metaphor, personification, sound devices and symbolism, and the conventions of some poetic forms. Individually, and in groups, students are asked to identify particular techniques and explain their effects in the poems they are studying. As part of this unit students are analysing poems to understand how meaning is shaped. Students have written their own poems and are now engaged in writing responses to poems. The assessment for learning activity selected is an integral part of the scope and sequence of learning in this unit. The activity involves individual, group and pair work, peer teaching, individual responses with teacher assessment and self-reflection. [AP5] [AP6]

Relevant Stage 4 outcomes for the selected assessment for learning activity [AP1]

- 1 A student responds to and composes texts for understanding, interpretation, critical analysis and pleasure.
- 4 A student uses and describes language forms and features, and structures of texts appropriate to different purposes, audiences and contexts.
- 5 A student makes informed language choices to shape meaning with accuracy, clarity and coherence.
- 11 A student uses, reflects on and assesses individual and collaborative skills for learning.

Description of assessment for learning activity [AP3]

The information about this activity is given to the students orally.

Teacher explains personification.

Class

- reads and discusses a range of poems that use personification
- discusses the similarities and differences between personification, similes and metaphors.

Students

- form groups and each group is given a teacher-selected poem with focus questions that guide them in identifying examples of personification and other poetic techniques and how they shape meaning
- work independently on their allocated poem and responses
- meet in their groups to compare and refine their individual responses to their allocated poem [AP5]
- form pairs from different groups and teach their poem to the other member of the pair [AP5] [AP6]
- write an individual response to the two poems explaining what each poem is about and how personification and other poetic techniques contribute to their understanding and enjoyment of the poems. (The length of the response will be guided by the teacher.) [AP1] [AP2]
- in their workbooks or journals reflect on their collaborative skills, ability to teach a poem to another student and what the activity revealed to them about their own learning [AP4] [AP5] [AP6]

Resources

A selection of poems that use personification and other poetic techniques for initial class discussion and a selection of about six poems for student analysis, and a student reflection prompt sheet.

Criteria for assessing learning [AP2]

The written responses to the poems allow students to:

- show ability to interpret and analyse the poem they were given
- demonstrate that they understand what personification is and how it, and other techniques, shape meaning in the two poems they have been given
- organise, develop and express ideas using language appropriate to purpose, audience and context

Feedback [AP3] [AP4] [AP5]

Students receive oral feedback from the teacher during class discussion, group and pair work. They receive feedback from their peers when they teach each other their poem. Written feedback from the teacher is given for the individual responses. Students reflect on their learning during this activity and compare their own evaluation with the teacher's feedback.

Future Directions [AP1]

If evidence indicates that students have experienced difficulty with understanding personification, further teaching and learning may be needed. The next learning activity, for example the study of sound in poetry or symbolism, could be adapted to incorporate aspects of personification.

Student self-reflection prompt sheet

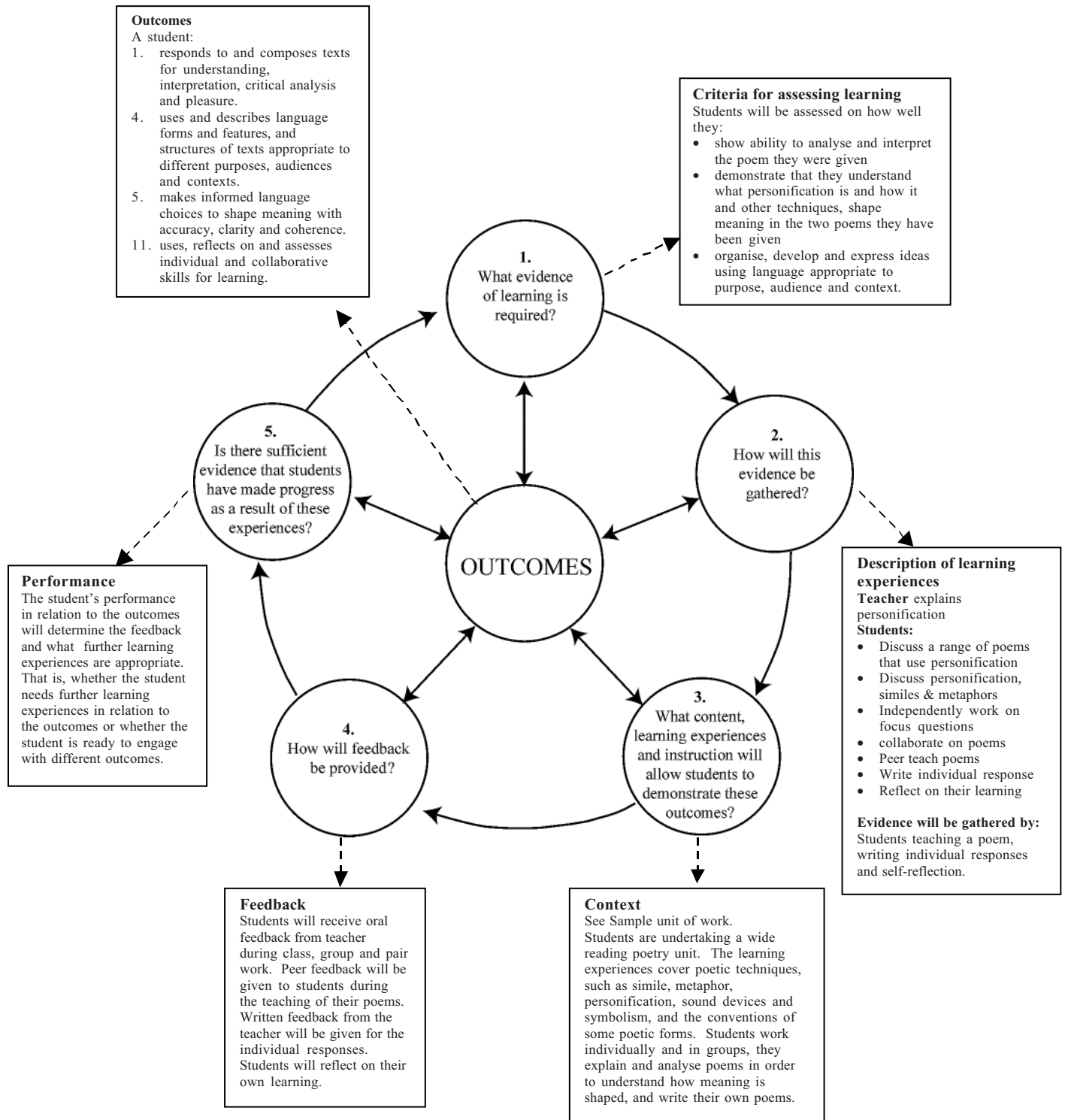
The following prompt sheet may be of assistance to students in composing their reflection on the learning that occurred during this activity.

In your self-reflection you could consider **some** of the following:

- How did the original questions on the poem help you to understand the poem and personification?
- How do you think the group discussion helped you to understand the poem better?
- Which parts of the poem did you feel you were able to teach the best? Why do you think this was so?
- Which things in the poem did you find the most difficult to explain when you were teaching the poem?
- What do you think helped you when it came to explain the poem to someone else?
- How did you decide what parts of your poem were important and should be taught to the others?
- How did you feel about teaching the poem? What did the other students think? How did they respond?
- How did you feel about being taught by another student? Did they do a good job? What do you think you learnt from them?
- Which poem do you think you understand the best? Why do you think this is so?
- Why do you think there might be a difference between how well you can write about or discuss the poem you taught compared to the one someone taught to you?

3.3.3 Model for assessment for learning

The following diagram shows how the model for developing integrated assessment activities was used to develop an English assessment for learning activity on poetry analysis as part of the sample unit of work for Stage 4 on poetry.



3.3.4 Stage 4 work sample

The Fog

Response

Explains the context in which personification is used, shows understanding of the poem. Outcome 1.

Initially uses correct punctuation for title but not consistent throughout the text –uses inverted commas, underlining or no punctuation. Outcomes 4 and 5.

"The Fog" is about a fog that is advancing on a town. Coming from the harbour through the town. Where as "The wind is angry" is about a wind that is smashing at a house. Personification is a big part in these poems. In the fog, the fog is represented as a 'old man hunting the moon'. In the angry wind the wind is represented as a man and the house as a woman. The Fog is written so that the personification gives the poem a slow gloomy feeling where as The wind is angry gives more of a faster feeling. The wind man hunting the moon in the fog sounds like a slow, old, tired man. The wind sounds more like a toddler throwing a tantrum. In The wind is angry and the house seems more like a mother who is having to put up with the toddlers behaviour. The personification in these poem gives you good visual images with all the describing words and personification. Repetition is used in The Fog and slows the poem down. The wind is angry is a faster poem than The Fog. I think that The wind is angry is faster as it is about a fast thrashing wind and that The Fog is slower as it is a fog which ^{are} slow and also is represented by a old man.

Identifies and explains what is being personified and compares the two poems. Outcomes 1 and 4.

Effective comparison of the atmosphere created in the poem. Outcomes 1 and 4.

Effective use of language to describe the effects of personification. Outcomes 1 and 5.

Lapse in agreement. Outcome 5.

Reference to other poetic techniques shows skills of analysis. Outcomes 1 and 4.

Feedback to the student could include comments about their:

- clear understanding of personification and other poetic techniques provided
- ability to identify examples, integrate quotations and discuss how they shape meaning
- simple interpretation and analysis of the poem and how to develop the depth of their response to the poem
- reasonable structure, organisation and expression of ideas
- need to develop further their ability to write in paragraphs.

Started the teaching process with the easiest section of the poem. Outcomes 1 and 11.

Uses prompt sheet ideas to structure reflection Response. Outcomes 5 and 11.

Reflection

The original questions on the poem helped me understand more about the poem and personification by asking me what was personified and other questions. The pair discussions helped me to understand the other poem better as I had only read it. I think the easiest part of the poem to teach would have been '~~that was personified?~~' ~~what type of person~~ 'what type of person did the poet choose to be the fog' as the answer was in the poem so you knew it was right. I think it helped to explain the poem to someone who had ^{already} done a poem so that you would not feel as stupid if it did not make sense. I decided on what parts of the poem to teach by what was easier. I felt a bit nervous teaching the poem ~~the~~ because I did not know if I ^{would} stuff it up. I felt a bit stupid being taught by another student but it was fun anyway. They did a good job and I learned lots about their poem. I understood The fog the best as I had done the questions on it. It would be much easier to write and discuss the poem I had done because you had read it more and new more about it.

Honest expression of feelings about teaching role. Outcome 11.

Recognition of the benefit of the close analysis in interpreting the poem. Outcomes 1 and 11.

Appreciation of other student's input and the effect on their own learning. Outcome 11.

Feedback to the student could include comments about their:

- understanding of the activity and what was required of them
- reflection on their own learning, abilities and insights gained during the activity
- awareness of their peers' strengths and the collaborative role in helping each other learn.

3.4 Stage 5 sample unit of work: Viewing and reviewing film

Introduction

This is an extended unit of work which includes learning experiences and instruction suitable for Stage 5 (Years 9 and 10). Teachers need to select and sequence those activities that are appropriate for their students' needs, interests and abilities. For example, some teachers might choose to focus on the close study of a film and film-making techniques with their class, while other teachers might wish to revise these briefly with their class and then concentrate on the reviewing of films in different mediums.

Evidence of learning, assessment and feedback in **bold text** in the program signal those learning experiences that are more suitable for **written feedback** from the teacher. Teachers should select only those bolded learning experiences they feel are appropriate for their students and relevant to their particular focus of learning in the unit.

Learning in this unit focuses on students developing skills, knowledge and understanding by responding to films, promotional material and a range of film reviews in different media. Students further develop their skills, knowledge and understanding by composing texts that have written and visual elements.

Students learn to critically evaluate films and film-making techniques and learn about how films, promotional texts and reviews are composed for particular purposes, audiences and contexts. They also learn about the effects that different technologies can have on a created text.

Additional content has been provided in the unit. Students can broaden and deepen their skills, knowledge and understanding and extend their interest in English by undertaking a research study of a genre, director or theme in film.

Outcomes

A student:

- 1 responds to and composes increasingly sophisticated and sustained texts for understanding, interpretation, critical analysis and pleasure
- 2 uses and critically assesses a range of processes for responding and composing
- 3 selects, uses, describes and explains how different technologies affect and shape meaning
- 4 selects and uses language forms and features, and structures of texts according to different purposes, audiences and contexts, and describes and explains their effects on meaning
- 5 transfers understanding of language concepts into new and different contexts
- 6 experiments with different ways of imaginatively and interpretively transforming experience, information and ideas into texts
- 8 investigates the relationships between and among texts
- 9 demonstrates understanding of the ways texts reflect personal and public worlds
- 10 questions, challenges and evaluates cultural assumptions in texts and their effects on meaning
- 11 uses, reflects on, assesses and adapts their individual and collaborative skills for learning with increasing independence and effectiveness.

Viewing and reviewing film unit – Stage 5

Focus: Initial responses to, and understanding of, film.		
Integrated learning experiences, instruction and assessment	Evidence of learning	Feedback
<p>Students</p> <ul style="list-style-type: none"> brainstorm films and film-making through questioning, class discussion and journal writing. They could consider such things as the following: What do they know about film? What is their favourite film and why? What types of films do they enjoy watching and why? What other types of film (or genres) do they know? What have they seen in last 12 months? What made them see these films? discuss the popularity of home videos/DVDs and how students account for the continuing popularity of the cinema identify and discuss with the class a ‘memorable’ scene from a film they have seen and what made it memorable (eg film techniques, sound or special effects, mood, action) individually or in pairs, storyboard a scene and display for peer comment and discussion. 	<p>Oral responses, discussion and journal entries show students’ prior knowledge and understanding of film and ‘where they are at’ as they begin the unit.</p> <p>Storyboard demonstrates students’ representation skills, and their knowledge of and skills in critical analysis of film-making techniques used to engage the audience.</p>	<p>Teacher’s oral feedback and questioning during discussion.</p> <p>Teacher’s oral feedback and questioning during discussion and while students are composing their storyboards. Storyboards displayed and peer commentary.</p>

Focus: Promotion of films: posters and reviews		
Integrated learning experiences, instruction and assessment	Evidence of learning	Feedback
<p>Students</p> <ul style="list-style-type: none"> discuss how we learn about upcoming films consider promotional material and reviews examine posters as representations of films <p>Teacher</p> <ul style="list-style-type: none"> gives instruction on how to analyse a poster (if required) directs questions such as what is the relationship between a poster and the film it promotes? What does the poster suggest about the film? How is each film promoted? Is the focus on the lead actor, director, character or genre of the film? What are the specific layout and design features of the poster that support the focus for promoting the film? 	<p>Oral responses and discussion demonstrate their level of understanding of how meaning is shaped in visual texts.</p>	<p>Teacher observation and oral feedback.</p>
<p>Resources: film posters.</p>		

<p>Students</p> <ul style="list-style-type: none"> in pairs, examine a poster and present an analysis and evaluation of the effectiveness of its visual and written elements to the class. Peers listen and take notes on its features in their work books. 	<p>Oral report-backs to class identify what students have learnt from previous discussion and are able to utilise in their own analysis. Notes in workbooks demonstrate listening skills and identification of pertinent points for analysis.</p>	<p>Teacher observation and oral feedback during group work and after report-backs. Teacher observation of notes taken by students and what they deemed to be pertinent.</p>
<p>Resources: Selected film posters for student analysis.</p>		
<p>Students</p> <ul style="list-style-type: none"> read and discuss a selection of reviews from, for example, the <i>Sydney Morning Herald's</i> Friday edition <i>Metro</i> section, which have a set word length. respond to teacher-led questions on the reviews and engage in class discussion on such things as: What do the reviews tell us about the film(s)? How is this information conveyed? What does the word limit suggest about the purpose of the <i>Metro</i> reviews and how does it direct the composer? What do the reviews value in film? How much notice would you take of these comments in deciding what film you would see? Give reasons. From the reviews, which films would you recommend for: <ul style="list-style-type: none"> your parents your friends for a couple on their 'first date' for a family group for your teacher. <p>Give reasons for your choices.</p>	<p>Responses to questions, oral contributions to discussion and reasons provided for their comments and choices show students' understanding of the purpose of reviews and their composition.</p>	<p>Teacher observation and oral feedback during questioning and discussion.</p>
<p>Resources: Selection of <i>Metro</i> reviews.</p>		

Focus: Revising film-making techniques		
Integrated learning experiences, instruction and assessment	Evidence of learning	Feedback
<p>Teacher</p> <ul style="list-style-type: none"> revises film-making techniques as required. <p>Students</p> <ul style="list-style-type: none"> view extracts with teacher instruction and questions to start class discussion <p>OR</p> <ul style="list-style-type: none"> watch the opening sequences of the film to be studied and discuss the establishing shot and other film techniques used and their impact on the viewer. 	<p>Oral responses reveal students' knowledge of film-making techniques (plus any gaps to be filled).</p>	<p>Teacher revises next stages of unit in light of student responses and in relation to the knowledge and understanding that may need to be developed further while studying the selected film.</p>
<p>Resources: Video extracts that highlight film-making techniques such as camera work, editing, mise-en-scene, lighting and sound effects.</p>		

Focus: Close study of film		
Integrated learning experiences, instruction and assessment	Evidence of learning	Feedback
<p>Students</p> <ul style="list-style-type: none"> undertake the close study of a selected film. This could be a popular feature film, short film or documentary film write their initial responses to the film in their journals and then discuss them with a partner or in a small group from own experience and teacher-directed questions discuss film narrative elements, film techniques and elements that shape meaning, possible perspectives and different readings of the film, eg as a film director, journalist, or artist, a gendered, psychological or Marxist reading, a social commentary and expression of cultural values and assumptions. 	Written responses and contributions to class discussion indicate level of knowledge and understanding of film-making techniques, textual integrity and possible readings.	Teacher observation of students in class and any note-taking in students' work books. Oral feedback at appropriate stages as they complete the close study of the film.
<ul style="list-style-type: none"> design poster for the film that emphasises a particular perspective or reading of the film submit their design with an explanation of its layout and design features and its relationship to a particular reading of the film 	Notes from discussion, relevant research, planning and drafting and explanation of poster design indicate students' interpretation of the film and ability to represent this visually. Students' poster design and explanation.	Teacher assesses posters and explanations and provides written feedback.
<ul style="list-style-type: none"> read initial journal entry on the film and write subsequent response to film after studying it. Include reflection on what they feel they have learnt from their close study of the film. 	Journal entries that explore students' understanding of their own learning.	Teacher reads students' self-evaluations and reflections in journal and revises program of study where necessary.
Resources: Film on video/DVD.		

Focus: Additional content		
Integrated learning experiences, instruction and assessment	Evidence of learning	Feedback
Additional content learning experiences focus on independent research and investigation of a film genre, director or theme.		
<p>Students</p> <ul style="list-style-type: none"> in small groups undertake independent research and investigation as they complete a film genre, director (or auteur) or theme study 	Notes on research, drafting, planning, rehearsing and collaboration in group work demonstrate students' research skills and ability to work in a group.	Teacher observation of group collaboration and oral feedback to groups during research and planning process.

<ul style="list-style-type: none"> prepare a presentation to the class, based on the format of a television show such as <i>The Panel</i>, drawing on their research and their own interpretation and analysis. During this presentation students must include a discussion of the following: How do you account for: <ul style="list-style-type: none"> the popularity of the genre, or the success of the director, or the continuing appeal of the theme. <p>All members of the panel must contribute meaningfully to the discussion.</p>	<p>Performance of panel presentation shows students' ability to synthesise material and communicate ideas effectively for a particular purpose, audience and context.</p>	<p>Teacher assesses panel presentation and provides written feedback.</p>
<p><i>Alternatively, students</i></p> <ul style="list-style-type: none"> could submit a written script of their <i>Panel</i> episode and discussion. 		
<p>Resources: Reference texts and internet access. Episode of TV show such as <i>The Panel</i>.</p>		

Focus: Responding to, and composing, reviews of films.

<p>Integrated learning experiences, instruction and assessment</p>	<p>Evidence of learning</p>	<p>Feedback</p>
<p>Teacher</p> <ul style="list-style-type: none"> instruction on the language forms and features, and structures of reviews as required. Teacher gives students model of an annotated review if needed. 		
<p>Students</p> <ul style="list-style-type: none"> read, discuss and annotate a recent newspaper film review identify the features of a review that have been included in the text view television review shows such as SBS's <i>The Movie Show</i> and Foxtel's <i>Screening Room</i>, with teacher instruction and discussion critically analyse the shows' conventions such as language forms and features, structures of oral reviews and presentation styles, including the ways films are reviewed and how different perspectives are presented according to purpose, audience and context discuss elements such as the reviewers' evaluation of films, what criteria they seem to use, what they value in film and their perceived audience find a newspaper or magazine review on www.imdb.com of a film they have seen recently that disagrees with their own response to the film. They will print a hard copy and annotate it in their workbooks as per previous class discussion about features of reviews. Annotations should also highlight the areas they disagree with and why, and evaluate the effectiveness of the review submit this to the teacher for written comments and feedback. 	<p>Oral responses and note-taking demonstrate students' ability to annotate texts, critically review films and analyse film reviews in different mediums for different purposes, audiences and contexts.</p> <p>Use of internet, navigation of website and ability to download selected reviews indicates level of students' technological skills.</p> <p>Written annotations and annotated review demonstrate their understanding and interpretation of reviews and ability to identify ideas.</p>	<p>Oral feedback and teacher questioning during discussion and viewing of television shows.</p> <p>Teacher observation of students' annotations and their identification of important review elements. Teacher observation of students' use of computers and any assistance required. Written feedback on annotated review.</p>
<p>Resources: Film reviews and annotated review as model. Television review shows. Internet access.</p>		

Focus: Alternative strand: Bias and perspective in writing		
Integrated learning experiences, instruction and assessment	Evidence of learning	Feedback
<p>The following learning experiences focus on bias in writing, perspective, purpose and audience.</p> <p>Students</p> <ul style="list-style-type: none"> • read and discuss a range of articles (not reviews) that relate to the film studied or a recent film, such as interviews with actors, the director or the author of original novel or source for film • analyse the language forms and features, and structures of the texts, that indicate in particular the composer’s point of view, tone and awareness of audience and purpose • critically evaluate these texts and identify any cultural elements expressed in the language, structure and content • consider such questions as: In what ways do these articles help promote the film? What angle do they take? How is bias or subjective opinion indicated? • write the opening three paragraphs, including a headline, of another feature article that presents particular perspective on a film. 	<p>Oral responses and class discussion demonstrate students’ understanding of ideas and articles and their knowledge of language forms and features, and structures of texts, and the importance of purpose, audience and context.</p> <p>Written opening of article demonstrates students’ skills in composing text that presents a particular perspective.</p>	<p>Teacher observation and oral feedback leads to adjustment of learning experiences where required.</p> <p>Written feedback on article opening.</p>
<ul style="list-style-type: none"> • in pairs, after negotiating with their partner, select one of the films they wrote their opening paragraphs on and design a two-sided leaflet to promote the film. This leaflet should be maximum A4 size, use at least three different images and include 300 words of written text. Students should use Photoshop or a similar program in the production of their leaflet, or they could include imported images from the internet or other scanned images. <p>Teacher may give model of leaflets that are available from most cinemas to the students if required</p> <ul style="list-style-type: none"> • present their leaflets to the class with an oral explanation of its different elements, specific reference to the layout and design features and which interpretation or representation of the film they emphasise. This oral presentation should include a peer question time. • reflect in their journals on their management of the process and production of their leaflet, highlighting the skills, knowledge and understanding they have learnt from this experience. 	<p>Leaflets and oral explanation of their choices and intention demonstrate students’ ability to compose a text in a particular form, for a particular purpose, audience and context and manipulate visual images into the text.</p> <p>Self-reflection and evaluation journal entries reveal students’ understanding of their own learning, strengths and weaknesses.</p>	<p>Oral feedback and teacher observation during pair work.</p> <p>Peer evaluation via questions asked in question time. Written feedback on leaflets and oral presentations.</p> <p>Teacher reads self reflection and evaluation journal entries and considers students’ needs for future learning experiences.</p>
<p>Resources: Copies of articles. Film leaflets as models. Access to internet and Photoshop or similar software.</p>		

<p><i>Alternatively, students</i></p> <ul style="list-style-type: none"> • subvert or adapt texts, after relevant teacher instruction by, for example, <ul style="list-style-type: none"> - adapting/transforming an interview into a magazine feature article - rewriting aspects of an article to change the bias, perspective, point of view or to suit a different audience. Students annotate the changes indicating the effects of these changes - reflecting cultural attitudes other than their own in a text - changing the way a film is promoted such as from the female lead to the male lead, from the director’s view of the film to an auteur study and reference to the director’s previous films, from focusing on the themes of the film to particular film elements such as special effects • in groups share their rewritten texts and discuss their changes. 	<p>Rewritten text and students’ explanation of changes to peers demonstrates their understanding of how to adapt texts for a particular purpose, audience and context.</p>	<p>Peer commentary and feedback during sharing of rewritten texts. Teacher observation and oral feedback during group reflections and discussion.</p>
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Focus: ‘User comments’ reviews on website		
Integrated learning experiences, instruction and assessment	Evidence of learning	Feedback
<p>Students</p> <ul style="list-style-type: none"> • read and discuss teacher selection of ‘user comments’ from www.imdb.com Consider such questions as: How do these differ from the more formal newspaper review? What is their purpose, audience and context? • discuss the merits of films they have enjoyed and then select a film the majority of class have liked. In pairs students go to www.imdb.com and read the ‘user comments’ on the film • take notes, discuss and assess the different ‘user comments’ provided considering points of view given, the style of writing, use of voice, gender differences and any other features they notice. • as a class develop specific criteria for assessing ‘user comments’ that are in accordance with the guidelines provided on the website. 	<p>Accessing internet, navigation of website, discussion and note-taking show students technological skills and understanding of ‘user comments’. The development of criteria for assessment demonstrates students’ knowledge of the conventions and guidelines for writing ‘user comments’.</p> <div data-bbox="874 1489 1177 1668" style="border: 1px solid black; padding: 5px; margin-top: 10px;"> <p>See page 41 for a summary of the content covered by these learning experiences.</p> </div>	<p>Oral feedback and teacher observation of group work and discussion of responses. Teacher observation of students’ use of computer and any assistance required</p>
<ul style="list-style-type: none"> • write their own ‘user comment’, using the class criteria as a guide, and post it on the review board in the classroom after reading it to class • read other groups’ comments and ‘vote’ according to the previously cited criteria as to whose user comment the class will post on the website (or school intranet). 	<p>Writing of own ‘user comment’ and voting according to criteria demonstrate students’ ability to compose a text and understand the demands of a task.</p>	<p>Publication of students’ individual ‘user comments’ on notice-board and peer assessment of same. Posting of class choice of comment on website or intranet.</p>

<ul style="list-style-type: none"> write an evaluation of the appeal of the ‘user comments’ section of the website, based on the knowledge and understanding gained from their learning experiences. 	<p>Evaluation of the website section shows students’ knowledge and understanding of how technologies are used to shape meaning</p>	<p>Teacher written commentary on student evaluation of website.</p>
<p>Resources: Selection of website’s ‘user comments’. Internet access. To get to the ‘user comments’ section on the imdb.com website, first type in the name of a film under ‘Search the database for...’, select the appropriate film in the ‘matches’ list, then click on ‘user comments’.</p>	<p>See pp 47–48 for an annotated work sample for this activity.</p>	

<p>Focus: Film reviews and analysis</p>		
<p>Integrated learning experiences, instruction and assessment</p>	<p>Evidence of learning</p>	<p>Feedback</p>
<p>Students</p> <ul style="list-style-type: none"> in small groups go to www.imdb.com and read a selection of newspaper and other reviews of a film the majority of the group have enjoyed. They take note of the points of view/perspectives given on the film, features and elements of the film highlighted in reviews and the reviewers’ styles to use for an oral presentation to the class on their film. in groups, write a ‘chain’ review in the style of the <i>Sydney Morning Herald’s Metro</i> section. Student 1 writes the first sentence, student 2 the second sentence and so on. Each student must carefully consider the structure and conventions of the <i>Metro</i> reviews and what previous students have written to ensure his/her sentence is appropriate. Reviews are put on class board for peers to read prior to their oral presentation on their selected film. in groups prepare an oral presentation to the class (with aural and visual aids or using a multimedia presentation such as PowerPoint or other presentation software) on their film, using ideas from the reviews they have read and their own analysis of the film. They should consider such things as purpose, audience and context; narrative structure, film-making elements and techniques, possible responses to and readings of the film and their enjoyment of the film. Each member of the group is to have a clear ‘spotlight’ time during the presentation. 	<p>Accessing and navigation of website, and note-taking by students shows their technology skills and understanding of the features and purpose of film reviews.</p> <p>Group chain <i>Metro</i>-style review reflects their understanding of the structure of the text and appropriate content.</p> <p>Group oral presentation and individual spotlights demonstrate their ability to interpret films and effectively present spoken text with aural and visual aids and/or use of multimedia presentation slides.</p>	<p>Teacher observation and oral feedback during group work.</p> <p>Publication of <i>Metro</i> review on class notice board and peer responses to other groups’ reviews leading to self-evaluation of own text.</p> <p>Written feedback on group and individual oral presentation.</p>
<p>Resources: Internet, computer and multimedia presentation software such as PowerPoint or similar software.</p>		

Focus: Assessment of learning, self-reflection and self-evaluation		
Integrated learning experiences, instruction and assessment	Evidence of learning	Feedback
<p>Students</p> <ul style="list-style-type: none"> are given a list of films. After negotiation with the teacher they select one and view/analyse it at home. Students write a review of their selected film for a magazine for teenagers as per criteria given. The review will convey a particular point of view about the film and will incorporate a visual image. 	<p>Film review and manipulation of image demonstrate students' analytical skills and ability to compose a text, incorporating a visual image, for a particular purpose, audience and context, that meets given criteria.</p>	<p>Written feedback on individual reviews.</p>
<p>Resources: Film list. Criteria list.</p>		
<p>Students</p> <ul style="list-style-type: none"> write a reflective and evaluative journal entry on their learning experiences in this unit of work. They can consider such things as: <ul style="list-style-type: none"> what they feel they have learnt to do and learnt about such things as film-making, ways of promoting films, film reviews, point of view and their own viewing habits what they would like to learn more about and in what areas they feel they still need to improve how they think they can apply the skills, knowledge and understanding gained through these learning experiences to other areas such as promoting another type of text, responding to and composing different types of visual texts, writing persuasive texts, eg editorials, letters to the editor. 	<p>Journal entries demonstrate students' ability to reflect on their own learning, its relevance to other learning experiences and contexts and their own strengths and weaknesses.</p>	<p>Self-reflection and evaluation in journals. Teacher revises future programs and learning experiences after considering student journal entries and identified needs.</p>

Stage 5 content that can be covered in the film sample unit:

Outcome 1: 1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8, 1.10, 1.11, 1.12

Outcome 2: 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.8, 2.9, 2.10

Outcome 3: 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7

Outcome 4: 4.1, 4.2, 4.3, 4.5, 4.6, 4.8, 4.9, 4.10, 4.11, 4.12, 4.13

Outcome 5: 5.1, 5.2, 5.3, 5.4, 5.6

Outcome 6: 6.1, 6.4, 6.7, 6.8, 6.9

Outcome 8: 8.6, 8.9

Outcome 9: 9.8, 9.4, 9.10

Outcome 10: 10.2, 10.3, 10.6

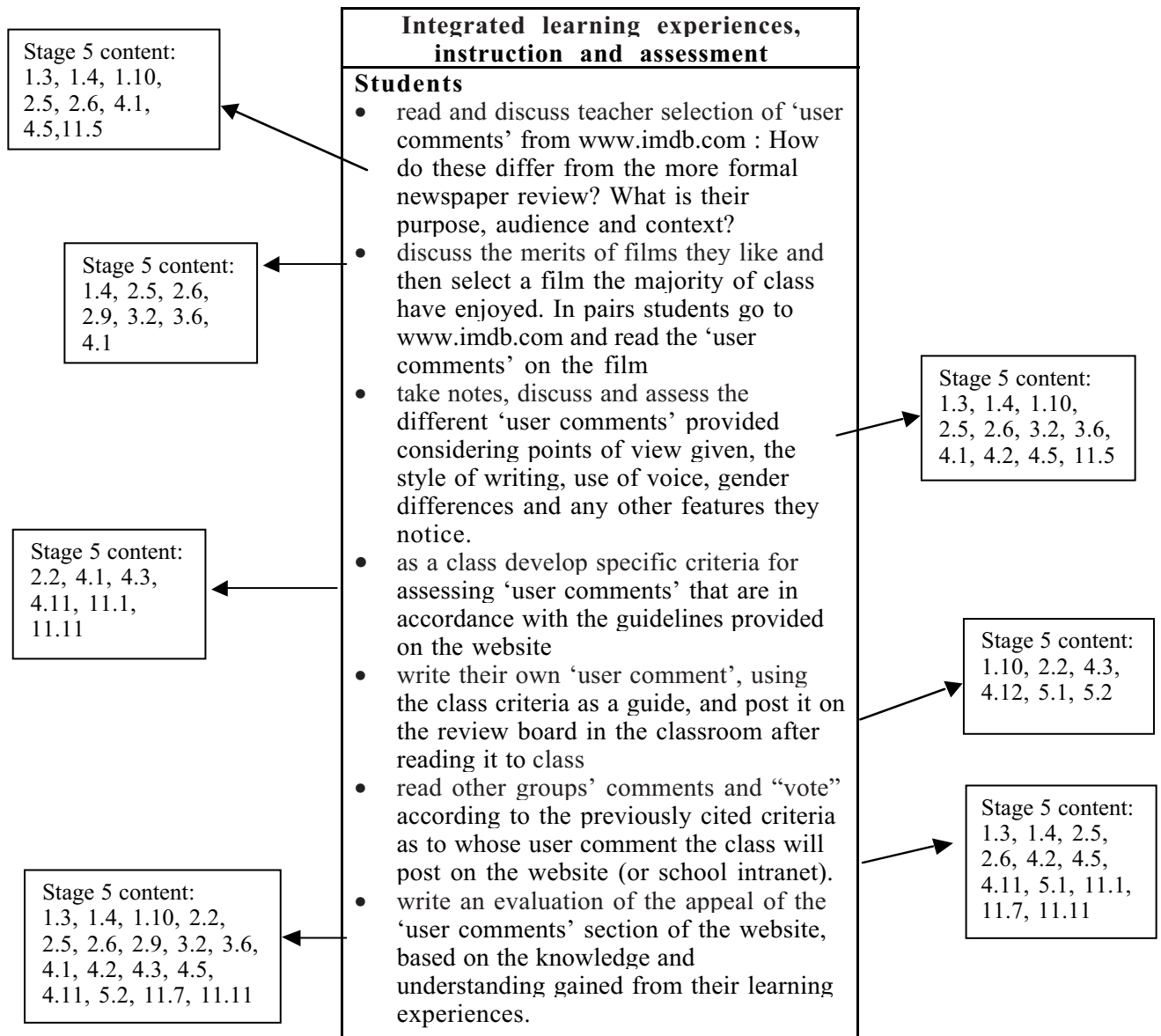
Outcome 11: 11.1, 11.2, 11.5, 11.6, 11.7, 11.8, 11.11, 11.12, 11.15, 11

3.4.1 An approach to teaching syllabus content

The syllabus content is expressed in the form of *students learn to* and *students learn about*. The content statements provide a basis for teachers to plan and develop units of work in which students can maximise their learning in English and demonstrate the course outcomes.

The following diagram illustrates the ways in which one section of the preceding film sample unit of work (pp 39–40) covers a range of the syllabus content.

The annotations show the relationship between different teaching activities and learning experiences and the content.



3.4.2 Sample assessment for learning activity: evaluation of website ‘user comments’ section

The following sample activity for Stage 5 was developed in accordance with the *Assessment for Learning Principles* outlined in the *English Years 7–10 Syllabus* (pages 62–63), and set out below. It is placed in the context of the unit and shows the relevant outcomes and criteria for assessing learning. The feedback and future directions sections provide teachers with additional information about the ongoing nature of assessment.

Assessment for Learning Principles:

AP1: The activity emphasises the interactions between learning and manageable assessment strategies that promote learning.

AP2: The activity clearly expresses for the student and teacher the goals of the learning activity.

AP3: The activity reflects a view of learning in which assessment helps students learn better, rather than just achieve a better mark.

AP4: The activity provides ways for students to use feedback from the assessment.

AP5: The activity is designed so as to help students take responsibility for their own learning.

AP6: The activity is designed so as to be inclusive of all learners.

Context [AP1] [AP2]

The sample unit of work, Viewing and reviewing film, involves students undertaking close study of a film and learning about how film techniques are used to shape meaning. The learning experiences and instruction also cover how films, promotional texts and reviews are composed for particular purposes, audiences, contexts and mediums. Students have discussed popular culture, how films relate to their own experiences, why they enjoy certain films and not others, and have examined a wide range of promotional material for films in different media and technologies. [AP6] The *assessment for learning* activity selected is an integral part of the scope and sequence of learning in this unit. This activity involves individual, group and pair work, peer and teacher assessment.

Relevant Stage 5 outcomes for the selected assessment for learning activity [AP1]

2. A student uses and critically assesses a range of processes for responding and composing.
3. A student selects, uses, describes and explains how different technologies affect and shape meaning.
4. A student selects and uses language forms and features, and structures of texts according to different purposes, audiences and contexts, and describes and explains their effects on meaning.

Description of assessment for learning activity [AP3]

The information about this activity is given orally to the students. [AP2]

Students

- read and discuss teacher selection of ‘user comments’ reviews from a website such as www.imdb.com. Discussion questions could include:
 - How do these differ from the more formal newspaper review?
 - What is their purpose, audience and context?

- discuss the merits of films they like and then select a film the majority of class have enjoyed. In pairs students go to a teacher selected website such as www.imdb.com and read the ‘user comments’ on the film [AP6]
- take notes, discuss and assess the different ‘user comments’ considering points of view given, the style of writing, use of voice, gender differences and any other features they notice
- as a class develop specific criteria for assessing ‘user comments’ that are in accordance with the guidelines provided on the website [AP2]
- in small groups write their own ‘user comment’ using the developed class criteria as a guide, and post it on the review board in the classroom.
- read other groups’ comments and ‘vote’ according to the previously cited criteria as to whose ‘user comment’ the class will post on the website (or school intranet) [AP5]
- write an evaluation of the usefulness and appeal of the ‘user comments’ section of the website, based on the knowledge and understanding gained from their learning experiences. (Teachers may wish to provide students with a guide for their evaluation.)

Criteria for assessing learning [AP2]

The evaluation of the ‘user comments’ section will allow students to:

- assess the appeal of the ‘user comments’ section of the website by demonstrating their understanding of its purpose, audience and context
- use and demonstrate a knowledge of the conventions of writing in particular forms for particular purposes and audiences
- describe and explain the ways modern technologies are used to inform, persuade and entertain
- demonstrate their understanding of the effectiveness of the website section’s language forms and features, structure and visual elements.

Feedback [AP3] [AP4] [AP5]

The teacher will provide oral feedback during class and group discussions and the class development of criteria. Students will receive feedback from their peers after composing their own ‘user comment’. Teachers may wish to provide written feedback on the students’ evaluation of the ‘user comment’ section.

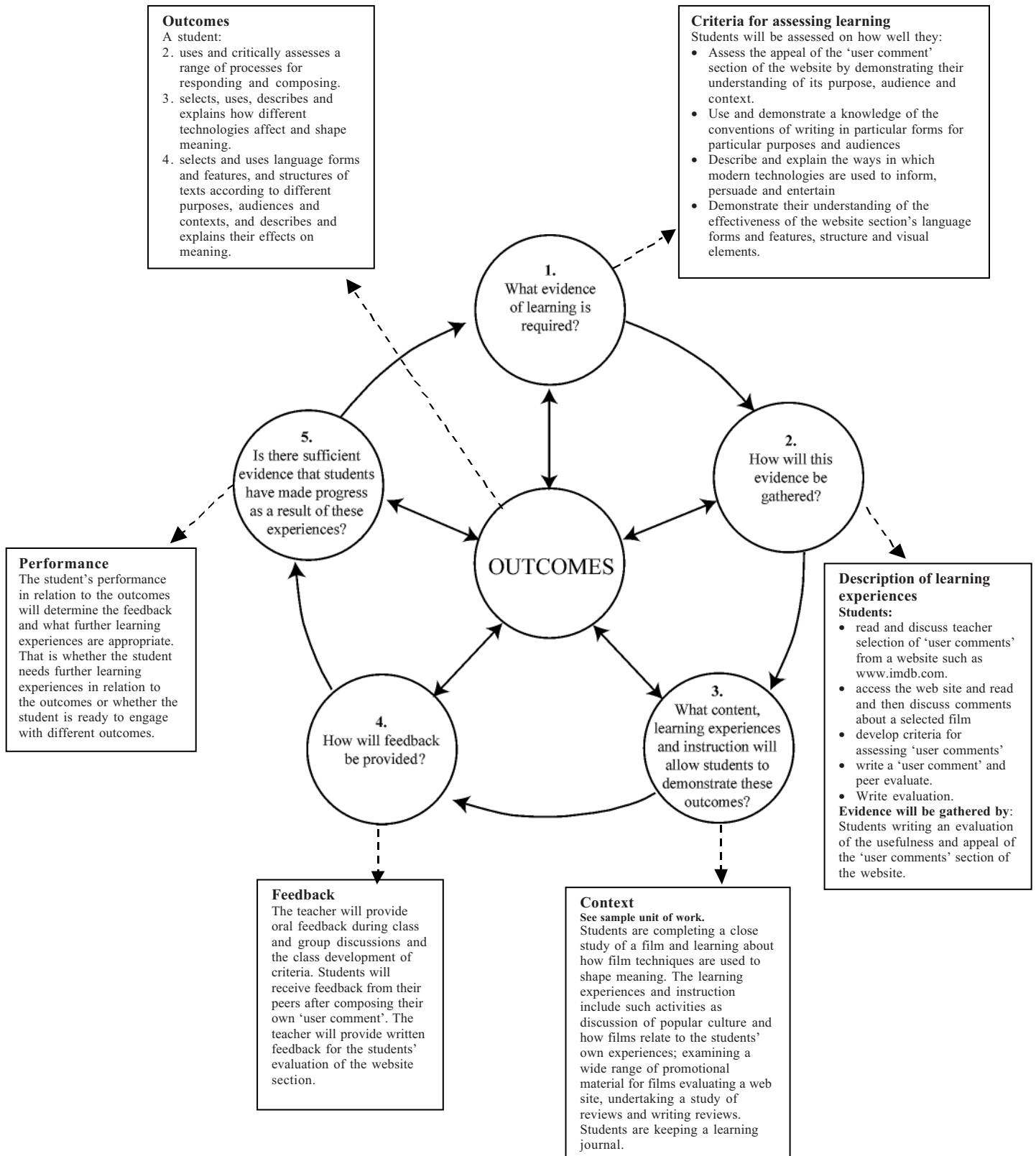
Future Directions [AP1]

If evidence indicates that students have experienced difficulty with evaluating the ‘user comment’ section on the website, further teaching and learning may be needed. The next learning experience, for example the study of a variety of film reviews on the internet, could be adapted to incorporate aspects of evaluating a website and how technologies affect and shape meaning.

Points to consider when responding to the ‘user comments’ on a film.	Guide to evaluation of ‘user comments’ section.
<ul style="list-style-type: none">• What does a comment reveal about the composer? eg gender, age, film knowledge, political views, likes and dislikes, preferred genres.• How do these affect the tone and/or focus of the user comment?• How may these affect your response to the ‘user comment’?• What differences in language features are evident in a range of ‘user comments’? Consider such things as the style of language (eg sophisticated, emotive, colloquial, use of first person), tone and voice, sentence and paragraph structure, length.• How does your own response to a film affect your response to the different ‘user comments’ presented?• Which ‘user comments’ did you think were creditable and which did you think were superficial?	<p>Students could consider the following:</p> <ul style="list-style-type: none">• the usefulness and appeal of the section (ie purpose, audience and context)• their personal response to the section and user comments• navigation to the ‘user comments’ section of the website• navigation within the section• visual elements such as layout and design features, use of icons, advertising• information features and options• interaction capabilities – instructions and procedures• the influence of the website guidelines for writing and submitting ‘user comments’.

3.4.3 Model for assessment for learning

The following diagram shows how the model for developing integrated assessment activities was used to develop an English assessment for learning activity evaluating the ‘user comments’ from a film website as part of the sample unit of work for Stage 5 on film.



3.4.4 Stage 5 work sample

Evaluation of the ‘user comment’ section

The user comments section of the website www.imdb.com was both useful and fairly appealing.

The purpose of the user comments was to either persuade a person to watch or not to watch a movie or for a person to see what other people thought of a movie. The section is very useful to those seeking opinions or just a way to get their own opinion published. People may visit it for a specific purpose, or just for fun.

Identifies the section’s different purposes and audience, and comments on its usefulness. Outcome 2.

The user comments section is composed of people from different cultures, ages and gender and so is obviously aimed at all different types of people.

The user comments section is very easy to access. There are three navigation points to help you get into the site and this helps if you miss one link because you can then access the next one. Navigation within the section is also very good. I found it very easy to access the different section and different user comments.

Discusses navigational features and gives personal responses to using the site. Outcomes 2 and 3.

My only major qualm with the navigation and user-friendliness with the site was the painstakingly long load times for the more popular user comments index, which housed all the comments for a particular movie, for example to load the 3000 comments for LOTR took 5 minutes.

I found it very convenient that in the index they had the title of the comments as this made it easier for me to find the comment I wanted to view.

Identifies and evaluates the effectiveness of some layout and design features and functions. Outcomes 2 and 3.

The site is overall very aesthetically pleasing. The links are clear and the text is just the right size to read. The font and font-size are both adequate and add to the accessibility and useability of the Internet Movie Database. Sections are clearly labelled and very little knowledge is required.

Some contradictions in the discussion of advertising. Outcome 4.

The advertising links are annoying as they keep flashing colors, however I do see the necessity of these adverts as they are needed to provide revenue for the imdb to stay alive. The adverts are also totally ineffective because after seeing so many you eventually just block them out and on first look at the site I did not even see the adverts.

The actual user comments are very engaging because they represent hundreds, or even thousands of different point-of-views. People from different cultural or political backgrounds often have very different thoughts about a movie and this can create a very interesting and sometimes very amusing piece of reading. However, a lot of the user comments are just dribble, saying how great or terrible a movie is with absolutely no reasons.

Considers the appeal of the user comments' section.
Outcome 3.

Honest response to examples. Shows some understanding of how substantiated comments are considered to be more valid.
Outcomes 2 and 4.

Considers interactive capabilities of the site.
Outcome 3.

To post a message you must first register. The registration is painless and fast. You follow a few steps which have checks along the way. Before posting a message you can check if your user comments falls in with the site 'guidelines' on how to add a comment. This says something about the credibility and integrity of the site. The fact that moderators check the comments for offensive language and themes creates a very ethical website.

Shows awareness of the nature and ethical use of technology.
Outcome 3.

Attempts to sum up key points made in evaluation.
Outcomes 2 and 4.

Overall, the user comments sections is informative in that it provides information about a movie, can be persuasive – if you read a lot of good comments about a movie you will probably also think its good and entertaining as some of the comments are light-hearted and amusing. It is useful as people can have their say and observe what others thought. This further allowing for interaction of a wide scope of people with different backgrounds.

Some lapses in spelling and syntax in conclusion.
Outcome 4.

Feedback to the student could include comments about their:

- understanding of the activity and what was required of them
- identification and discussion of purpose and audience
- ability to use the technology and express their understanding of the technology, its interactive capabilities and the usefulness/appeal of the website
- detailed discussion of the navigation and evidence of their awareness of its different functions and elements
- need to further develop their analysis of layout and design features
- personal response to some user comments and the general appeal of the section and its interactive capabilities
- knowledge of ethics and values
- clear structure, organisation and expression of ideas.