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|  | **Campbell House School Teaching and Learning Program** | | | | | | | | | | | | | | | | |
| **Title/Type of Unit: English – “My story” – Texts and how they convey stories.**  **Duration: 10 Weeks** | | | | | | | | | | | | | | | | |
| **Syllabus Outcomes**  **Stage 5** | Stage 5:  EN5-2A: effectively uses and critically assesses a wide range of processes, skills, strategies and knowledge for responding to and composing a wide range of texts in different media and technologies.  EN5-3B: selects uses and describes language forms, features and structures of texts appropriate to a range of purposes, audiences and contexts, describing and explaining their effects on meaning  EN5-5C: thinks imaginatively, creatively, interpretively and critically about information and increasingly complex ideas and arguments to respond to and compose texts in a range of contexts  EN5- 6C: investigates the relationships between and among texts.  EN5-7D: understands and evaluates the diverse way texts can express personal and public worlds.  EN5-9E: purposefully reflects on, assess and adapts their individual and collaborative skills with increasing independence and effectiveness. | | | | | | | | | | | | | | | | |
| **Connectedness**  **Why does this learning matter?** | **Students learn to:**   * respond to and compose increasingly sophisticated and sustained texts for understanding, interpretation, critical analysis, imaginative expression and pleasure * effectively uses a widening range of processes, skills, strategies and knowledge for responding to and composing texts in different media and technologies * engage with a range of increasingly complex language forms, features and structures of texts in meaningful, contextualised and authentic ways | | | | | | | | **Students learn about:**   * developing and applying contextual knowledge. * understanding and applying knowledge of language forms and features. * responding to and composing texts in first person perspective. * discuss and explain the processes of responding and composing, identifying the personal pleasures and difficulties experienced | | | | | | | | |
| **Background and Key Ideas** | Students respond to a variety of texts critically, imaginatively and interpretively and compose accurate, clear and coherent texts. They use English in personal, social and learning contexts with increasing control and understanding of the form and features of language and structures of texts, and with increasing awareness of purpose, audience and context. Students make connections between texts, they recognise the main ideas and points of view, and the ways in which texts seek to position responders. They make decisions about whether content and language are appropriate to purpose, audience and context.  In speaking, writing and representing, students shape meaning through the thoughtful selection and ordering of appropriate content and by drawing on a widening repertoire of language choices. They can express a personal point of view, give words and images to their imaginings and compose logical argument. They experiment with form and language in different modes and technologies to produce various types of texts for specific purposes. As appropriate, they plan, draft and edit to produce polished texts.  Students apply their knowledge of textual features and conventions to their texts. They constructively analyse and evaluate their own and others’ compositions and they articulate their response to texts and to the process and experience of composing. Students reflect on their learning, becoming aware of how they learn and identifying what they have learned, effective ways to learn and what they need to learn next. | | | | | | | | | | | | | | | | |
| **Literacy Continuum** | Reading Texts | Comprehension | | | Vocabulary Knowledge | | Aspects of Writing | | | Aspects of Speaking | | | Phonics | Phonemic Awareness | | | Concepts About Print |
| **Student:**  **Literacy Aspect:** Writing texts  **Element:** Cluster 9 Constructs well-sequenced imaginative, informative and persuasive texts using language appropriate to purpose and audience  **Student:**  **Literacy Aspect:** Writing texts  Element: Cluster 5 Draws on personal experiences and topic knowledge to create texts of about 4-5 sentences for a range of purposes.  **Student:**  **Literacy Aspect:** Comprehension  **Element:** Cluster 10 Interprets text by inferring connections, causes and consequences during reading  **Student:**  Literacy Aspect: Comprehension  **Element:** Cluster 7 Interprets and responds to texts by skimming and scanning to confirm predictions and answer questions posed by self and others while reading.  **Student:**  **Literacy Aspect:** Comprehension  **Element:** Cluster 2 beginning to analyse and evaluate stories read and viewed by providing and justifying a personal opinion  **Teaching activities linked to program to increase learning**   * Assessment 🡪 Diary entry 🡪 Showing understanding of what a diary entry looks like, information that is included in a diary entry, comprehension of language forms and features. * Brainstorm 🡪 vocabulary building by introduction to new terms, and demonstrating and applying understanding. * Interacting with text 🡪 photographs, movies, website, article, diary entry 🡪 Using comprehension and reading strategies (e.g., super six strategies, visual literacy) to gather understanding of content   Creating articles 🡪 using higher order thinking skills to apply their understanding | | | | | | | | | | | | | | | | |
| **Numeracy Continuum** | Counting Sequences | | Counting as Problem Solving | | | Pattern and Number Structure | | Place Value | | | | Multiplication and Division | | | Fraction Units | | Length, Area and Volume |
| **Student:**  **Numeracy Aspect:** Aspect 1 - Counting sequence: written labels  Aspect 2 - Counting as a problem solving process  **Element:** Aspect 1 Number identification– MA2 – 4NA identifies numerals in the range 1 – 10 000.  Aspect 2 Factile counting - MA1 -5NA uses known facts, number structure and other non-count by –one strategies to solve problems.  **Teaching activities linked to program to increase learning:**  Students are required to order events in numerous time lines across the span of 500 years. Students are required to use counting to problem solve in order to create a to scale time line. Students will give a ratio to each increment drawn on the timeline and will skip count by 5’s, 10’s and 50’s to sequence events.   * Plot and Tri’s life 🡪 timeline | | | | | | | | | | | | | | | | |
| **Quality Teaching** | | | | | | | | | | | | | | | | | |
| **Intellectual Quality** | | | | **Quality Learning Environment** | | | | | | | **Significance** | | | | | | |
| * IQ1 Deep Knowledge * IQ2 Deep Understanding * IQ3 Problematic Knowledge * IQ4 Higher-order Thinking * IQ5 Metalanguage * IQ6 Substantive Communication | | | | * QLE1 Explicit Quality Criteria * QE2 Engagement * QE3 High Expectations * QE4 Social Support * QE5 Students’ Self-regulation * QE6 Student Direction | | | | | | | * S1 Background Knowledge * S2 Cultural Knowledge * S3 Knowledge Integration * S4 Inclusively * S5 Connectedness * S6 Narrative | | | | | | |
| **Teaching and Learning Lesson Overview** | | | | | | | | | | | | | | | | | |
| **The Elements of Learning & Achievement**  x  F:\Mock ups\Square elements\Numeracy.jpg    x    E:\Final V1\Final sq NO border\Sq Technology no bdr.jpg x  x | *(This program is to be taught along with reading the book by Malala Yousafzai – make connections between strong female characters in both texts. )* **Week 1& 2: Exploring texts and how they are written and why they are written?**  ***Learning activities for the week:***  Discussion:   * What type of medium can media be created in? Writing, film, diary, feature articles, stop motion * Who creates all of these types of text? * Why do people create texts? Communicate a story/information, (Authors write to persuade. I— Authors write to inform. E— Authors write to entertain.)   *Activity: foursquare chart; on five different texts.*  1. Who is telling the story? What type of persona do they have?  2. Audience. Who is the intended audience? What gives you this idea?  3. Why is the story being written? P.I.E (what is telling you this?)  4. Context?  *Activity: What are these texts?*  Students are presented with many different text types: newspaper articles, journal articles, Magazine articles, fiction books, picture books, historical text books, letters, Diary entries, etc.  Discussion around what types of texts they are. How could we classify them into groups? Lets put them in either fact or fiction. Do all texts fit easily into these categories? Discussion around why each text is made. What groups could we create to assign the texts into purpose groups?  **Week 3: Whose voice is it anyway? Perspective in texts**  *BIG QUESTION for the week: whose voice is it anyway? Texts are written for a reason. In order to understand why they are written, we need to understand who wrote them.*  ***Explicit teaching for the week: (a few each lesson)***  Perspective:  Perspective is all about a person's schema--one's background knowledge and experiences. What a person knows impacts how he will act and react to a circumstance or topic.  What a person knows impacts how he will act and react to a circumstance or topic. Compare a 10-year-old's choices based on his experiences to the choices made by an 80-year-old. Perspective includes the thoughts, feelings, and actions of the character.  Language features that indicate perspective:  Identifying the tone: Tone refers to the overall feeling of a piece of writing. Here are some useful words to help you describe tone. Logical: rational, reasonable, analytical, cogent. Neutral: impartial, balanced, objective, unbiased. Informed: knowledgeable, well-read. Passionate: emotional, emotive, ardent, vehement. Witty: humorous, satirical, lighthearted, tongue-in-cheek.  ***Learning activities for the week:***  *Activity: What is perspective in texts?*  Brainstorm should I go to the party on the weekend? Why/ Why not?  The students write two paragraphs:  The first is from their perspective, written in first person. Topic - student wanting to go to a party, but her/his parents/careers have forbid him. In this first paragraph, she tells the story of how she asked to go to the party, how he felt when his parents said no, and details the reasons why he feels she *should*be allowed to go.  The second paragraph should be written from the parents' perspective, but also in first person. This forces the student inside her parents' heads and requires her to use the previously brainstormed ideas to support Mom and Dad's reasoning for why he should *not*attend the party.  Activity: *What is perspective in texts?*  Just Give Me a Reason" by P!nk. Students will use these lyrics to explicate how the same relationship can be viewed so differently by the two people in it, drawing conclusions about each individual based on his/her lyrics.  Activity: *What is perspective in texts?*  “The Cask of Amontillado." – whose point of view is used in this text? What language features indicate that there is a particular point of view?  Activity: *What is perspective in texts?*  [The Day the Crayons Quit](http://www.amazon.com/gp/product/0399255370/ref=as_li_tl?ie=UTF8&camp=1789&creative=390957&creativeASIN=0399255370&linkCode=as2&tag=msjo0b-20&linkId=QZW5EJO6A2RLAMFY). read this book as a read-aloud, and then the students worked independently to further explore each crayon’s letter and unique point of view.  Activity: *What is perspective in role plays?*  **Introduction:** Today we are going to do a little experiment to see if everyone sees the same thing when we look at a picture.  Ask students to find a partner or divide them into pairs.  Distribute copies of the drawing above to each pair.  Give pairs a few minutes to figure out how they would describe the appearance of the person in the picture. Is this someone they would like to get to know? What does she seem to be wearing?  Ask volunteers for their descriptions.  Ask students to describe their process in looking at the picture. What did they see first? Why did some people see an old woman at first and some a young girl? Can everyone now see both figures? Is there a "wrong" way to see the picture?  **Summarize:** People have different ways of looking at things. We call that having different "points of view." It happens because we have different bodies, different kinds of families and different kinds of experiences.  **Point-of-View Role Plays**  **Introduction:** Many times the conflicts we experience in our own lives result from experiencing things in a different way from another person. To see how this works, we are going to do some role plays.  Give two volunteers the role-play scene between Carlos and his mother, below.. Discuss the scene briefly with each one to make sure s/he understands the role before beginning the role play. Instruct them to begin an argument in the role play.  When the argument begins to get heated, stop the role play and ask the actors (still in character) how they are feeling.  Discuss with the class: What is Carlos's point of view? What does Carlos want? What is his mother's point of view? What does she want? Can anybody think of a situation from his or her own life that is similar? What are the different points of view in that situation?  Have the actors leave their roles and ask them how it was to play those roles. Have the class applaud them.  Repeat the process with other scenes from the scenarios provided or with scenes from the students' own lives.  **ROLEPLAYS**  **Roleplay #1: Carlos & his Mother**  **Carlos** The living room is messy. Some of Carlos's comic books are lying around. He's going through them because he wants to trade some of them with his friends. He also has a game on the floor that he started to play with his sister. He wants the game to remain there so he and his sister can finish it later. He likes being in the living room because there are usually other people around there. All the things that are scattered about are things he is using. The mess doesn't bother him.  **Carlos's Mother** The living room is messy. Carlos's comic books and game are lying around. She wants to keep the room organized because everyone in the family uses it and it is also the place where guests come. She thinks Carlos's things are in the way. She thinks he should pick up after himself and keep his things in his own room.  **Roleplay #2: Joanne & her Father**  **Joanne** Joanne's dad insists that she be in the house by 8 p.m. on school nights. But the weather is getting warm, her friends are staying out later in the street, and Joanne wants to be able to stay with her friends.  **Joanne's Father** The rule is that Joanne must be in the house by 8 p.m. on school nights. Joanne's father is concerned that it is not safe for her to be out after 8 p.m., and he worrieds about her. He also wants to be sure she gets enough sleep so she is not tired in school.  **Roleplay #3: Jason & the Teacher**  **Jason** Jason was talking to his friend about what they were going to do on the playground at lunch time at the same time that the teacher was talking. The teacher told him that she was going to contact his parents and discuss his behavior with them. Jason is mad because he thinks the teacher is always picking on him. Other kids talk, he says, and the teacher doesn't do anything about it.  **Teacher** When she was explaining the homework assignment, Jason was talking instead of listening. She sees him talking all the time. When he doesn't have his homework, he says he didn't hear her give the assignment, and he didn't think there was any." Jason needs to start listening in class.  **Roleplay #4: Sarah & her Mom**  **Sarah** Sarah wants to wear jeans to school that have slashes cut in them and patches. She thinks it's a neat style. Her mother says she's not leaving the house in those rags.  **Sarah's Mother** Sarah's mother thinks students should be dressed neatly for school, and she worries that adults won't respect her daughter as much if she dresses sloppily. Sarah's mother went to a parochial school where students wore uniforms, and she thinks the discipline was much better there because of the dress rules.  **Roleplay #5: Raymond & Thomas**  **Raymond** Raymond wants to play with his friend Thomas. Thomas, as usual, wants to play baseball. Raymond doesn't like to play baseball. He's not very good at it, and he'd rather play something else. He feels as if all Thomas ever wants to do is play baseball.  **Thomas** Thomas would like to play with Raymond, who is a good friend. He's on a Little League team, and he wants to practice baseball. He would also like Raymond to play baseball better, because then he might want to join the Little League team, too. Then they could spend more time together.  Activity: *What is perspective in texts?*  Show students clip of Dala meeting Nemo and wanting him as her pet.  How does Darla feel about having Nemo as a pet?  How does Nemo feel about becoming Dalas pet?  Activity: *What is perspective in texts?*  Fairy Tales - The True Story of the Three Little Pigs by A. Wolf. Divide the class into two groups. Explain that they are going to be reading a short piece of text and their task is to remember as many details as possible from the text. Tell one half of the class that they are burglars and the other half of the class that they are real estate agents, without divulging the roles to the opposite groups. Read the house text. Ask students to list as many details as they can remember about the house from the text (e.g., descriptions of rooms, items located in the house, layout of house). This part of the activity should be limited to 2-3 minutes. Students then share their lists within their group. (For larger classes, students can be broken into 4 groups, 2 for each prescribed role.) Distribute chart paper to each group so that students can record their lists. Hang both sheets of chart paper on the front wall of the classroom. Discuss the similarities and differences between the two lists, and allow students to guess the viewpoint of the other group. Read aloud two different versions of The Three Little Pigs. The Three Little Pigs by James Marshall (Dutton, 1989), culturally diverse version The Three Little Cajun Pigs by Berthe Amoss Group students in pairs at each computer and have them investigate the [SurLaLune Fairy Tales](http://www.surlalunefairytales.com/) website. Partners will then select two different versions of the same tale and complete a compare/contrast using the online [Venn Diagram](http://www.readwritethink.org/materials/venn/index.html) Students are to select one fairy tale and rewrite the tale from the viewpoint of a different character or object within the tale (i.e., a "twisted tale"). Resources: The House text  Activity: *What is perspective in texts? (Build language around critical texts as arguments.)*  Be the character: Start first by teaching students to empathize and feel for a character. - read Letters from a Desperate Dog to the class. They discussed what it would feel like to be a sad, lonely dog who wants an owner. The students' task was then to write a persuasive letter to prospective owners as if they were dogs wanting to be adopted.  Resources: picture and letter from the dog and writing paper  Switching roles: Once students can think like a character, have them think through the different perspectives of multiple characters in a similar situation. photograph with multiple "characters" in the same scene. After inserting the same photo on three slides of a PowerPoint presentation, model how to add dialogue-bubble graphics. Each speech bubble is to be written in first-person point of view from the perspective of that "character.”  Resources: PowerPoint in file, dialogue bubble pictures, blank print outs for students.  Choosing sides: With a strong understanding of varying perspectives, move into debatable topics and argumentative writing. Teach students how to look through the lenses of each person/group who has a stance on an issue.  Students need to consider all perspectives and the credible points they each make. Then they must choose a side to support based on the argument they can best prove.  Resources: choosing sides and candy choosing side’s card.  **Week 4: Point of view in writing. Perspective versus point of view. Five ways of point of view:**  ***Explicit teaching for the week:***    Point of view:  Point of view impacts how you write the piece (first-person, second-person, third-person). Is it a firsthand account or a directive? Is it a story told about characters, or does one of the characters tell the story? Point of view is all about the pronouns used in writing (e.g., first-person: I, we, our, mine, us; second-person: you; third-person: he, she, they, them, theirs, etc.). And depending on the POV the piece is told in, certain perspectives are utilized.  First, second and third person point of view:  1. First person point of view involves the use of either of the two pronouns “I” and “we”.  Example: “**I** felt like **I** was getting drowned with shame and disgrace.”  2. Second person point of view employs the pronoun “you”. “Sometimes **you** cannot clearly discern between anger and frustration.”  3. Third person point of view uses pronouns like “he”, “she”, “it”, “they” or a name. **Mr. Stewart** is a principled man. **He** acts by the book and never lets you deceive **him** easily.”  Point of view impacts how you write the piece (first-person, second-person, third-person). Is it a firsthand account or a directive? Is it a story told about characters, or does one of the characters tell the story? Point of view is all about the pronouns used in writing (e.g., first-person: I, we, our, mine, us; second-person: you; third-person: he, she, they, them, theirs, etc.).  Using the following prezie teach first second and third point of view (one each lesson) and follow with one activity.  <https://prezi.com/nnw3bvok7phv/teaching-point-of-view/>  Teacher use: <https://learnzillion.com/lesson_plans/7586-analyzing-point-of-view> to explain the connection between point of view and perspective and why this is important in a story.  ***Learning activities for the week:***  *Activity: class discussion*   * What does point of view mean? * Who many perspectives can there be in texts? * How do I write in the first person, what does it look like? * Build vocabulary. (Build Tier words)   *Activity: person perspective manual*  Create a person perspective manual. Outline the name of the perspective, an example and how to identify. (outline of manual in resource folder)  Look at the person perspective question flow chart in resources with students.  Activity: point of view in picture book: Two Bad Ants by Chris Van Allsburg (Houghton Mifflin, 1988)  Explain to students that point of view refers to how a person or character looks at, or views, an object or a situation  Two Bad Ants *by Chris Van Allsburg (Houghton Mifflin, 1988)*  Show students the first pair of photographs. Point out that although both pictures are of the same object, they look different. Ask students, "What causes them to look different?" Lead students to conclude that the "Look Once" picture was taken from close up and that the "Look Again" picture was taken from further away. Two perspectives, or points of view, are evident in the photographs. Show students more pairs of photographs from the book, explaining the different points of view.  Tell students that, like in the photographs, characters may view objects from perspectives that differ from their own. To appreciate the plot of a story and understand the actions of the characters, students must understand the characters' differing points of view.  Show students the cover illustration from *Two Bad Ants*, a story in which the main characters are ants. Read the story aloud. Discuss how the text and the illustrations show objects from an ant's point of view. Ask students how an ant's view is different from a person's view.  Do objects look big or small to an ant?  What might your shoe look like to an ant?  What might your classroom look like to an ant?  Have students work together in small groups. Give each group a copy of *Two Bad Ants*. Ask them to examine the illustrations and the text to find more evidence of situations described from the ant's point of view.  [Point of View Chart](http://www.readwritethink.org/lesson_images/lesson789/chart.pdf) to students. Have them work in small groups to think of everyday items that ants see one way and people see another. Have students record their findings on the chart. For example, under "A Person's Point of View," students might write "grass," and under "An Ant's Point of View," they might write "forest."  Reread *Two Bad Ants* to students. Ask them if their understanding has improved since they first listened to the story. If so, ask them to tell what aspects of point of view they understand better.  *Activity: comic strips add the conversation*  Teacher uses five drawn comic strips. Students are to dialogue the comic strips using each of the five person perspectives:  Requirements  1. Each comic strip will contain dialogue (w  ord bubbles) and narration (square narration boxes).  2. Each comic strip should be narrated using one of the following perspectives: first-person, second-person, third-person objective, third-person limited, and third-person omniscient.  *Activity: practice finding point of view*  Points of view practice PowerPoint. Students read the text with the teacher. Students use their manual to determine which person perspective has been used.  *Activity: Point of view plots*  Each team is made up of two players. Each team is given a slip of paper which they have to convey. (for example the sentence may say Martha was shopping, however when she walked in Isle three she slipped on a spilt soft drink. She was not very happy. The slip will have three words on the bottom that are banned words or words the team cannot say. (in this example the banned words are shopping, slipping and soft drink.)  The teams must sit with there paper and transcribe it into the three different perspectives. Each team is then to get up and act out what is on their team’s slip of paper in each of the three point of views. The remaining teams are to guess what is happening in the plot and which point of view is being used to convey the plot. The aim is for each team to make the point of view obvious and to try and get the other teams to guess the banned words. The team who got all of their banned words guessed correctly and the perspective they were using guessed correctly wins.  *Activity: Point of view rap song*  Listen to song, discuss, student worksheet.  <https://www.flocabulary.com/point-of-view/>  *Activity: point of view worksheets.*    **Week 5: Journal entries and writing with opinion**  ***Explicit teaching for the week: (a few each lesson)***  Opinion Techniques:  Writers can use a range of techniques to persuade. When you’re reading persuasive writing—or writing persuasively yourself—you need to think carefully about how techniques like these are used to position the reader to accept a particular point of view.  **Adjective.**Describing words, often used to make the reader feel a particular way about an issue. e.g. “Reality shows allow us to feel a bland, artificial version of that incredible thrill you get from having a crack and chasing your ambitions.”  **Adverbs.**Adverbs are words that modify adjectives or verbs. Like adjectives, they are selected to make a reader think or feel about something in a particular way. e.g. “In a recent article, I wrote about my dogs, a kelpie and a blue heeler, dying from 1080 fox bait. They had eaten it during a weekend trip to the high country and died horribly.”  **Alliteration.** The repetition of words starting with the same to create emphasis.”What must be remembered is this: like the abolition of torture in the free world, the cessation of cruelty to animals is paramount.”  **Appeals.**Writers often appeal to different emotions, such as a reader’s sense of fairness, justice or patriotism.  **Anecdotes.** Short, personal stories that help to illustrate a point. “For my three most recent books, on motherhood, cancer and nursing, I interviewed more than 300 people about the nuts and bolts of what our incredibly short time on this planet is really about – life, death, family and love. If there is one thing I can guarantee, it’s that there will never be a person who lies on their deathbed, shaking with rage, sobbing, ‘Dear God, I wish I’d spent more time watching MasterChef.'”  **Everyday language.** Writers will often use everyday language, sometimes called colloquial language, to make themselves seem down-to-earth. “Fairness is the cornerstone of our constitution and our national identity. But as we head into an election year, I think we need to ask ourselves whether we really believe in a fair go for all.”  **Cliches.** An overused expression. Although they should be avoided, cliches give writers an opportunity to express an idea to their readers quickly.Alls well that ends well.  **Connotations.** All words have connotations or associations. Some words, for example, may have the same literal meaning but very different connotations. Connotations may be negative or positive. Think about the word ‘thin’. There are lots of words that share this meaning—slender, lithe, slim, skinny, lean, slight, lanky, undernourished, wasted, gangly, rake-like, anorexic, spindly. If someone was describing your body, you would probably prefer to be called ‘slender’ or ‘slim’ rather than ‘lanky’ or ‘anorexic’. When people are writing an argument, they think very carefully about the words that they select and the impact these words will have on their audience.  **Emotive words.** Words that provoke an emotional reaction from the audience. e.g. “But no, people from the bush were saying it is cruel to kill foxes with a poison that causes a slow, agonising death.”  **Exaggeration.** Writers often exaggerate or overstate something to help persuade readers of their point of view. e.g. “Our experts will tell you a million reasons why it can’t or shouldn’t be done here. They have turned excuse-making into an art form.”  **Evidence.** Writers will often use evidence – which might take the form of facts, figures, quotes or graphs – to help support their argument. e.g. “According to the Australian Bureau of Statistics, males are 400 per cent more likely to commit an offence intended to cause injury than are females.”  **Expert opinion.** Sometimes writers will use the opinion of experts to give further weight to their argument. e.g. “A new research report by Victorian doctors illustrates why: because when kids are worried their parents will be told their private medical details, they simply don’t go to the doctor.”  **Inclusive language.** Inclusive language – using the words ‘we’ or ‘us’ – is often used to get a reader onside. e.g. “We might not like it, but our kids’ right to confidential medical advice should take precedence over our right to know about it.”  **Imagery.** Descriptive writing can be a powerful persuasive technique. Describing something vividly can persuade readers.  **Logic.** A logical, well-structured argument can be very persuasive.  **Metaphor.** Metaphors, when one thing is described as another, help to persuade by describing.  e.g. “I’ve been dying of it all week and can hardly type this column because of the Niagra of snot pouring down my face and the painful fires of a thousand suns burning in my joints and muscles, which being manly muscles are able to carry a much heavier load of pain than lady muscles.”  **Pun.** A play on words often relying on homophones, homonyms or rhymes.e.g. “It’s been a trying year for rugby league, what with betting scandals, controversies over players’ alleged off-field behaviour and an unseemly on-field brawl that marred the sport’s reputation on approach to the finals.”e.g. “Racism is no black and white issue”.  **Repetition.** The repetition of words, phrases and ideas can be used to reinforce an argument and drive home the message to a reader.e.g “It has been well established here and overseas that if teenagers think they can see a doctor in confidence, they are more likely to do so, more likely to go back for repeat visits, and more likely to disclose sensitive information.”  **Rhetorical question.**A question where the answer is obvious, can help lead readers to a particular conclusion. e.g. “It has been well established here and overseas that if teenagers think they can see a doctor in confidence, they are more likely to do so, more likely to go back for repeat visits, and more likely to disclose sensitive information. And isn’t this the outcome we want? ”  **Sarcasm.**A mocking tone. e.g. “Not all of us can write Max Walker’s How to Hypnotise Chooks, you know – for many years the biggest-selling title in Australian literary history.”  **Simile.**Similes, when one thing is compared to another, can help to persuade by describing. e.g. “…as dumb as a sack of hammers…”  Language features that express certain perspectives:  Constructing an argument in texts: A strong argument is supported with reasons and evidence designed to convince the reader to come to the same conclusion as the writer (that dogs make better pets than cats or that Australians should adopt a vegetarian lifestyle). Conclusions may be based on two types of reasoning, or methods of structuring an argument logically: [inductive reasoning](http://ontrack-media.net/english2/englishII_glossary.html#inductive%20reasoning) and [deductive reasoning](http://ontrack-media.net/english2/englishII_glossary.html#deductive%20reasoning).  logical fallacies: The writer has created a kind of logical that we call a slippery slope. The student claims that a chain reaction ending in a dire consequence will occur if we take even one step on this slippery slope, assuming that there’s no stop partway down the hill between lack of study time and the triumph of terrorism. As you can see, the reasoning is simply not logical. Recognizing logical fallacies in others’ arguments, as well as spotting them in your own writing, is an important skill to master.  ***Learning activities for the week:***  *Activities: find the language features in diary texts*   * ‘The Secret Diary of Adrian Mole.’ * Excerpt from book Malala   Highlight the language features explored in the explicit teaching component of today in the texts.  *Activity: what is a diary entry discussion*  What are the text features? language, use of humour, self-expression.  Back up with examples and create a mind map based on the language used in the first person expression.  *Activity: Exaggeration and emotive language card game.*  Students are given a hand of ten cards. There is a deck of blue cards in the middle of the table. Students take it in turns to pick up a blue card from the deck. The student reads the card aloud. The card will have a sentence and each student will choose one of his or her exaggeration or emotive language cards to play (fill in the blank from the blue card). Once every student has shown his or her card students vote, which is the best exaggeration or emotive card, played and that student gets a point.  *Activity: what’s in a diary?*  Tell the class they are going to be listening to or reading excerpts from one or more diaries. Each diary is the real-life record of a young girl's or boy's thoughts, feelings, and experiences over a particular time period.  Anne Frank's diary is the record of the German-Jewish teenager's experiences in the Netherlands from 1942 to 1944 during World War II.  Zlata Filipovic's diary is the 11-year-old's record of her changing life in her native country of Sarajevo during a much later war.  As you read to your students, or as they read to themselves, have them note the personal details that the writer includes in the diary.  For example, Zlata's first six entries establish her as a typical fifth-grader whose life at this point in her writing may not be too different from your students' own lives. Details for students to note include:  Zlata's anxiousness to see her schoolmates again  The different ways the children of Sarajevo spent their summer vacation  The classes offered at Zlata's school (compared to their own classes)  Zlata's love of Saturday morning so she can sleep late  Next, have students discuss the following questions about the writer and her work:  Why are the writer's details important?  How do they help the reader?  What do they tell us about the writer?  What questions do you have about the writer?  What do you and the writer have in common?  F:\Mock ups\Square elements\Numeracy.jpg**Week 6: Features of a plot**  ***Explicit teaching for the week:***  Five elements of a plot:  Introduction - The beginning of the story where the characters and the setting is revealed.  Rising Action - This is where the events in the story become complicated and the conflict in the story is revealed (events between the introduction and climax).  Climax - This is the highest point of interest and the turning point of the story. The reader wonders what will happen next; will the conflict be resolved or not?  Falling action - The events and complications begin to resolve themselves. The reader knows what has happened next and if the conflict was resolved or not (events between climax and resolution).  Resolution - The Part of the plot that concludes the falling action by revealing or suggesting the outcome of the conflict.  Narrative Hook - The point in the story at which the author catches the reader's attention by presenting interesting problems or situations.  Text structure:  Simple chronological- Beginning, middle and end Opening (to include setting and character), problem, build up (key events), climax/complication, resolution, authorial comment.  Other structures (more complex chronological) - Stories within stories (Badger’s Parting Gifts) Parallel plots  Multi plots (running parallel and touching at times (e.g. Eastenders)  Circular structures ( e.g. Rosie’s Walk)  Cyclical structures (stories told by different characters, from different perspectives, sometimes of the same events)  ***Learning activities for the week:***  *Activity: tabbing the plot in picture books*  Students are given picture books to read. Each student is given post it notes that have introduction, rising action 1 - 8, climax, falling action1- 3, resolution and narrative hook. Each student is to tab the appropriate place in each book .  *Activity: Plot explained with rap*  <https://www.flocabulary.com/plot-elements/>  Student complete worksheet after class discussion.  *Activity: short films plot analysis*  Students watch the short films and fill out the plot analysis.  Activity:  <http://www.readingrockets.org/article/story-skeletons-teaching-plot-structure-picture-books>    **Week 7: Film study – Divergent**  ***Explicit teaching for the week:***  Film study - Watch divergent in entirety without disruption.  ***Learning activities for the week:***  *Activity: Discussion*   * Main/overarching themes of the movie * How has Tris’ story been written? Which point of view? * What is each group of people called? Write mind map on the different factions in the movie   *Activity: plot outline*  Students use the pre-pared cut-outs to make a timeline of the events in the film. Students use this to show a plot scale including pointing out the major features of the plot including –the introduction, rising action, climax, falling action, resolution, narrative hook.  *Activity: Main characters*  Students use the laminated cutout pictures of the characters as well as the character descriptions to make a mind map of the main characters in the story. Students individually match the character traits and then connect each character showing tension or character traits that are similar.  *Activity: Character study*  Facilitate basic discussion about the roles of Tris (the main character.  Character building: group activity in which students work collaboratively to describe the personal traits and experiences of the main character. Work on butcher’s paper to draw a person’s silhouette, student’s work around the silhouette to make note of traits and experiences.  *Activity: Tris’s diary*.  Break down film into essential scenes. Based on the experience of the main character within these scenes students create journal entries in the first person perspective, taking on the persona of the main character and applying appropriate vocabulary and text structure as discussed in the initial stages.  E:\Final V1\Final sq NO border\Sq Technology no bdr.jpg**Week 8 and 9: Film study – Aspects of filmography & divergent**  ***Explicit teaching for the week:***  Review of visual language techniques  Visual literacy PowerPoint  Film techniques PowerPoint  Camera angles and shooting:  An **extreme long shot** contains a large amount of landscape. It is often used at the beginning of a scene or a film to establish general **location** (setting). This is also known as an establishing shot.  A **long shot** contains landscape but gives the viewer a more specific idea of setting. A long shot may show the viewers the building where the action will take place.  A **full shot** contains a complete view of the **characters**. From this shot, viewers can take in the costumes of characters and may also help to demonstrate the relationships between characters. For more information on costumes and acting refer to Chapter 4.  A **mid shot** contains the characters or a **character from the waist up**. From this shot, viewers can see the characters' faces more clearly as well as their interaction with other characters. This is also known as a social shot  A **close-up** contains just **one character's face**. This enables viewers to understand the actor's emotions and also allows them to feel empathy for the character. This is also known as a personal shot.  An **extreme close-up** contains one **part of a character's face** or other object. This technique is quite common in horror films, particularly the example above. This type of shot creates an intense mood and provides interaction between the audience and the viewer.  A **bird's eye angle** is an angle that looks **directly down upon a scene**. This angle is often used as an establishing angle, along with an extreme long shot, to establish setting.  A **high angle** is a camera angle that looks **down upon a subject**. A character shot with a high angle will look vulnerable or small. These angles are often used to demonstrate to the audience a perspective of a particular character. The example above demonstrates to us the perspective or point of view of a vampire. As a viewer we can understand that the vampire feels powerful.  An **eye-level angle** puts the audience on **an equal footing with the character/s**. This is the most commonly used angle in most films as it allows the viewers to feel comfortable with the characters.  A **low angle** is a camera angle that **looks up at a character**. This is the opposite of a high angle and makes a character look more powerful. This can make the audience feel vulnerable and small by looking up at the character. This can help the responder feel empathy if they are viewing the frame from another character's point of view.  A **Dutch angle** is used to demonstrate the confusion of a character. The example above should disorientate you.  Camera movements:  A **crane shot** is often used by composers of films to signify the end of a film or scene. The effect is achieved by the camera being put on a crane that can move upwards  A **tracking shot** and a **dolly shot** (*animation on right*) have the same effect. A tracking shot moves on tracks and a dolly shot is mounted on a trolley to achieve the effect in the example above. This camera movement is used in a number of ways but is most commonly used to explore a room such as a restaurant. By using a tracking shot or a dolly shot the composer of a film gives the viewer a detailed tour of a situation. It can also be used to follow a character.  **Panning** is used to give the viewer a panoramic view of a set or setting. This can be used to establish a scene  An **Evangelion shot** is derived from the popular anime series 'Neon Genesis Evangelion'. This camera movement begins as an extreme close-up and zooms out abruptly, creating a blurring effect to emphasise the speed and size of the object  **Cinematography**  Cinematography is the combination of the techniques described in this chapter. This includes camera shots, camera angles, camera movement and lighting. Use the term cinematography to group all of these together, for example, 'The cinematography in that film was exceptional.'  **Mise en Scene**  Mise en scene refers to all the objects and characters in a particular frame. More specifically, it refers to the composition of the frame. When you use the term mise en scene, you are discussing where the composer or director has placed all the elements of the scene within the frame.  ***Learning activities for the week:***  *Activity: camera angles and techniques*  Match the camera angle picture with the camera angle title and camera angle description. Using pre-printed and laminated images in a mind map style presentation.  *Activity: Camera angle analysis worksheet*  *Activity: four square analysis of short film.*  *Using a four square outline,* determine the expression, movement, sound and tone of the short film or action. Teacher models how to complete one with the entire class. Students complete an individual one on a short film.  *Activity: Camera angles comic strip.*  Students use their knowledge of camera angles to create a dramatic comic story. Students must use five different camera angles in their comic. Teacher will have informal discussion about why each camera angle was chosen and how this has helped create mood in their comic.  *Activity: camera angles to advertise.*  Ask students:  What terms are used to identify the three main types of shots that describe how near or far the camera is from the subject? (Close-up, medium shot, long shot.)  What are some examples for each of these shots? (A close-up shows only one part of the subject, usually in great detail. Close-ups would include shots of a person's face, or the paws of a dog walking down a path, of a hand on a doorbell, or of a tree branch. A picture showing half of the subject, such as a character from the waist up or the back end of a car, is a medium shot, while a long shot shows the whole subject: a person from head to foot or the entire car. Any of these shots can show one subject or more at the same time.)  How might these shots be used in a movie or television show? (These three shots are used for specific reasons. An establishing shot at the beginning of a scene tells viewers where they are; for example, a long shot of a car driving up to a hotel, or a close-up of a restaurant sign. To show the effect of one person's words or actions on the other people in the scene, a reaction shot is used.)  What types of camera shots are you most likely to see in movies? In television? In music videos? In commercials?  (In general, television is a close-up medium: things look better in close-up because the screen is small. However, mixing the shots provides variety and gives information needed to keep the story moving.)In addition to camera shots, camera angle is also important. The angle from which a shot is taken is another way to give variety as well as information.  What is a high-angle shot? Can you think of an example from a film you've seen? (A high angle shot positions the camera above eye-level, looking down on the subject, which consequently appears insignificant, weak, helpless, or small according to how extreme the angle is.)  What about a shot at eye-level? (At eye-level, the impression is neutral.)  A low-angle shot has the camera looking up at the subject, who then appears important, powerful, or domineering, again depending on how exaggerated the angle is.  What is a reverse-angle shot? (Usually the camera looks at the subject, but occasionally the camera shows what the subject is seeing. This is a reverse-angle shot.)  Group Work Activity  It may be useful, before the group activity, to do a short lesson on determining the subject of photograph through using photographs shown to the class on an overhead projector. For each of the three photographs, the camera should be at a different distance from the subject. For one photograph, the camera should be far away from the subject; for another, the camera should be close to the subject; and for the other, the camera should not be too far from or too close to the subject. Ask the groups to talk about the effect of these three different camera-subject distances and to try to determine why they might have been used.  Ask each group to select three photographs from the magazines and newspapers they have collected.  For each of the photographs, have the group identify the subject (that is, the main focus of the photograph).  Give the groups a fair amount of time to select the photographs and to talk about their effects. After the group work the students should share their findings with the rest of the class.  *Activity: Personal interpretation.*  Can they see themselves in the film. Relate to the movie put themselves into their shoes. How would the movie look in their lives? Building empathy.  *Activity: Mood in the film*  Replay a selected scene in the film. T-chart to look at the mood of the film, Look at the camera angles and visual language techniques including sound, movement, lighting to determine how the scene has a sense of mood. Students design a new location and setting and create a scene that demonstrates a similar or the same mood. Students can use pictures or words to describe the scene, making particular reference to the visual language techniques they would use.  *Activity: perspective and point of view in the film*  Students are to watch the “test” scene. Students are given printouts of the screen shots of this scene. Students are to add comment from the perspective of the doctor doing the test. Students are changing the angle or lenses to which they are viewing this scene.  *Activity: what if our world was divergent?*  Students re-watch the scene outlining the factions. Students individually outline their strengths and assign themselves into a faction. Students are given write out the list of strengths for the faction they have assigned themselves into. Students compare these traits to the other factions.  Writing task; have your strengths ever made you have the feeling of not fitting in? why? Explain what happened.  *Activity: How the story flows*  Outline the life story of Tris. Using the printouts order Tris’s life events in a timeline. Using the film ordered timeline, what are the differences between Tris’s story shown in the film and the actual timeline of her life. Are stories sequential or can they jump forward and back through time?  Make a timeline of your life events. If you were to order them would you order them numerically or in a different way?  *Activity: Discussion*   * Who is telling the story in the movie? * Who’s story are we following? * What perspective is being used? * How many different narratives are happening? * How has Tris’s past story impacted on her story now.   *Activity: Formula to overcome an obstacle*  Choose a section of the film where Tris was able to overcome the odds. Discussion how did Tris use her strengths to overcome obstacles?  Make a formula for the event: e.g fixed state- interruption – obstacle – attempt to overcome – triumph – learning from the obstacle – improved fixed state with new knowledge.  Students create their own example looking back on an event that took place in their lives.  **Week 10: Writing a script**  E:\Final V1\Final sq NO border\Sq Technology no bdr.jpg***Learning activities for the week:***  Re-interpret a scene from the film and make it relatable to everyday life. Create a short script focusing on a particular scene.  Work on creation of script/soliloquy. Build character persona through use of language in the form of the script. Examine how body language emphasises the spoken word. How the script will be delivered through acting out the role of their character. Deliver script in front of class and partake in feedback discussion. | | | | | | | | | | | | | | | **The Australian General Capabilities**  Aboriginal and Torres Strait Islander histories and cultures boriginal and Torres Strait Islander histories and cultures  Asia and Australia's engagement with Asia sia and Australia's engagement with AsiaSustainability ustainability  Critical and creative thinking ritical and creative thinking  Ethical understanding thical understanding  Information and communication technology capability nformation and communication technology capability  Intercultural understanding ntercultural understanding  Literacy iteracy  Numeracy umeracy  Personal and social capability ersonal and socail capability  Civics and citizenship ivics and citizenship  Difference and diversity ifference and diversity  Work and enterprise ork and enterprise | |
| **Special Needs Adjustments** | | | | | | | **School to Work** | | | | | | | | | | |
| * Scaffolded lesson plans * Still visuals used as well as video recording * Literacy activities changed to adjust for literacy levels * One-on-one support where required * Short lessons * Engaging topics * Behaviour management strategies * For individualised adjustments, please see personalised learning plans. * Visuals’ and kinaesthetic learning * Group learning * Discussion based topics | | | | | | | * Program assists students with furthering their literacy skills. * Develop cultural acceptance to assist with accepting diversity in the work force. * Improved communication skills * Developing understanding on people from different cultures * Language development * Collaborative learning * Self-manage * Become active global citizens by understanding about Malala’s culture and lifestyle * Numeracy and literacy comprehension skill building. | | | | | | | | | | |
| **Assessments. Type. Weight. Due Date** | | | | | | | | | | | | | | | | | |
| 1.) Creation of personal reflection of text through diary entries. (35%)  2.) Part A.) Creation of writing of a script.(30%) Part b.) The acting out of the script (10%)  3.) Class interaction and contribution to class discussions. (25%) | | | | | | | | | | | | | | | | | |
| **Resource List** | | | | | | | | | | | | | | | | | |
| English K-10 Syllabus: <http://syllabus.bos.nsw.edu.au/english/english-k10>  Movie: Divergent  Secret Diary of Adrian Mole aged 13 ¾ by Sue Townsend.  Extract: <http://users.cybernet.be/philippe.burniat/4e1/the%20secret%20diary%20of%20adrian%20mole.pdf>  Worksheets: In program file | | | | | | | | | | | | | | | | | |

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| **Teacher Evaluation**  **Comments / Variations** | |
| **What worked well?**  Students enjoyed the choice of film text. Students related to the text well and were easily able to draw conclusions and comprehend content including plot analysis, character development and scene analysis tasks.  Students enjoyed the role play activities to develop understandings of perspectives.  Students enjoyed the Cajun pigs book read on you tube. This activity brought about rich conversation about perspectives and cultural understandings.  **What needed to be changed?**  Students needed a lot of attention given to understanding and developing confidence in identifying perspectives. Further time should be aloud for these concept lessons.  Students did not connect with writing within the perspective of another person. The unit may require further time for development In creative writing to complete this task or more specific scaffolding. This may be aided by a brainstorm into one persona or character and having each student write from the same perspective.  The unit should allow more time for development of point of view in texts; students found the point of view board game difficult.  **What do I think the students gained from this lesson?**  Students developed understanding of perspective further then they could reason prior to the unit. Students developed an awareness of point of view in writing.  **How well did this unit match the Elements of Learning and Achievement?**  The unit matched well with literacy and actions and choices. The heavy focus on perspective and points of view related well to actions and choices which presented well with the elements of learning and achievement through concepts of positive perspectives and responses in the work place.  **What did I learn?**  Time management. Allow further development and weekly practice of key concepts. Group work in the form of the board game did not allow full focus and rich involvement in the lesson from some students.  **How will I use this experience to extend my practice in the future?**  Time management skills will be improved and in future less group based activities and teacher talking will be used for some students who disconnect within very short periods of time. | |
| **Date Commenced**: Term 1, 2016 | **Date Finished**: Term 1, 2016 |
| **Teachers Signature**: | **Assistant Principals Signature**: Kate |