

Program for Standard

Overview

Standard English:

My program for Standard English stems from my previous placement experience. Where I intend to combine my knowledge of being a Languages teacher and this sensitivity to providing a program which focuses on Inclusivity and Differentiation as being crucial to my framework to engage with the class at a personal level. Suzanne (2007) prompts us as teachers to reflect on our own schooling and specifically the experience of being segregated by streaming programs: 'How did you feel? What influences did this have socially and academically?' (p 109) to consider whether our classroom reflects traditional (and divisive) attitudes, or inclusive attitudes. During my previous placement I had not considered these elements which could have potentially been a reason why I encountered comments regarding my limited ability to provide appropriate scaffolding for students' learning needs.

From this reflection, the proposed class for this program will be comprised of only female learners, who have a language background in Chinese, and come from high and low socio-economic statuses. The class will be relatively large and will not be streamed, with some students starting high school in year 9- coming from Intensive English Centres (IEC).

During their study of English during the HSC, the growth of learners in their personalised experience of: making sense of, and enriching, their lives through the study, informs us of a finer aspect in the rationale which is to develop in Stage 6 learners an understanding of literary expression and nurture an appreciation of aesthetic values (NSWBOS, 2009, p 6). This development can be seen in: Stages 1-3 where there is an increasing confidence in using the language, moving to a specialised and focused study of the language to reflect their maturing views of the world in Stages 4-5, and by Stage 6 understanding themselves as having a role of being an effective communicator in a dynamic society and recognising this independence by means of responding to and composing texts through their wide reading.

To meet the aim of the English Stage 6 program: "to enable students to understand, use, enjoy and value the English language" (NSWBOS, 2009, p 7), has been meticulously structured in the K-12 syllabuses to ensure students are equipped with the appropriate tools required understand the

meaning of texts through processes and concepts such as Responding, Composing, Investigating and Exploring. Moreover, these interdependent and ongoing processes which are introduced and taught at appropriate times in the curriculum, reflect the second part of the Aim which is to shape thoughtful, imaginative and effective English communicators.

According to the Stage 6 Syllabus, the English Standard course requires students to have accumulated 120 indicative hours of English at the Preliminary and the HSC course respectively (240 hours in total), with 37.5% of the hours in each course consisting of common content (that is content which is studied by all other courses), that is the Area of Study, and then the remaining 62.5% consisting of specific content for the English Standard course. It is important to note, however, that the Preliminary course will focus on students *exploring* and *experimenting* with the conceptual themes in texts, whilst the HSC course will focus on students *reflecting on* and *demonstrating* the effectiveness of texts for certain audiences (NSWBOS, 2009, p 14).

Outcomes:

In the learning of the Area of Study prescribed text *Life of Pi* (Lee, A. 2012), and the teaching of Module A elective *Nobel Lecture* (Aung, Kyi. 2012) Outcomes 4, 5, 7 and 11 are met through a guided exploration of the concept Discovery, and the function of Speech respectively. Students individually and collaboratively synthesise ideas through Deconstruction and Reconstruction to clarify meaning and develop new meanings too. At the individual level, students are taught how to analyse and articulate their findings in a logical argument about how the speech: demonstrates a particular aspect of language in its use of language forms and features and shapes meaning for specific audiences. Collaboratively, students participate in a film analysis, where they adapt a range of textual features in the prescribed text to explore possibilities of communicating the concept of Discovery, potentially through a drama-based teaching.

In the close study of Module A, Outcomes 1, 2, 8 and 11 are met through the learning of the particular language structures and features in Aung's speech (2012) and how they serve to frame her experience as a political prisoner and her message to not only the Nobel Panel but the global audience. Students learn to demonstrate their understanding of how the relationship between Aung, the responder and the context, shapes meaning through an assessment involving speech. By increasing their awareness of language and how it shapes their relationships with others and the world, students will draw upon the imagination to transform experience into a text and reflect a skilful control of oral language. Focusing on learning through experimentation to suit a variety of purposes and considering conventions for suitable audiences.

In the teaching of the *Life of Pi* (Lee, A. 2012) Outcomes 3, 12 and 13 are met in the evaluation of students' related text and the prescribed text, as they tackle how the concept of Discovery applies to them and their texts, and also how it manifests itself in the qualities of the texts. The scaffolded approach to deconstructing the experience of Discovery through the protagonist Pi allows the student to develop and consolidate the language relevant to the study of English. In a summative assessment towards the end of the unit of work, a reflective essay will require students to reflect on their processing of responding and composing and also their learning.

Area of Study

Rubric:

In the Area of Study students examine closely the individual qualities of texts while considering the texts' representation of Discovery. In this wider context of the Area of Study, the concept of Discovery is a point of departure for individual's to explore how texts can affirm or challenge their own assumptions and beliefs about aspects of human experience and the world. Students are encourage to explore this concept personally as they search, generate and deepen their understanding through synthesising and analysing composers' perspectives.

In their responses and compositions, aided by their newly-shaped and complex understanding of Discovery, students examine, question, and reflect and speculate on the dynamics of Discovery as it applies to them, the text and their world. The dynamics of Discovery which is revealed in the representation of people, relationships, societies, places, events and ideas that they encounter in *Life of Pi* and their related text serve as a guide to their sophisticated exploration.

Rationale: approach to teaching and learning

Informing my approach to the teaching of *Life of Pi* by Ang Lee is the learning qualities and characteristics my proposed class brings forth, shaping their collective and individual needs. In my experience of being at the Intensive English Centre on Cleveland Street, this complex demography of students had been reduced into streamed and isolated classes which prompted me to consider whether the teaching in these classrooms utilised their 'funds of knowledge'. What kind of social relationships do my students face and what kind of knowledge do they possess from interacting in these broad range of activities (Moll, Amanti, Neff, & Gonzalez, 1992)? In light of this, a critical and social approach towards selecting a related text is extremely important when attempting to explore representations of Discovery. Representation is indeed at the core of this study as it means that discovery is not one fixed concept but changes accordingly and appropriately (English Teachers Association, 2013, p. 9). Additionally, it is highly important that pre-reading activities and strategies be employed when studying a representation of Discovery as to not only to pursue intellectual quality, but to allow individuals to draw their own individual and cultural perspectives (Department of Education and Training, 2008).

Weeks 1 and 2: Prescribed text Deconstruction and Reconstruction

Part 1: Reading

Students during this first period will learn about film language and how the filmmaker interacts with their audience through the use of semiotics. They will focus on how the language of film- the film aesthetic, and how it stimulates its representation of Discovery.

Using Pope's (2012) two-tier model for analysis and interpretation as a foundational tool, a reading strategy which has integrated this is a Deconstruction and Construction reading strategy, where it takes the initial analysis of how to approach the text in regards to its Opening, Core and Stimulating concerns and prompts students to engage in reading a specific scene in *Life of Pi* through the lens of a director.

Wasson (2016) suggests that teaching and learning film is all about this process of deconstruction *through* construction, where students participate in creating film meaning by considering the form (elements which make a film) and the function (the purpose of the text common to the audience). The reading strategy will use film as a metaphor to provide a structure to generate a response to the meaning, where students reflect on the deconstruction of the film's semiotics. They use this metaphor by first applying a longshot to create a social, cultural, political and economic picture. Second, applying a medium shot to establish any criticisms of the story, and finally a close up where there is a study of the elements.

Weeks 3 and 4: Prescribed text Deconstruction and Reconstruction

Part 2: Writing

The main idea of the construction process is to not only understand the properties of film semiotics as they relate to Discovery in *Life of Pi*, but for students to explore personal 'ways of taking' (Moll et al., 1992) meaning from this process. In response to the recent 2015 HSC Paper 1 Notes from the Marking Centre, the writing strategy proposed aims to provide students: greater control in their expression, an analytical voice, and a strong grasp on the sophistication of Discovery. These qualities are a summary of what the majority of candidates lacked in their approach to Sections one, two and three, reflecting a highly critical, balanced and also private approach to responding to representations in texts, stimulus and questions (BOSNSW, 2016). As a step towards this goal, the writing strategy in this period will reflect a sequence of semantic maps, brain-storms and annotations, where students examine their social relationships and activities in a critical and personalised manner.

There is a progression of this writing strategy as they consider the construction of Discovery in the prescribed text in that they start to annotate specific scenes. Allowing for a balance in their critical, creative and individual interpretations is highly important, as to address the feedback from the Marking Centre (BOSNSW, 2016). Students in their annotations can practise adventurous writing in their construction of a scene they have chosen, considering relationships between Language and Text, Literature and Genre, Culture and Context, and Critical and Creative interpretations (Pope, 2012).

Weeks 5 and 6: Related text- *Farther Away*

Part 1: Reading

The concept of Discovery as presented in Franzen's text *Farther Away* is initially straightforward and familiar, but this is quickly erased as the audience starts to examine the multitude of essays and speeches as a fragmented, complex and erratic discovery of the self. I have chosen this text for its simplicity in its language, but complexity in its form and ideas, with passages of text being easily digestible my students can feel apt and more motivated to read as they build confidence through the achievement of small tasks.

To build on the pedagogy presented in film construction and deconstruction, the reading strategy will involve playwriting to marry elements of creativity, narrative construction and critical (film) literacy (Jefferson, 2012). Gardiner and Anderson (2012) outline the benefits of playwriting relating to self-esteem, literacy and language development. On a minor scale, students individually select an essay or speech to be adapted into a short play, with the focus on exploring the representation of Discovery through the writing and reading of a play script. Gardiner and Anderson refer to this as 'code breaking', one of four roles in the reading process, where students examine the role of spoken and written words as they relate to their play. In participating in the four roles as text-participant, text-user and text-analysis, the playwriting process Elgar (2002) argues, generates an authentic text type as it is intended for an unknown future audience (p. 22), a step towards removing chances of students divulging in a clichéd response as noted by the Marking Centre of English.

Weeks 7 and 8: Related text- *Farther Away*

Part 2: Writing

As much as playwriting provides numerous reading opportunities, it also provides a useful writing strategy as it requires students to take ownership of the meaning making process and to engage personally with their world (Gardiner & Anderson, 2012). I propose that a reflective journal/log be made to continue the process of playwriting, to allow for students to consider alternative representations of Discovery and how they might work this to a performance piece. Whilst the nature of a reflective journal is fluid, students need to address their developing awareness of multiple representations of Discovery as it applies to their journey in playwriting.

This reflective journal/log is intended help students explore the process of Discovery as being dynamic in their texts and to themselves. They should treat this related text in a wholesome manner, as providing a relevant and interesting representation of Discovery, and by doing so being able to make more insightful links between the prescribed text and their related text *Farther Away* as proposed by the Marking Centre (BOSNSW, 2016).

Elective and Texts

My chosen elective is Elective 1 from Module A: Experience through Language, with the prescribed text being Aung Myi Thazun's speech titled *Nobel Lecture* (2012) in which she receives the Nobel Prize for Peace. I have chosen this with my proposed class in mind to reinforce the ideas of spoken communication and its power to achieve meaning.

Her speech encapsulates the paradigms of suffering and war, loneliness and peace, loss and kindness in a manner that is empowering as much as it is a declaration. As she sifts through her memories of being under house arrest, she applies this retrospective lens which highlights the restorative journey she undergoes with being connected to the outside world through the Nobel Peace Prize.

“It made me real once again”

I feel that this text provides students who have numerous needs and capabilities, highly different social relationships and interactions and a developing understanding of English, a sense of worth and responsibility to explore. Through her craft of eliciting distinct voices, some from Burmese migrant workers and refugees who cry out “Don’t forget us!”, to Buddhist teachings of the six great sufferings in life, and to finally her own voice, which implores us to be kind. As it is kindness which can change the life of people.

Therefore, the didactic qualities which students experience hopes to continue the growth of their personalised experience of English, in making sense of, and enriching their lives.

Area of Study: *Life of Pi* and *Farther Away*

Discovery Portfolio and Final Presentation

Assessment description:

30%

There are two parts to this assessment.

Students are required to produce a finalised portfolio which includes their process of the deconstruction and reconstruction of the film *Life of Pi* which took place during weeks 1 to 4. Additionally, the portfolio should contain the work from weeks 5 to 8, which exhibits the playwriting processes of students in their reading of *Farther Away*.

AND

Students are required to perform their final adaption from Franzen's book during class time. Each performance should take no longer than 10 minutes. There will be a group marking.

Your PORTFOLIO will be assessed on how well you:

- Demonstrate your understanding of the relationships among texts (Outcome 2)
- Reflect on the processes of responding and composing (Outcome 12)
- Articulate and represent your own ideas of Discovery in critical ways (Outcome 8)
- Demonstrates understanding of how relationships between composer, responder, text and context shape meaning (Outcome 1)

Your PERFORMANCE will be assessed on how well you:

- Engages with the details of text in order to respond critically and personally (Outcome 6)
 - Explore *your* representation of the concept of Discovery
 - Draw upon the imagination to transform experience and ideas into text (Outcome 11)
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Portfolio Marking Criteria

Criteria	Marks
<ul style="list-style-type: none"> • Personally and creatively engages with the details of text in order to respond critically and personally • Explore <i>your</i> representation of the concept of Discovery • Draw upon the imagination to transform experience and ideas into text (Outcome 11) 	17-20
<ul style="list-style-type: none"> • <i>Insightful reflection on their process of film making and playwriting</i> • <i>Detailed and critical analysis of the way Discovery is dynamic through their experiences</i> • <i>Exhibits detailed annotations and brain-storming</i> 	13-16
<ul style="list-style-type: none"> • <i>Good reflection on their process of film making and playwriting</i> • <i>Critical analysis of the way Discovery is dynamic through their experiences</i> • <i>Exhibits personal annotations and brain-storming</i> 	9-12
<ul style="list-style-type: none"> • <i>Reflects on their process of film making and playwriting</i> • <i>Provides an analysis of the way Discovery is dynamic through their experiences</i> • <i>Exhibits annotations and brain-storming</i> 	5-8
<ul style="list-style-type: none"> • <i>Submits a poor reflection on their process of film making and playwriting</i> • <i>Reflects a poor analysis of the concept of Discovery</i> • <i>Annotations and brain-storming are incomplete</i> 	1-4

Performance Marking Criteria

<i>Criteria</i>	<i>Marks</i>
<ul style="list-style-type: none">• Personally and creatively engages with the details of text in order to respond critically and personally• Explores their representation of the concept of Discovery in imaginative ways• Sophisticatedly draws upon the imagination to transform experience and ideas into a cohesive text	5-10
<ul style="list-style-type: none">• Fails to engage with the details of text• Does not attempt to explore personal representations and understanding of the concept of Discovery• Insufficient understanding of the text reveals an inability to transform ideas and experiences into text	0-4

Module A: Experience through Language

Assessment task Notification

Assessment description:

20%

Students are required to answer ONE of the questions below referring ONLY to the Aung Kyi's: *Nobel Lecture* (2012) speech. 800-1200 words

Your answer will be assessed on how well you:

- Describe and analyse the ways language forms and features shape meaning and influence responses (Outcome 4)
 - Engage with the details of text in order to respond critically and personally. (Outcome 6)
 - Analyse and synthesise information and ideas into a sustained and logical argument (Outcome 10)
 - Demonstrate understanding of meanings shaped through distinctive voices
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Question 1

How does Aung Kyi give voice to the oppressed, isolated, homeless and hopeless in her speech?

Consider the language modes she uses to achieve a personal quality to her message.

OR

Question 2

'To be forgotten too is to die a little. It is to lose some of the links that anchor us to the rest of humanity'

What is the purpose of Aung Kyi's speech?

Critically analyse the language structures she employs to achieve different effects.

Module A: Experience through Language

Marking Guidelines

Criteria	Marks
<ul style="list-style-type: none"> • Sophisticated description of the language modes Aung uses to give voice to the marginalised • Cautiously and sensibly selects appropriate references from the text to explore personal ideas • Demonstrates skilful understanding of meanings shaped through distinctive voices in the text • Argument displays a highly succinct and organised analysis 	17-20
<ul style="list-style-type: none"> • Competent description of the language modes Aung uses to give voice to the marginalised • Cautiously selects appropriate references from the text to explore personal ideas • Demonstrates a competent understanding of meanings shaped through distinctive voices in the text • Argument displays a succinct and organised analysis 	13-16
<ul style="list-style-type: none"> • Good description of the language modes Aung uses to give voice to the marginalised • Selects and arranges appropriate references from the text to explore personal ideas • Demonstrates a good understanding of meanings shaped through distinctive voices in the text • Argument displays an organised analysis 	9-12
<ul style="list-style-type: none"> • Basic description of the language modes Aung uses to give voice to the marginalised • Selects and attempts to arranges appropriate references from the text to explore personal ideas • Demonstrates a basic understanding of meanings shaped through distinctive voices in the text • Argument is a somewhat logical and clear analysis 	5-8
<ul style="list-style-type: none"> • Inadequate description of the language modes Aung uses to give voice to the marginalised • Does not attempt to use references from the text to explore personal ideas • Demonstrates a poor understanding of meanings shaped through distinctive voices in the text • Argument reflects a poor analysis and is incoherent 	1-4

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