

**Applied English**

**Upper Secondary  
Teachers Guide**



Papua New Guinea  
Department of Education

Issued free to schools by the Department of Education

Published in 2008 by the Department of Education, Papua New Guinea

© Copyright 2008, Department of Education, Papua New Guinea

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted by any form or by any means electronic, mechanical, photocopying, recording or otherwise without the prior written permission of the publisher.

ISBN 978-9980-9923-6-9

## **Acknowledgements**

The Upper Secondary Applied English Teacher Guide was written, edited and formatted by the Curriculum Development Division of the Department of Education. The development of the teacher guide was coordinated by Tracy Wilson.

Writers from schools, tertiary institutions and non-government organisations across the country have contributed to the writing of this teacher guide through specialist writing workshops and consultations. Quality assurance groups and the English Subject Advisory Committee have also contributed to the development of this teacher guide.

This document was developed with the support of the Australian Government through the Education Capacity Building Program.

## Contents

Secretary's message .....	iv
Introduction .....	1
The outcomes approach .....	2
Learning and teaching .....	5
Applied English requirements .....	12
Assessing Applied English .....	13
Sample assessment tasks .....	27
Learning activities and assessment tasks .....	36
Recording and reporting .....	50
Resources .....	54
References .....	71
Glossary for Applied English .....	72
Glossary for assessment .....	74

## Secretary's message

This teacher guide is to be used by teachers when implementing the upper secondary Applied English syllabus (Grades 11 and 12) throughout Papua New Guinea. The Applied English syllabus identifies the learning outcomes and content of the subject as well as assessment requirements. The teacher guide gives practical ideas about ways of implementing the syllabus: suggestions about what to teach, strategies for facilitating learning and teaching, how to assess and suggested assessment tasks.

A variety of suggested learning and teaching activities provide teachers with ideas to motivate students to learn, and make learning relevant, interesting and enjoyable. Teachers should relate learning in Applied English to real people, issues and the local environment. Teaching using meaningful contexts and ensuring students participate in appropriate practical activities assists students to gain knowledge and understanding, and demonstrate skills in Applied English. It is envisaged that by the end of the course, students are able to manipulate the English language for their purposes in any language strand.

Teachers are encouraged, where appropriate to integrate Applied English activities with other subjects so that students can see the interrelationships between subjects and that the course they are studying provides a holistic education and a pathway for the future.

I commend and approve the Applied English Teacher Guide for use in all schools with Grades 11 and 12 students throughout Papua New Guinea.

**DR JOSEPH PAGELIO**

Secretary for Education

## Introduction

The purpose of this teacher guide is to help you to implement the Applied English syllabus. The teacher guide supports the syllabus. The syllabus states the learning outcomes for the subject and units, and outlines the content and skills that students will learn, and the assessment requirements.

The teacher guide provides direction for you in using the outcomes approach in your classroom. The outcomes approach requires you to consider the assessment requirements early in your planning by explicitly stating these to your students in the grade so that they know what to expect in the assessments. Learning must be transparent and relevant to the needs of the students.

This teacher guide provides examples of learning and teaching strategies. It also provides detailed information on criterion referenced assessment with samples of criteria marking guides, and the resources needed to teach Applied English. There are samples of questions which reflect the principles of critical literacy and sample assessment tasks. The section on recording and reporting shows you how to record students' marks and how to report against the learning outcomes.

There is an emphasis on student-centred learning and activities, because students learn better when they take part in their own learning through the main strand activities, reading and viewing, speaking and listening and writing. They learn to make meaning of texts that they read, view and discuss.

## The outcomes approach

In Papua New Guinea, the Lower Secondary and Upper Secondary syllabuses use an outcomes approach. The major change in the curriculum is the shift to what students know and can do at the end of a learning period, rather than a focus on what the teacher intends to teach.

An outcomes approach identifies the knowledge, skills, attitudes and values that all students should achieve or demonstrate at a particular grade in a particular subject (the learning outcomes). The teacher is responsible for identifying, selecting and using the most appropriate teaching methods and resources to achieve these learning outcomes.

Imagine the student is on a learning journey, heading to a destination. The destination is the learning outcome that is described in the syllabus document. The learning experiences leading to the learning outcome are to be determined by the teacher. The teacher uses curriculum materials, such as syllabus documents and teacher guides, as well as textbooks or electronic media and assessment guidelines, to plan activities that will assist students achieve the learning outcomes.

The outcomes approach has two purposes. They are:

- to equip all students with knowledge, understandings, skills, attitudes and values needed for future success
- to implement programs and opportunities that maximise learning.

Three assumptions of outcomes-based education are:

- all students can learn and succeed (but not on the same day or in the same way)
- success breeds further success
- schools can make a difference.

The four principles of the Papua New Guinean outcomes approach are:

1 *Clarity of focus through learning outcomes*

This means that everything teachers do must be clearly focused on what they want students to be able to do successfully. For this to happen, the learning outcomes should be clearly expressed. If students are expected to learn something, teachers must tell them what it is, and create appropriate opportunities for them to learn it and to demonstrate their learning.

2 *High expectations of all students*

This means that teachers reject comparative forms of assessment and embrace criterion-referenced approaches. The 'principle of high expectations' is about insisting that work be at a very high standard before it is accepted as completed, while giving students the time and support they need to reach this standard. At the same time, students begin to realise that they are capable of far more than before and this challenges them to aim even higher.

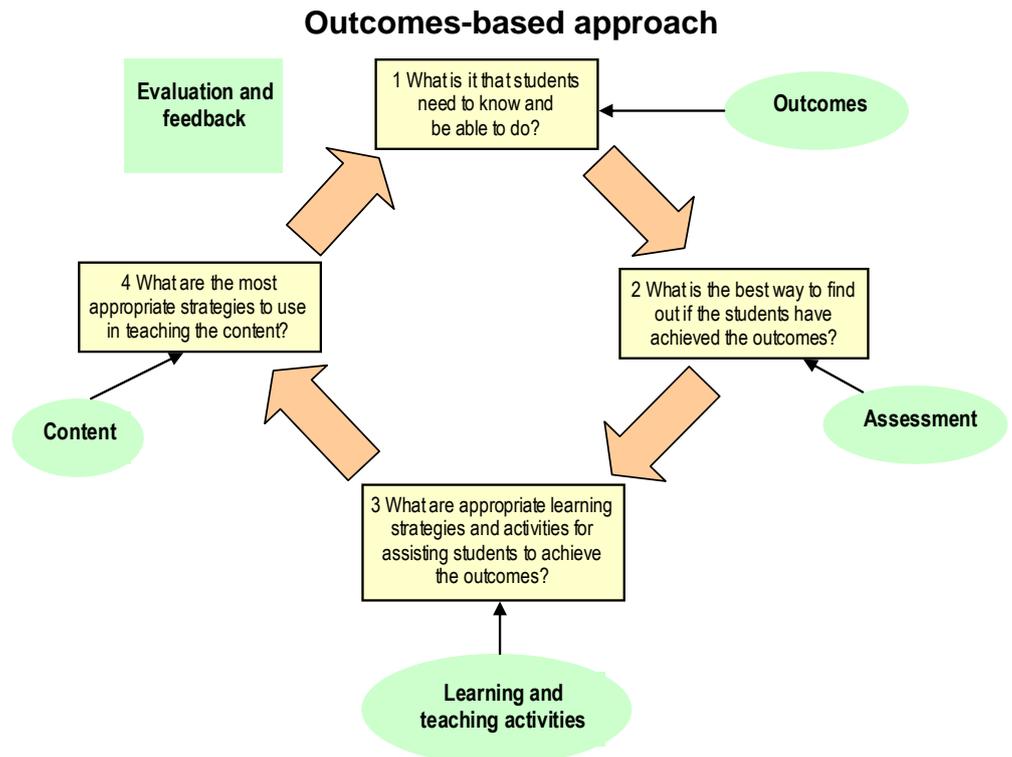
3 *Expanded opportunities to learn*

This is based on the idea that not all students can learn the same thing in the same way in the same time. Some achieve the learning outcomes sooner and others later. However, most students can achieve high standards if they are given appropriate opportunities. Traditional ways of

organising schools do not make it easy for teachers to provide expanded opportunities for all students.

#### 4 *Planning and programming by 'designing down'*

This means that the starting point for planning, programming and assessing must be the learning outcomes—the desired end results. All decisions on inputs and outputs are then traced back from the learning outcomes. The achievement of the outcome is demonstrated by the skills, knowledge and attitudes gained by the student. The syllabuses and/or teacher guides describe some ways in which students can demonstrate the achievement of learning outcomes.



Learning outcomes provide teachers with a much clearer focus on what students should learn. They also give teachers greater flexibility to decide what is the most appropriate way of achieving the learning outcomes and meeting the needs of their students by developing programs to suit local content and involve the community.

The outcomes approach promotes greater accountability in terms of student achievement because the learning outcomes for each grade are public knowledge; that is, they are available to teachers, students, parents and the community. It is not the hours of instruction, the buildings, the equipment or support services that are the most important aspect of the education process but rather, what students know and can do, as they progress through each grade. The outcomes approach means that learning

- has a clearer purpose
- is more interactive—between teacher and students, between students
- has a greater local context than before
- is more closely monitored and acted upon by the teacher
- uses the teacher as a facilitator of learning as well as an imparter of knowledge.

## Learning outcomes

The Applied English learning outcomes describe what students know and can do at the end of Grade 12. The level of achievement of the learning outcomes should improve during the two years of Upper Secondary study, and it is at the end of the study that students are given a summative assessment on the level of achievement of the learning outcomes.

The following outcomes are expected to drive the range of activities chosen to achieve the subject specific outcomes detailed below. By the end of Grade 12 students will be:

- proactive and self-directing
- effective communicators
- effective collaborators
- analysers and problem solvers
- ethical citizens.

The Applied English learning outcomes listed below identify the knowledge, skills, attitudes and values all students achieve or demonstrate at the end of Grade 12.

Students can:

1. use and understand English structures and conventions
2. analyse language techniques, structures and conventions in order to apply language purposely and effectively
3. interpret and analyse literary texts and the use of figurative language features and other aspects of literary style
4. identify and evaluate the implications of information and values and suggest possible alternatives
5. analyse texts as culturally constructed forms
6. collect and evaluate information from a range of sources, including media
7. create texts in a variety of literary forms and conventions.

## Learning and teaching

You, as a teacher, must teach the knowledge that is included in the syllabus documents. You have to be able not only to teach what students should know, but also to interpret that knowledge for students in a way that makes it relevant to them, and enables them to begin to acquire skills of analysis and problem solving, which will support learning and teaching. You also need to give students some opportunities to apply their knowledge, to be creative and to solve problems.

## Learning and teaching strategies

Students who participate in guided instruction learn more than students who are left to construct their own knowledge (Mayer 2004). You need to employ a variety of learning and teaching approaches because all students do not learn in the same way. The 'auditory learner' prefers to use listening as the main way of learning new material whereas a 'visual learner' prefers to see things written down. Students should be actively involved in their learning and therefore you need to design appropriate practical activities or experiments, using resources that can be found in your location.

In Grades 11 and 12, students will already have had a wide variety of experiences. You need to make use of your students' experiences when designing and conducting learning in class, so that learning is connected to your students' world.

The most efficient and long-lasting learning occurs when teachers encourage the development of higher-order thinking and critical analysis skills, which include applying, analysing, evaluating and creating. Attention should also be paid to developing students' affective and psychomotor skills. To make sure that this happens, you should encourage deep or rich—rather than shallow—coverage of knowledge and understandings.

There are many learning and teaching strategies described in the Lower Secondary teacher guides. Teaching strategies include:

### Listening

- play cassettes to students
- read aloud to students
- involve students in drama performances
- group discussions in class
- guest speakers
- interviews
- questioning

### Speaking

- seminars and power point presentations, dramatic performances, class or group discussions, impromptu speeches, poetry recitals, brainstorming, sales pitch, debates

### **Reading and viewing**

- view a film, documentary or television show
- view a live, dramatic performance
- read a novel, short story or poetry
- read newspapers, reports and periodicals

### **Writing and visual creation**

- write essays to inform and persuade
- write reports
- write short stories, poetry, song lyrics, drama scripts for performance
- create a storyboard for a documentary or film scene with accompanying explanatory paragraphs
- draw or paint the images conjured by a poem or a key scene from a novel with an accompanying rationale
- promotional kit for a product with accompanying rationale
- models and dioramas of stage settings, poems or novel scenes

## **Developing Applied English skills**

Students need to develop Applied English skills and techniques. Skills development should happen as a part of students' learning experiences and the learning and practising of skills needs to take place in the context of Applied English. Skills learning tends to be most effective when:

- students go from the known to the unknown
- students understand why it is necessary to master specific skills
- skills are developed sequentially at increasing levels of difficulty
- students identify the components of the skill
- the whole skill and the components of the skills are demonstrated
- there are frequent opportunities for practice and immediate feedback
- the skills being taught are varied in terms of amount and type, according to the needs of students
- the skill is used in a range of contexts.

## **What do students do in Applied English?**

In Applied English, these are the skills students acquire through the strategies listed above.

### **Listening and speaking**

Students learn to become discerning listeners and articulate speakers who respond appropriately to the context in which they find themselves.

### **Reading and viewing**

Through reading a wide range of literature and viewing various types of visual stimulus, students will broaden their language base, develop their

cultural understanding, knowledge of human experience and develop enjoyment of literature for its own sake.

### **Writing and visual creation**

Through writing, students crystallise their own thoughts in order to communicate their imagination, opinions and ideas for functional and creative purposes. At the same time, writing skills are developed across a range of genres. Visual representations of ideas translate imagination into tangible reality and allow different forms of learning styles to be expressed. They develop the ability to manipulate language for different purposes and different audiences.

### **Thinking**

Students develop critical and creative thinking skills through the discussions involved around the issues raised in the diverse range of texts encountered.

### **Teamwork**

Students develop collaborative skills through activities such as drama productions, class discussions, interviews and debates and by reading other literature involving problem-solving strategies.

### **Referencing**

Students develop the ability to acknowledge sources of information through quotes, footnotes and bibliographies according to the Harvard System of referencing.

## **What do teachers of Applied English do?**

The Applied English teacher:

- is interested in and concerned about events and movements in the local, national and global community
- actively seeks to keep informed while also maintaining a critical stance towards sources of information
- takes a principled stand, and supports others who do so, against injustices and inequalities relating to race, gender, class, physical or mental attributes
- informs himself or herself about environmental issues as they impact upon his or her community and on communities and ecological systems globally
- values democratic processes as the best means of bringing about positive change
- engages in some form of social action to support her or his beliefs.

As a teacher, she or he will:

- model democratic values of fairness, justice and equal respect
- use a range of teaching styles that foster both individual development and group cooperation and enable learners to make the best use of their differing learning styles

- encourage her or his learners to adopt a reflecting and questioning position in relation to geographic knowledge
- teach the prescribed curriculum well with an emphasis on infusing issues dealing with human rights, relationships, self-esteem and respect for diversity
- be a critical and thoughtful teacher.

## Developing a program

A teaching program outlines the nature and sequence of learning and teaching necessary for students to demonstrate the achievement of the learning outcomes. The content of the syllabus describes the learning context and the knowledge required for the demonstration of each outcome. The relevant learning outcomes for each unit or topic are stated at the beginning of the unit and the requirements of the outcomes are elaborated.

Teachers must develop programs that include appropriate learning activities to enable students to develop the knowledge and skills identified in the outcome statements.

The content prescribed in the units indicates the breadth and depth with which topics should be treated. The sequence of teaching is prescribed by the sequence of content. The learning outcomes and assessment, however, must be central to the planning of the teaching program.

## Planning and programming units

The main purpose of planning and programming is to help you to arrange the presentation of the unit in an organised manner. This will help you to know what to teach and when to teach it. It is strongly recommended that you make plans with the other teachers who teach the same subject. By planning together, you will *all* have better lessons and make better use of your limited resources.

### Points to consider when programming

- Which outcomes are students working towards?
- What is the purpose of this unit or topic or learning experience?
- Which learning experiences will assist students to develop their knowledge and understandings, skills, values and attitudes, in Applied English?
- What are the indicators of student learning that you would expect to observe?
- How can the learning experiences be sequenced?
- How do the learning experiences in the unit relate to students' existing knowledge and skills?
- How are individual learning needs to be catered for?
- What are the literacy demands of this unit or learning experience?
- What authentic links can be made with the content of other subjects?
- How can school events and practices be incorporated into the program?

- Do the assessment methods address the outcomes and enhance the learning?
- How can the assessment be part of the learning and teaching program?

### **The planning process**

In this teacher guide, ideas for programming and organising have been provided. These have been arranged in steps to help you teach the unit. The steps follow the thinking processes involved in the outcomes approach.

#### **Step 1: Interpreting the learning outcomes**

The first step is to read the description in the syllabus. Then study the learning outcomes and what students do to achieve the learning outcomes, in order to determine what students will know and be able to do by the end of the unit.

You need to look at the action verb, concept and context of each learning outcome. This will help you to see what skills and knowledge are embedded in the outcome.

#### **Step 2: Planning for assessment**

It is necessary to plan for assessment early to ensure that you teach the content and skills students need to achieve the learning outcomes.

You will have to decide when to schedule assessment tasks to allow yourself time to teach the required content and time for students to develop the necessary skills. You will also need time to mark the task and provide feedback. Practical tasks may, for example, be broken into a series of stages that are marked over several weeks as students progress with making their product. It is not appropriate to leave all assessment until the end of the unit.

This teacher guide provides performance standards and examples of a marking guide. You should develop marking guides when you are marking tasks to ensure consistency in your assessment. You must also develop clear and detailed instructions for completing the task and make sure all students know exactly what they have to do.

#### **Step 3: Programming a learning sequence**

This step requires you to develop a program outlining a sequence of topics and the amount of time spent on each topic. If the unit involves a project, for example, you may plan to teach some theory at appropriate stages during the project, rather than teaching all the theory before the students start the project.

To develop your program you need to study the topics listed in the syllabus and to think about which learning activities will best provide students with the opportunity to learn the content and practise the appropriate skills, and how long the activities will take. You will have to think about some major activities that last several weeks and smaller activities that may be completed in a single lesson.

#### **Step 4: Elaboration of activities and content**

Once you have mapped out your program for the term, you must then develop more detailed plans for each topic in the unit. All units require students to be actively engaged in learning, not just copying from the board. Make sure you develop a range of activities that suit all learning needs—some reading and writing, some speaking and listening, some observing and doing.

Browse through the textbooks and teaching resources you have access to and list the chapters, pages or items that you will use for each topic in your program. The textbooks should also provide you with ideas for activities related to the topic. You may have to collect or develop some resources for yourself.

Once you have sorted out your ideas and information, you can then develop your more detailed weekly program and daily lesson plans.

This teacher guide gives some suggested learning and teaching activities for each unit and some suggested assessment tasks that you might like to use to ensure active learning.

### **Using the internet for classroom activities**

#### *Planning*

- Where appropriate, incorporate computer sessions as part of planned learning experiences.
- Be aware that computers can be time-consuming and may require extra teacher support at unexpected times.
- Consider methods of troubleshooting, such as having students with computer expertise designated as computer assistants.
- Design activities that provide the opportunity for students to access, compare and evaluate information from different sources.
- Check protocols, procedures and policies of your school and system regarding the use of the internet.

#### *Managing*

- Ensure that all students have the opportunity to explore and familiarise themselves with the technologies, navigation tools, e-mail facilities and texts on the internet. It is likely that students will have varying degrees of expertise in searching for information and navigating the internet. Students will also have varying experiences of, and be more or less familiar with, the way texts are presented on the World Wide Web.
- Ensure that all students understand how to access the internet and perform basic functions such as searching, sending and receiving e-mail.
- Students with more experience in using the internet may have information that will benefit the whole class. Provide opportunities for students to share their experiences, interests, information and understandings. As well as planning lessons to instruct students in these skills, pairing students and peer tutoring on the computer can enable more experienced students to assist other students.
- Ensure that students critically analyse legal information gathered on the internet, just as they would for any other text. They should be aware that material posted on the Web is not necessarily subject to the conventional editorial checks and processes generally applied to print-based publications. When evaluating information, students might consider:
  - the intended audience of the site
  - bias in the presentation of information, or in the information itself, including commercial or political motives
  - accuracy of information
  - balanced points of view

- currency of information, including publishing dates
- authority of source or author (institution, private individual)
- ownership of the website (such as corporate, small business, government authority, academic)
- cultural or gender stereotyping.
- Ensure that software and hardware (computer, modem) are maintained in good working order.
- Ensure that all students are given equal opportunities to use the computer.

*Assessing student work containing material from the internet*

- Students can download large quantities of information from the internet. In itself, such information provides very little evidence of student effort or student achievement. Students must make judgements about the validity and safety of information when working from the Web. They must consider the purpose of the text, identify bias, and consider the validity of arguments presented and the nature and quality of the evidence provided.
- When assessing student work that includes material drawn from the internet, it is therefore important to recognise how students have accessed the information, what value they place on it and how they have used it for the topic being studied in class. It is useful to look for evidence of critical evaluation, and the development of students' capacities to access, manipulate, create, restore and retrieve information.

## Applied English requirements

There are four units in Grade 11 which all students must complete. There are three units in Grade 12 which all students must complete. There are also assessment tasks.

### Applied English requirements

Grade	Weeks	Term	Unit	Essential resources for activities and assessment
11	10	1	Introduction to Communication	Poetry Short stories Drama
11	10	2	Introduction to Media	Newspaper or magazines articles Documentary or television shows Feature films
11	10	3	Cultural Studies: Part 1	Definition and research Novel
11	10	4	Cultural Studies: Part 2	Reference books Textbooks Reports Newspaper or feature articles Documentaries
12	10	1	Applied Writing	Issues or opinions Documents, reports, media Creative or reflective writing
12	10	2	Focus on Literature	Drama Poetry Novel or short stories
12	10	3	Biography	Biography Biographical film

## Assessing Applied English

Assessment is an important part of learning and teaching. It is used to:

- evaluate and improve learning and teaching
- report achievement
- provide feedback to students on their progress
- provide feedback to stakeholders.

### Criterion-referenced assessment

Assessment in Applied English is criterion-referenced and measures students' achievement of the learning outcomes described in the syllabus. In criterion-referenced assessment, particular knowledge, skills or abilities are specified as criteria that must be achieved. The extent to which they are achieved is assessed and facilitated by the teacher.

Criterion-referenced assessment often takes on a problem-centred orientation, rather than a knowledge-based orientation. To achieve an outcome means having to demonstrate the attainment of skills and attitudes, not just write about them. Assessment then becomes more than just a means of judging knowledge and performance—it becomes an integral part of the learning process itself. Criterion-referenced assessment is:

- standards or criterion-referenced; that is, outcomes are judged against pre-defined standards (see below)
- direct and authentic, related directly to the learning situation. This has the potential for motivating learning, since students can see a direct relevance between what is learnt and what is assessed.

### Norm-referenced assessment

'Norm-referenced assessment' makes judgements on how well the student did in relation to others who took the test. It is often used in conjunction with a curve of 'normal distribution', which assumes that a few will do exceptionally well and a few will do badly and the majority will peak in the middle, normally judged as average.

### Example of a criterion-referenced test

The driving test is the classic example of a criterion-referenced test. The examiner has a list of criteria, each of which must be satisfactorily demonstrated in order to pass; for example, completing a three-point turn without hitting either kerb. The important thing is that failure in one criterion cannot be compensated for by above-average performance in others; nor can a student fail in spite of meeting every criterion (as they can in norm-referenced assessment) simply because everybody else that day surpassed the criteria and was better than him or her. Criterion-referenced assessment has the following characteristics:

- a syllabus that describes what students are expected to learn in terms of aims, outcomes and content

- a syllabus that provides a clear sense of the syllabus standards through its aims, outcomes and content
- tasks designed to produce an image of what students have achieved at that point in the learning and teaching process relative to the outcomes
- standards of performance at different levels: the 'performance standards'
- a report that gives marks referenced to predetermined standards
- assessment tasks that refer to syllabus outcomes, content, assessment components and component weightings
- assessment that is better-integrated with learning and teaching.

**Criterion or standards-referenced assessment in Applied English**

<b>Learning outcomes performance standards</b>					
<b>Learning outcomes</b>	<b>Very high achievement</b>	<b>High achievement</b>	<b>Satisfactory achievement</b>	<b>Low achievement</b>	<b>Below minimum standard</b>
1. Use and understand English structures and conventions	Clear, varied and precise language, appropriate to the occasion, with no significant lapses in grammar and expression	Language is generally clear and coherent with few significant lapses in grammar and expression	Language is generally clear with some degree of clarity and coherence	Language is only sometimes clear and coherent with many lapses in grammar and expression with inaccurate or inappropriate choice of vocabulary	Language is rarely clear and coherent
2. Analyse language techniques, structures and conventions in order to apply language purposely and effectively	Excellent control of language for a range of purposes and audiences and expresses ideas with clarity and coherence	Very good control of language for a range of purposes and audiences and expresses ideas with some clarity and coherence	Good control of language for a purpose and expresses ideas with some clarity and coherence	Partial control of language with limited understanding of purposes and audiences	Partial control of language
3. Interpret and analyse literary texts and the use of figurative language features and other aspects of literary style	Responds critically to texts with insight and justifies viewpoint through structured, logical argument and effective use of textual references	Responds critically to texts with some insight and justifies viewpoint through structured argument and some use of textual references	Responds to texts with occasional insight and shows some capacity to justify and support viewpoint	Understands simple and concrete ideas and paraphrases parts of the text	Has failed to meet the minimum standard
4. Identify and evaluate the implications of information and values and suggest possible alternatives	Excellent analysis of information and values and provides alternatives	Analyses information and values well and suggests possible alternatives	Sound analysis of texts and suggests possible alternatives	Interprets aspects of information and values and suggests alternatives	Interprets simple aspects of information with guide

Learning outcomes performance standards					
Learning outcomes	Very high achievement	High achievement	Satisfactory achievement	Low achievement	Below minimum standard
5. Analyse texts as culturally constructed forms	Examines and break information into parts by identifying motives or causes; making inferences and finding evidence to support the central ideas	Examines and break information into parts by identifying motives or causes; making inferences and attempts to provide examples	Examines and break information into parts by identifying motives or causes and may make inferences	Attempts to interpret motives or causes	No evidence of a presentation with motives or causes
6. Collect and evaluate information from a range of sources, including media	Researches and synthesises material from a wide range of sources in a complex manner and accurately acknowledges sources	Researches and synthesises a range of material successfully and acknowledges sources	Researches and partially synthesises material from a few sources and acknowledges these sources	Researches and retells ideas	Researches and synthesises material with guidance
7. Create texts in a variety of literary forms and conventions	Compiles information in a different or original manner; elaborates on literary forms and conventions used	Compiles information in a different or original manner; elaborates on some aspects of literary forms and conventions used	Compiles information in a different or original manner; may elaborate on one aspect of literary forms and conventions used	Compiles information with no evidence of originality	No coherence

### Assessment for learning

Assessment *for* learning is often called ‘formative assessment’ and is assessment that gathers data and evidence about student learning during the learning process. It enables you to see where students are having problems and to give immediate feedback, which will help your students learn better. It also helps you plan your program to make student learning, and your teaching, more effective. Often it is informal—students can mark their own work or their friend’s. An example is a quick class quiz to see if students remember the important points of the previous lesson.

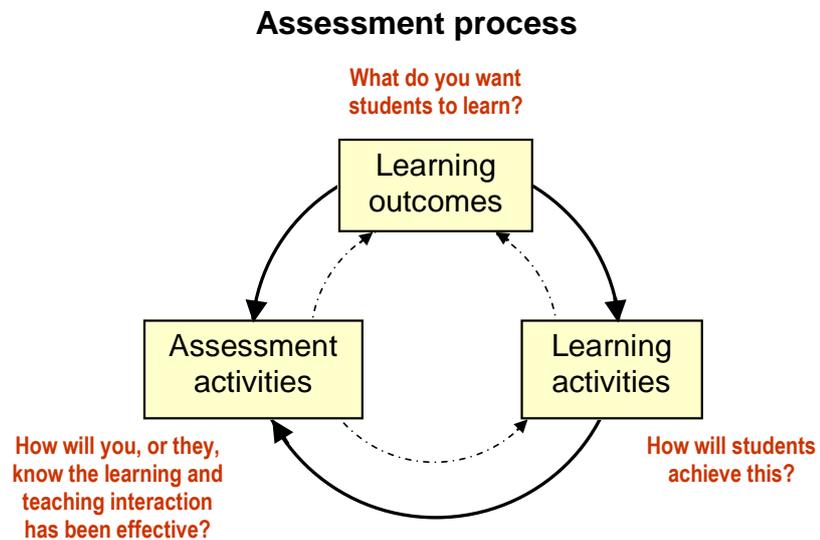
### Assessment of learning

Assessment *of* learning is often called ‘summative assessment’. Summative assessment is used to obtain evidence and data that shows how much learning has occurred, usually at the end of the term or unit. End-of-year examinations are examples of summative assessment. It is usually done for formal recording and reporting purposes.

In Applied English, the learning outcomes are assessed using the range of assessment methods specified in the syllabus. In deciding what to assess, the starting point is ‘what do you want students to do and/or learn?’ and following from this ‘how will the students engage with the material?’, which in turn leads to the design and development of learning tasks and activities. It

is crucial that at this point the assessment tasks clearly link back to the learning outcomes and are appropriate for the learning activities.

The assessment can be used for formative and summative purposes. Assessment can be represented as follows:



Once it is clear what needs to be assessed and why, then the form the assessment will take needs to be determined. There are many types of assessment tasks that can be implemented; the factors that will determine choices include:

- the students—how many are there, what is expected of them, how long will the assessment task take?
- the learning outcomes of the subject and how they might be best achieved.

During the year you must set assessment tasks that ensure that all the learning outcomes of the subject have been assessed internally. Each task you set must include assessment criteria that provide clear guidelines to students as to how, and to what extent, the achievement of the learning outcomes may be demonstrated.

Marking guides and assessment criteria help you with the marking process and ensure that your assessment is consistent across classes. It is important that marking guides and assessment criteria are collectively developed.

Students must complete the assessment tasks set. Each task must provide clear guidelines to students for how the task will be completed and how the criteria will be applied. When you set a task, make sure that:

- the requirements of the task are made as clear as possible to the student
- the assessment criteria and performance standards or marking guides are provided to students so that they know what it is that they have to do
- sources or stimulus material used are clear and appropriate to the task
- instructions are clear and concise
- the language level is appropriate for the grade
- it does not contain gender, cultural or any other bias
- materials and equipment needed are available to students
- adequate time is allowed for completion of the task.

## Assessment methods

Although assessment components and weightings are stipulated in the syllabus, you decide which assessment method to use when assessing the learning outcomes. You should use a variety of assessment methods to suit the purpose of the assessment. Assessment can be classified into four categories:

- tests
- product or project assessments
- performance assessments
- process skills assessments

Because each has limitations, maintaining a balance of assessment methods is very important.

### Tests

A 'test' is a formal and structured assessment of student achievement and progress, which the teacher administers to the class. Tests are an important aspect of the learning and teaching process if they are integrated into the regular class routine and not treated merely as a summative strategy. Tests allow students to monitor their progress and provide valuable information for you in planning further learning and teaching activities.

Tests will assist student learning if they are clearly linked to the outcomes. Evidence has shown that several short tests are more effective for student progress than one long test. It is extremely important that tests are marked and that students are given feedback on their performance.

There are many different types of tests. Tests should be designed to find out what students know, and also to find out about the development of their thinking processes and skills. Open questions provide more detailed information about achievement than a question with only one answer.

#### *Principles of designing classroom tests*

Tests allow a wide variety of ways for students to demonstrate what they know and can do. Therefore:

- students need to understand the purpose and value of the test
- the test must assess intended outcomes
- clear directions must be given for each section of the test
- the questions should vary from simple to complex
- marks should be awarded for each section
- the question types (true or false, fill-in-the-blank, multiple-choice, extended response, short answer, matching) should be varied.

Tests should:

- be easy to read (and have space between questions to facilitate reading and writing)
- reflect an appropriate reading level
- involve a variety of tasks
- make allowance for students with special needs
- give students some choice in the questions they select

- vary the levels of questions to include gathering, processing and applying information
- provide enough time for all students to finish.

### **Assignments**

'Assignments' are unsupervised pieces of work that often combine formative and summative assessment tasks. They form a major component of continuous assessment in which more than one assessment item is completed within the term. Any of the methods of assessment can be set as assignments, although restrictions in format, such as word limits and due dates, are often put on the assessment task to make them more practical.

### **Investigations**

An 'investigation' involves students in a study of an issue or a problem. Teachers may guide students through their study of the issue; or individual students, or groups of students, may choose and develop an issue in consultation with the teacher. This assessment component emphasises the student's investigation of the issue in its context, by collecting, analysing, and commenting on secondary data and information. Students should be encouraged to consider and explore a variety of perspectives as they develop and state their position on the issue. Students may present the investigation for assessment in a variety of forms, including one or a combination of the following: a written report, an oral presentation, a website, linked documents, multimedia, a video or audio recording.

#### *Criteria for judging performance*

The student's performance in the investigation will be judged by the extent to which the student:

- identifies and describes the issue or problem
- describes and explains the causes and effects
- critically analyses information and outlines possible steps leading to a solution or recommendation.

### **Portfolios**

Portfolios provide evidence for judgements of student achievement in a range of contexts. A portfolio contains a specific collection of student work or evidence. This collection of work should provide a fair, valid and informative picture of the student's accomplishments.

### **Computer-based tasks**

Using computers to administer student assessment can provide flexibility in the time, location or even the questions being asked of students. The most common type of computer-based assessment is based on multiple-choice questions, which can assist teachers to manage large volumes of marking and feedback.

### **Performance or presentation assessments**

Presentations and performances provide opportunities for students to develop skills and confidence when performing or presenting to an audience.

When presentations and performances are used for assessment purposes, how the students present or perform is as important as what they present. Performances and presentations can be formal or informal. Class or group performances must be timed and the purpose clearly defined. All participants in the performance have a task to perform, however, as part of learning and teaching or formative assessment all members should have an opportunity to perform different roles throughout the year. Group presentations can be shared among members thus allowing all members a turn at talking or performing.

Group and individual oral presentations and performances can be very time-consuming both in their use of valuable lesson time and in marking. The best approach is to allocate or allow students to choose from a variety of topics, to develop clear criteria for presentations, and to require the rest of the class (audience) to take notes, identify key points or write an evaluation to enhance their learning.

'Spotlighting' uses individual student checklists. This method can be used to focus on a few selected aspects of student presentations or outcomes. It is best to focus on five to six students at a time, systematically working through the class over time. 'Focused questioning' is a technique often used together with spotlighting. With focused questioning, teachers can be more aware of whether or not students understand the concepts or skills being taught.

### Process skills assessments

This method of the assessment component, the 'process skills assessment', involves assessing students' understanding of concepts based on the practical skills that can be used, the evaluation of work done, and/or the reporting of information. These skills include, for example:

- interpretation skills
- evaluation skills
- reflection skills
- communication skills (such as writing, speaking and listening).

## Types of assessment tasks

Using different assessment tasks is the way to make sure that students are able to demonstrate the range of their abilities in different contexts. Each category has advantages in assessing different learning outcomes. For example, a selected response assessment task, such as a series of multiple-choice questions, is able to assess all areas of mastery of knowledge, but only some kinds of reasoning.

### Assessment ideas for individual students or groups

Tests	Products or projects	Performances	Process skills
Essay	Advertisements	Announcements	Anecdotal records
Multiple-choice	Advice columns	Ballads	Checklist observations for processes
Matching	Artefacts	Campaign speeches	Concept mapping
Short answer	Audiocassettes	Character sketches	Conferences: teacher and peer
True or false	Autobiographies	Commercials	Debriefing interviews
	Book critiques		

<p>Novels Brochures Case studies Collages Computer creations Costumes of characters Diaries of historical periods Displays Drawings Play scripts Charts, diagrams Handbooks Essays Job applications Job descriptions Journals Letters to editor, TV station, or a business Models Movie critiques Newspapers Pamphlets Peer editing critiques Power point presentations Photographs Portfolios Posters Product descriptions and promotions Projects Proposals Protest letters Questionnaires Research papers Poetry Resumes Critiques of TV programs Short stories Soap opera parodies Story illustrations Travel brochure Videotapes Work products</p>	<p>Conferences Cooperative learning group activities Debates Demonstrations Discussions Dramatic monologue Drama performance Explanations Excursions Book critique Interviews Introductions Jingles Job interviews News reports Oral histories of events Oral Presentations Reports Role plays Sales pitches Skits Song writing to fit a topic Speeches Spoofs Storytelling Trial scenes-justifying actions TV talk shows Verbal comparisons Warnings</p>	<p>Debriefing questioning for lesson closure Experiences checklists Interactional analyses Interviews Invented dialogs Journal entries regarding processes Learning logs Metaphor analyses Observations Oral questioning Process-folios Question production Responses to reading Retelling in own words Tailored responses Telling how they did something and justifying the approach</p>
---	---	---

### What tasks best assess learning outcomes?

The primary goal is to choose a method or task that most effectively assesses the outcomes of the unit. Some suitable tasks are listed below for the following broad categories of Upper Secondary learning outcomes, as well as question types that enable the outcomes to be demonstrated:

**Outcome 1**

1. use and understand English structures and conventions

Recalling, describing, reporting, recounting, recognising, identifying, relating and interrelating

*Demonstrating knowledge and understanding*

- written examination
- oral examination
- essay
- report
- comment on the accuracy of a set of records
- devise an encyclopaedia entry
- produce an A—Z of ...
- write an answer to a client's question
- short answer questions: true or false, multiple-choice (paper-based or computer-aided-assessment)

*Understand*

Demonstrate understanding of facts and ideas by comparing, translating, interpreting, giving descriptions, and stating main ideas

*Keywords*

Classify, compare, contrast, demonstrate, interpret, explain, expand, illustrate, infer, outline, relate, rephrase, translate, summarise, show

*Question types*

How would you classify the type of...?

How would you compare or contrast...?

Will you state or interpret in your own words...?

How would you rephrase the meaning...?

What facts or ideas show...?

What is the main idea of...?

Which statements support...

Can you explain what is happening... what is meant...?

What can you say about...?

Which is the best answer...?

How would you summarise...?

**Outcomes 2–6**

2. analyse language techniques, structures and conventions in order to apply language purposely and effectively
3. interpret and analyse literary texts and the use of figurative language features and other aspects of literary style
4. identify and evaluate the implications of information and values and suggest possible alternatives
5. analyse texts as culturally constructed forms
6. collect and evaluate information from a range of sources and media

*Thinking critically and making judgements*

Developing arguments, reflecting, evaluating, assessing and judging

*Suitable tasks*

- essay
- report
- journal
- letter of advice to ... (about policy, public health matters, ...)
- present a case for an interest group
- prepare a committee briefing paper for a specific meeting
- book review (or article)
- write a newspaper article
- comment on an article's theoretical perspective

*Analyse*

Examining and breaking information into parts by identifying motives or causes; making inferences and finding evidence to support generalisations

*Keywords*

Analyse, categorise, classify, compare, contrast, distinguish, examine, list, survey, take part in

*Question types*

What are the features of...?

Why do you think...?

How is ... related to...? What is the relationship between...?

What is the theme...?

What motive is there...?

What conclusions can you draw...?

Can you identify ...?

What evidence can you find...?

What is the function of...?

What ideas justify...?

*Evaluate*

Presenting and defending opinions by making judgements about information, validity of ideas or quality of work based on a set of criteria

*Keywords*

Agree, appraise, assess, award, choose, compare, conclude, criticise, decide, deduct, defend, determine, dispute, disprove, estimate, explain, evaluate, influence, interpret, judge, justify, perceive, prioritise, prove, rate, recommend, select, support, value

*Question types*

Do you agree with the actions...? With the outcomes...?

What is your opinion of...?

How would you prove...? Disprove...?

Can you assess the value or importance of...? How would you rate the...?  
 Why did they (the character) choose...?  
 What would you recommend...?  
 What would you select...?  
 How would you prioritise...?  
 What judgement would you make about...?  
 Based on what you know, how would you explain...?  
 What information would you use to support the view...?  
 How would you justify...?  
 What data was used to make the conclusion...?  
 Why was it better that...?  
 How would you prioritise the facts...?  
 How would you compare the ideas...?

### **Outcome 7**

7. create texts in a variety of literary forms and conventions

#### *Designing and creating*

Imagining, visualising, designing, producing, creating, innovating

#### *Suitable tasks*

- portfolio
- performance
- presentation
- hypothetical
- projects

#### *Create*

Compiling information together in a different or original manner

#### *Keywords*

- Adapt, build, change, choose, combine, compile, compose, construct, create, design, develop, elaborate, estimate, formulate, imagine, improve, invent, make up, modify, originate, plan, predict, propose, solve, suppose, theorise, test

#### *Question types*

What changes would you make to solve...?  
 How could you improve...? What could be combined to improve (change)...?  
 What would happen if...?  
 Can you elaborate on the reason...?  
 Can you propose an alternative...?  
 Can you invent...?  
 How would you adapt to create a different...?  
 How could you change (modify) the plot (plan)...?  
 What way would you design...?  
 Suppose you could \_\_\_\_ what would you do...?

## Feedback

When you assess the task, remember that feedback will help the student understand why he or she received the result and how to do better next time. Feedback should be:

- *constructive*, so students feel encouraged and motivated to improve
- *timely*, so students can use it for subsequent learning
- *prompt*, so students can remember what they did and thought at the time
- *focused on achievement*, not effort. The work, not the student, should be assessed
- *specific to the unit learning outcomes*, so that assessment is clearly linked to learning.

### Types of feedback

Feedback can be:

- *informal or indirect*—such as verbal feedback in the classroom to the whole class, or person to person
- *formal or direct*—in writing, such as checklists or written commentary to individual students, in either written or verbal form
- *formative*—given during the topic with the purpose of helping the students know how to improve
- *summative*—given at the end of the topic with the purpose of letting the students know what they have achieved.

## Who assesses?

### Teacher assessment

Assessment is a continuous process. You should:

- always ask questions that are relevant to the outcomes and content
- use frequent formative tests or quizzes
- check understanding of the previous lesson at the beginning of the next lesson, through questions or a short quiz
- constantly mark or check the students' written exercises, class tests, homework activities and so on
- use appropriate assessment methods to assess the tasks.

#### *Frequency of assessment*

You should schedule the specified assessment tasks to fit in with the teaching of the content of the unit that is being assessed. Some assessment tasks might be programmed to be undertaken early in the unit, others at the end of the unit. You should take care not to overload classes with assessment tasks at the end of the term.

#### *Judging student performance*

Student achievement is recorded and reported against standards. You must use performance standards or marking guides, examples of which are provided in this teacher guide, when making a decision about the

achievement of your students in relation to the learning outcomes. The performance standards describe the level at which the student has to be working to achieve a particular standard or mark. Students should always have access to a copy of the assessment criteria and the performance standards, so that they know what it is they have to know and be able to do to get a good mark in a particular task. The performance standards will help you in your marking and will help your students improve their performance in the future. They are useful when providing feedback to students, as they explain what it is the student needs to do to improve.

#### *Moderation*

To make sure that you are interpreting the performance standards correctly when assessing your students, it is important to undertake Applied English moderation of student work within your school and with teachers of nearby schools. To moderate student work, a common assessment task must be used and a marking scheme developed so that all students complete the same task under the same conditions, and all teachers use the same marking scheme. Teachers can then compare (moderate) the students' work and come to a common understanding of the performance standards and the requirements for a particular mark or level of achievement.

Moderation enables you to be sure that your understanding of the required standards for levels of achievement is similar to the understanding of other teachers and that you are assessing students at the appropriate level.

#### **Self-assessment and peer assessment**

Self-assessment and peer assessment help students to understand more about how to learn. Students should be given opportunities to assess their own learning (self-assessment) and the learning of others (peer assessment) according to set criteria. Self-assessment and peer assessment:

- continue the learning cycle by making assessment part of learning
- show students their strengths and areas where they need to improve
- engage students actively in the assessment process
- enable students to be responsible for the learning
- help to build self-esteem through a realistic view of their abilities
- help students understand the assessment criteria and performance standards.

### **Managing assessment tasks for Applied English**

Usually, marking of assessment tasks is done by the teacher. To reduce the work you need to develop a strategic approach to assessment and develop efficiencies in marking. In Applied English, a number of assessment tasks may be new to teachers and students. Below are suggestions on how to manage some of these tasks to minimise marking or presentation time.

#### **Develop efficiency in marking**

##### *Clarify assessment criteria*

Plan the assessment task carefully, and make sure that all students are informed of the criteria before they begin. Discuss the task and its criteria in

class, giving examples of what is required. Distribute a written copy of the instructions and the criteria, or put them on the board. Making the assessment criteria explicit speeds marking and simplifies feedback.

*Supply guidelines on what is required for the task*

Supplying guidelines reduces time wasted evaluating work that is irrelevant.

*Use attachment sheets such as marking guides*

An assignment attachment sheet, which is returned with the assessed work, rates aspects of the task with a brief comment. Such a system enables each student's work to be marked systematically and quickly. This strategy can be applied to posters, presentations and performances.

*Assess in class*

Use class time to carry out and to assess tasks. Presentations or projects marked by you or students enable instant developmental evaluation and feedback. Brief assessments of projects, stages of the design process, or practical work take less time to mark, give immediate feedback to students on progress and allow you to mark the project in stages with minimum effort.

*Feed back to the whole class*

Giving feedback to the whole class can cut down on the amount of individual feedback required. On returning assessed work, emphasise the criteria for judging the work, discuss the characteristics of good and bad answers, and highlight common strengths and weaknesses.

*Set group-work alternatives*

Assess one performance per group. The student's mark is the group mark, but may include a component based on the contribution of the individual. A strategy for allocating an individual mark includes each member of the group using criteria to evaluate the relative contributions of individuals, with the marks averaged for the individual.

*Set clear deadlines*

Set aside a time for marking. Be careful about extending this period (by allowing students to hand in work late).

**Shift the responsibility**

*Introduce self-assessment and peer assessment*

Develop in students the skills to evaluate their own work and that of their peers. With students, use the assessment criteria against which work is judged, highlighting strengths and weaknesses. Self-assessment increases the feedback to students. It can supplement or replace teacher assessment.

**Treat each task differently**

Every piece of work need not be evaluated to the same degree; a mark need not be the outcome in every case; and every piece of student work need not contribute to the final grade. Assessment is designed to enhance the learning and teaching experience for the teacher and the learner, not just to give marks.

## Sample assessment tasks

All assessment tasks must test whether or not the student has achieved the outcome or outcomes. Each task must have clear and detailed instructions. Students must know exactly what they have to do.

You should develop marking guides when you are marking tasks to ensure consistency of your assessment. The following are examples of assessment tasks and a marking guide.

### Grade 11

#### Sample task: Write a drama

##### Learning outcomes

Students can:

1. use and understand English structures and conventions
7. create texts in a variety of literary forms and conventions.

##### Assessment criteria

Students will be assessed on the extent to which they can:

- create imaginative drama scripts using literary forms and conventions
- communicate ideas and information
- work in groups to achieve set goals.

##### Task specifications

- form a group of approximately six members
- choose a theme based on 11.3 Cultural Studies: Part 1
- through improvisation and discussion, work out the dramatic shape of the play
- each person write at least three pages of play script, writing in accepted script format
- choose one of the scripts to rehearse and perform to a student and/or community audience.

## Grade 12

### **Sample task: Research and write an extended essay**

#### **Learning outcomes**

Students can:

1. use and understand English structures and conventions
5. analyse texts as culturally constructed forms
6. collect and evaluate information from a range of sources, including media
7. create texts in a variety of literary forms and conventions.

#### **Assessment criteria**

Students will be assessed on the extent to which they:

- collect, analyse and organise information
- use appropriate language and conventions
- communicate ideas and information accurately and fluently
- develop reasoned arguments to support their interpretation of texts.

#### **Task specifications**

- students work individually to choose a topic based on how people and their ideas, values and artistic responses, including written, visual and aural texts, are a product of cultural influences and synthesise information and views from a wide variety of sources (topic may be inspired by any Grade 11 or 12 unit)
- plan and write an extended argumentative essay of at least 1200 words, maximum 2000 words.

## Assessment criteria for written assessment

The following criteria can be used for a range of written presentations.

Criteria	VHA	HA	SA	LA	BMS
<b>Central idea</b> Writing demonstrates clear, deliberate and well focused development of a central idea (explicit and implicit)	Identifiable for intended audience, direction and resolution revealed	Identifiable idea, good development	Identifiable idea, uneven development	Identifiable idea, poorly developed or not readily identifiable but some development evident	Not identifiable
<b>Vocabulary</b> The writing demonstrates use of words exactly fitted to their location and effect (right words in the right places)	Controlled (imaginative, discriminating)	Shows some form of control (imaginative, discriminating)	Appropriate	Inappropriate to the extent that it interferes with meaning	Limited
<b>Responsiveness</b> Writing shows sensitivities to nuances of concept and stimulus material on the test paper	Strong (immediate or subtle) and sustained connection to concept and stimulus material on test paper	Creditable connection to concept and stimulus material	Creditable connection to either concept or stimulus material	A weak connection to concept and stimulus material	No relationship between writing and concept or stimulus material
<b>Grammar, punctuation, spelling</b> Writing consistently demonstrates a command of principal conventions of written language, evidenced by mastery of rules related to subject-verb agreement, participle use, antecedent agreement, pronoun choice, tense; correct punctuation; correct spelling	Precise and effective use of conventions	Good use of conventions	Lapses in usage intrude but do not detract from meaning	Lapses in usage obtrude and distract from meaning	Inept
<b>Structuring and sequencing</b> Writing demonstrates planned structuring of extended written texts and deliberate sequencing of ideas and images for effect	<ul style="list-style-type: none"> <li>• Fluent (transition, flow, continuity, linkages)</li> <li>• Flexible (variation in arrangement of ideas in phrases, sentences, paragraphs)</li> <li>• Logical and/or intricate weaving of thought</li> </ul>	<ul style="list-style-type: none"> <li>• Flexible (variation in arrangement of ideas in phrases, sentences, paragraphs)</li> <li>• Logical and/or intricate weaving of thought</li> </ul>	Weakness in structuring and sequencing evident	Weakness in structuring and sequencing detract	In coherent

## Models of assessment tasks

### **Task: Researched illustrated report**

Imagine that Bird of Paradise Press has asked you to research a person or group who has been involved in a quest for the greater good of humanity, for a forthcoming book to be entitled 'Noble causes'. This may be a factual or legendary quest. Prepare an illustrated report on the person or group for display in your classroom. It must contain a statement of purpose, an introduction, information (which may be grouped under sub-headings) and a conclusion. A bibliography is required.

### **Task: Reflective monologue**

Prepare and present a monologue based on the novel you have read. Assume the identity of one of the novel's main characters and, speaking in the first person, talk about your dreams and aspirations, preparations for your quest, the trials and tribulations you faced and the outcomes of your quest. What did you contribute to the greater good of humanity? Would all groups of people on the planet support your quest? Why or why not?

### **Task: Poetry analysis and personal response**

Compile a portfolio of three poems that convey the sense of a quest or journey of self-discovery using strong poetic images. In an analytical essay, interpret at least one of these poems, identify the quest or journey evident in it and explain and evaluate the choice of language and poetic techniques used. Explain what appeals to you about each poem. Would these poems have the same impact on all groups of people? Why or why not?

### **Task: Role play and explanation**

You have just completed reading and discussing the play *Educating Rita*. Write a script for a meeting between Rita and Frank ten years after his departure for Australia. Your role play and language choice must clearly demonstrate their personality or background, and reflect a development of the themes. Act out this scene (in collaboration with classmates) using at least one prop to enhance your characterisation. After the performance, briefly explain to the class what this scene demonstrates about your chosen character and what motivated you to write the scene in this way.

### **Task: Comparative Essay (unseen in-class essay)**

Write a comparison of the cultural biases presented in the novel *I Heard the Owl Call My Name* and the film *Dances With Wolves*. How are these cultural biases achieved in each text? Discuss plot, setting, characterisation, and the specific production techniques of each text, such as a literary or cinematographic text.

### **Task: Analytical essay**

Write a well structured analytical essay on *one* of the following topics using evidence from the novel to support your views. Keep in mind that this is an important novel because it is written about Africa by an African, and therefore is shaped by his cultural background.

**Either**

Achebe once said, 'I would be quite satisfied if my novels did no more than teach my (African) readers that their past – with all its imperfections – was not one long night of savagery from which the Europeans, acting on God's behalf, delivered them.' To what extent does Achebe succeed in doing this in his novel *Things Fall Apart* and what other observations does he make about society and the individual through his main characters?

**or**

One of Chinua Achebe's purposes in writing *Things Fall Apart* was to 'end Europe's imposition of a derogatory narrative upon Africa, a narrative designed to call African humanity into question.' To what extent does Achebe succeed in presenting Africa in a human and complex light through his portrayal of characters and traditional Igbo society?

**Task: Biodocumentary storyboard**

Research a famous person and create a storyboard for a documentary about him or her. The storyboard must contain from between 16 and 24 images with accompanying instructions for the cameraman about action in the scene, camera angles, length of shot, desired effect, lighting, accompanying sound.

The storyboard must be accompanied by a rationale for your documentary (approximately 650 words), which gives some idea of why and how you are making this documentary, and a set of biographical details that you intend to include in the documentary. The rationale should address such questions as: Who is the intended audience for this documentary? How have you constructed your view of the person through your selection of facts and scenes and your manner of collecting them? Will all audiences hold the same view of your subject? Why or why not?

**Task: Analytical essay**

Write an analytical essay about the author's purpose/s in creating this text. How did s/he represent certain characters, cultures and places in the book and why? Discuss language use and literary style. Are we made to feel sympathetic towards these people and places? Why or why not? Who would be the target audience for this book? Would all groups of people have the same reaction to the book? Why or why not?

**Task: Film analysis and evaluation**

Write a well structured critique of the film you have viewed. Use the following questions as a guide: How has the director's choice of plot, setting, characterisation, theme(s) and cinematic techniques contributed to the impression you get about the 'subject' of the film and the events or people they are involved with? How do you account for the popularity of biopics such as the one you have studied on class? To what extent and why has the truth been manipulated in order to make them box-office draws?

**Task: Memoir and philosophy**

Throughout this semester you have studied and researched many aspects of society, reasons for social change, and the place of individuals within society. You are to write a memoir of your life to date, discussing the values which are important to you and the experiences and people who have influenced you along the way into believing the things you hold dear. Although this is a reflective essay, you may present it as an illustrated booklet with photos, pictures or drawings in it. This is your life!

**Task: Analytical essay**

Collect from three to five magazine advertisements with different target audiences. In an essay, write an introduction about persuasion techniques, and then back this up with evidence from your advertisements. Number each of your ads. In your essay, for each one identify the product and intended target audience and discuss techniques used to persuade the reader to buy the product.

Concentrate on such things as brand name, suggestions contained in the visual image, slogans, extra information in small print. Discuss any promotional features (famous people, competitions, free extras). Say how effective you find each ad. Who would it appeal to and why?

**Task: Short story**

Based on the input you have had in class, your task is to write a short story which provides a clear sense of characterisation and mood through description and the use of poetic language, dialogue, narrative (action) or thought patterns. Your short story should have no more than three characters and the action should take place over a period of time no more than three days. Beware of falling into a recount style of writing.

**Task: Transformation**

You have just completed reading and discussing a novel. Working in groups, construct and perform a 'This is Your Life' show, based on a character in the novel and other influential characters in his or her life. Your presentation must clearly reveal how various people, places and events have affected your chosen 'subject'.

## Sample marking guides

Marking guides like those that follow should be used to assess the tasks you set. You can tick the appropriate box, look at the performance standards and the students' overall achievement and give an on-balance assessment.

The following samples are marked out of 25. Tick the appropriate box for each criterion with the performance standards in mind. Look at the student's overall achievement and give an on-balance assessment. If, for example, the student gets two ticks in the Very High Achievement (VHA) column, most of their ticks in the High Achievement (HA) column, several ticks in the Satisfactory column and one tick in the Low Achievement column, then on balance you would give the student a High Achievement and award a mark consistent with the 'Achievement level' table on page 51. Tasks need not necessarily be marked out of 25.

## Sample marking guide

## Cultural Contexts: Analytical Essay

<b>Name</b>	
<b>Date due</b>	
<b>Mode</b>	Written
<b>Genre</b>	Literary comparative analytical exposition
<b>Time allowed</b>	2 weeks
<b>Length</b>	800 words
<b>Value</b>	25%
<b>Conditions</b>	Students will work on this in class and at home
<b>Audience</b>	The general public

**Task: Analytical essay**

You are to write a well structured analytical essay on the following topic. Keep in mind that this is an important novel because it is written about Papua by a Papuan and therefore is shaped by his cultural background.

One of Vincent Eri's purposes in writing *The Crocodile* was to portray an authentic image of Papuan life and the impact of colonialism and war from an insider's perspective. To what extent does Eri succeed in presenting his own culture in a human and complex light through his portrayal of characters and traditional society and the disruption caused by outside influence?

Criteria	VHA	HA	SA	LA
<b>Thinking skills</b> Understanding of meaning and purpose - responding correctly to task including correct word length.				
Ability to respond critically and analytically – amount of and appropriate supporting evidence from text				
<b>Writing skills</b> A command of the technical aspects of language: spelling, grammar, punctuation, vocabulary, syntax				
Clarity and fluency – organisation of ideas, topic sentences, cohesive ties.				
Control of appropriate medium – paragraphing, layout –correct generic format (introduction, body, conclusion)				
<b>Referencing skills</b> Effective use of research and reference Skills – integrating, citing, quoting, referencing				

This criteria sheet is a marking guide and should reflect the achievement level which is awarded. The overall level will be awarded on the average lie of the ticks. Descriptors of each achievement level are as provided.

**Plagiarism Disclaimer**

**I certify that this essay is all my own work, with research sources acknowledged.**

Signed \_\_\_\_\_

Sample marking guide

**Cultural Contexts: Researched Oral Presentation**

<b>Name</b>	
<b>Date due</b>	
<b>Mode</b>	Oral
<b>Genre</b>	Non-literary exposition
<b>Time allowed</b>	2 weeks
<b>Length</b>	7 minutes
<b>Value</b>	25%
<b>Conditions</b>	Students will work on this both in class and at home
<b>Audience</b>	Peers

**Task: Oral Presentation**

You are to prepare and give an informative oral presentation on how a different culture has been represented by the press, the electronic media or IT, either today or in the past. Consider the language, the images and the selection of content used to create this impression. Support your comments with quotes and/or visual images. Discuss who is or was the target audience, who is or was behind the creation of this impression and what you think their reasons are or were. A bibliography is required. A script of the presentation must be submitted on the day of presentation.

Criteria	VHA	HA	SA	LA
<b>Thinking skills</b> Understanding of meaning, and purpose – you presented the appropriate tasks and time asked for.				
Ability to respond critically and analytically – amount and appropriate supporting evidence from texts				
<b>Speaking skills</b> A command of the technical aspects of language- correct grammar, syntax, pronunciation, vocabulary range				
Clarity and fluency – organisation of ideas, topic sentence, cohesive ties; audibility, diction and tone				
Control of appropriate medium – stance, eye contact, body language, facial gestures, palm cards				
Appreciation of the construction and conventions of text-formalised address, appropriate vocabulary, integration of visual material				
<b>Referencing skills</b> Effective use of research and reference skills – i.e. acknowledging sources				

This criteria sheet is a marking guide and should reflect the achievement level which is awarded. The overall level will be awarded on the average lie of the ticks. Descriptors of each achievement level are as provided.

**Plagiarism Disclaimer**

**I certify that this essay is all my own work, with research sources acknowledged.**

**Signed** \_\_\_\_\_

## Sample marking guide

### Drama Study Oral – Dramatic Monologue

<b>Name</b>	
<b>Date due</b>	
<b>Mode</b>	Spoken
<b>Genre</b>	Literary: Transactional and expository
<b>Time allowed</b>	2 weeks preparation
<b>Length</b>	7 minutes per person
<b>Value</b>	25%
<b>Conditions</b>	Students will work on this both in class and at home
<b>Audience</b>	Peers

**Task: Dramatic monologue**

Assume the persona of one of the characters in the biographical play you have just read, and present a dramatic monologue in which you justify your actions. You may present it in the form of a practised speech in court or to another important person, a reflection, a telephone conversation, a prayer, rehearsing a letter or memoir, or any other creative way you can think of. It is not a speech to the audience! Accompany this monologue with a rationale. Why did you choose this character? What were you trying to demonstrate through your performance? What did you want your audience to think of your character? Relate this to the main themes in the play and what you thought were the playwright's intentions. Submit both monologue and rationale scripts on the day of performance.

Criteria	VHA	HA	SA	LA
<b>Thinking skills</b> Understanding of meaning, purpose and context – responding correctly to task and time limit.				
Ability to respond critically and analytically to texts – amount of and appropriate reference to events from text.				
Imagination and originality – level of perceptions				
<b>Speaking skills</b> A command of the technical aspects of language : grammar, vocabulary, syntax				
Clarity and fluency – organisation of ideas, audibility, diction and tone				
Control of appropriate medium – body language and stage movement, use of props and/or costumes				
A distinctive and confident style – eye contact, non-reliance on notes				

This criteria sheet is a marking guide and should reflect the achievement level which is awarded. The overall level will be awarded on the average lie of the ticks. Descriptors of each achievement level are as distributed.

**Plagiarism Disclaimer**

**I certify that this monologue and rationale are all my own work.**

**Signed** \_\_\_\_\_

## Learning activities and assessment tasks

Examples of learning activities and assessment tasks for each of the Applied English units are provided in the following sections. Some examples are explained in detail.

### Grade 11 units

#### 11.1 Introduction to Communication

##### Suggested activities

###### Poetry

- Define the term 'poetry'
- Discuss and take notes on the ways poets use figurative language (metaphors, similes, personification, alliteration, assonance, onomatopoeia) and other techniques such as rhyme and rhythm in order to convey their ideas
- Students read a selection of poetry and interpret the poems into own words
- Identify and analyse the messages conveyed in these poems and the ways language is used to achieve this
- Students conduct research into grammar in poetry and define 'poetic licence'

###### Short stories

- Read short stories
- In groups, discuss the entertainment value of a story achieved through its setting, plot, characterisation, theme and literary style
- Individual presentation of an aspect from the group discussion

###### Drama

- Define the word drama
- Whole class discussion on the specific features of drama (stage setting, dialogue, acts and scenes) as well as the roles of plot and characterisation in conveying the dramatist's intentions
- Students take notes relating to the aspects above.
- View a DVD or stage performance of the script studied in class
- Discuss how the play is both philosophical and entertaining and write a personal response
- Write some paragraphs and evaluate the characters' motivations and actions
- Whole-class discussion on the nature of the conflict between the play's characters and the ethics of their behaviour

- Write some paragraphs and evaluate the characters' motivations and actions
- Discuss and evaluate the impact of the language used in the play

### Suggested assessment tasks

- Response to a short story.
- Students write an essay based on one aspect of the short story; for example, they can choose the protagonist or the antagonist and write about the character traits inherent in them.
- Compose an anthology of poems. Compose 3 poems focusing on one aspect of poetry; for example, one poem depicting personification, alliteration, assonance
- Students write a script and do a stage performance.

### Suggested text types

#### Poetry

Powell, Ganga (comp.) 1987, *Through Melanesian Eyes: An Anthology of Papua New Guinean Writing*, Macmillan, Melbourne

Poems by authors such as William Blake, Robert Frost, Oodgeroo Noonuccal (aka Kath Walker)

#### Short stories

Brash, Nora Vagi 1984, 'Taurama', in *Mana: A South Pacific Journal of Language and Literature* (Papua New Guinea issue), vol 8, no. 2, pp. 29–65 (also published 1985 in NCD by Owl).

de Maupassant, Guy 1997, 'The necklace', in Guy de Maupassant, *The Best Short Stories*, Wordsworth Classics, London UK.

Dahl, Roald 2000, 'The hitchhiker', in *Ten Short Stories*, Penguin, Harmondsworth UK.

Powell, Ganga (comp.) 1987, *Through Melanesian Eyes: An Anthology of Papua New Guinean Writing*, Macmillan, Melbourne

#### Novels

Achebe, Chinua 1994, *Things Fall Apart*, Anchor Books, New York.

Lee, Harper 1960, *To Kill a Mockingbird*, Harper and Row, New York.

Matane, *To Serve With Love*, Dellasta Pacific, Mount Waverley, Vic.

Soaba, Russell 1986, *Maiba: A Papuan Novel*, Three Continents Press, Washington.

## 11.2 Introduction to Media

### Suggested activities

- Evaluate in group or as a class the differing perceptions of the role of media

### Newspaper and magazine articles

- Read and evaluate the use of emotional and persuasive language
- Analyse language use in newspaper and magazine reports
- Distinguish various components or features of a newspaper
- Visit newspaper office
- Students listen to a journalist and make own judgement
- Create own school newsletter
- Students write letters to the editor regarding current issues
- Conduct interviews with outstanding athletes, student leaders or any issue and write as a journalist

### Documentary and television shows

- Brainstorm students' knowledge of documentary and television shows
- Discuss and evaluate the appeal of documentaries as opposed to fictional films
- Discuss the purpose of documentaries
- List the features which make a good documentary. What else might help make a good documentary?
- View *Taking Pictures*, a documentary about documentary making in Papua New Guinea, and note the difference between controlled and uncontrolled documentary footage. What are the advantages of each?
- View at least one documentary
- Class discussion of target audiences and different perspectives that would be gained by different cultural or gender groups
- Revisit filming techniques
- Search the internet for models of storyboards
- Model the construction of a storyboard, which is a blueprint for a film or documentary. This is a series of pictures, each one accompanied by an instructive paragraph relating to action, composition, sound and lighting which guides the cameraman

### Feature films

- Brainstorm and mind map everything students know about film genres such as fantasy, horror, comedy, thriller
- Students take notes from board relating to filming techniques such as movement, composition, colour and lighting, graphics and special effects, editing and sound track
- Draw a table to compare the difference between the elements of a literary text, which uses words, and those of film, which largely relies on visual impact

- Discuss and model de Bono's 'Six hats' approach to analysing and divide class into groups for applying this approach to a film viewing
- View a film, which is well regarded in filming circles
- Group feedback based on their 'Six hats' perspectives
- Discuss the director's apparent intentions in making the film, and the different perspectives that may be held by male or female, western or eastern or indigenous cultures, young or old or in different times
- Model the structure and language of critiques (which are different from reviews because they require analysis and evaluation)

### Suggested assessment tasks

- Compose a written, expository text, which describes and comments upon an issue and its underlying values.
- Produce a speech structured effectively and in language appropriate for a familiar audience, which presents an oral explanation of own values and beliefs on an issue of personal, local, national or global concern.
- Plan and write a short story, which speculates about the future of a global issue and the impact of technology.
- Write a film review and analysis.
- Create a presentation (PowerPoint or other form of illustrated talk), which accurately describes at least two modern forms of media and which explains some of the implications and impacts of those media on people or communities and their perceptions and values. Use clear and appropriate oral, written and graphic language in presenting this display.

### Suggested text types

- newspapers
- magazines
- periodicals
- journals
- documentaries from BBC, SBS and so on
- television shows
- feature films such as *Enemy of the State*, featuring Will Smith

## 11.3 Cultural Studies: Part 1

### Suggested activities

#### Definition and research

- Brainstorm the elements that make up cultural identity and build a web of ideas on the board
- Discuss the role of language in shaping our personal and cultural identity

- Read some essays and media articles relating to language and culture
- Group discussion on how colonialism has affected indigenous cultures
- View documentaries on how colonialism has affected indigenous cultures
- Read some short texts from the past written about indigenous people by non-indigenous people and analyse the language used to portray them
- Discuss how language and the selection of facts can be powerful tools for shaping perspectives of peoples and nations, both in the past and in the press today

### **Novel**

- Read a novel that clearly indicates cultural features and cultural conflict
- Discuss the way in which cultural aspects are presented in the novel and note these down
- Group discussions on how culture represented in the novel has been influenced over time and evaluate these changes
- Analyse the effectiveness of the literary style used in the novel
- Group discussion of the ethics which the characters portray in the novel
- Take notes and write paragraphs on various aspects of the novel
- Hold a lesson or two on how to cite and quote in an essay
- Model the structure and language of an analytical essay

### **Suggested assessment tasks**

- Present an oral personal response to representation of cultural identity.
- Write an analytical essay based on some of the major issues in a novel.
- Write an exposition essay on the cultural content and bias of the novel.
- Oral presentation on men's and women's changing roles and responsibilities in family and society.
- Research independently and in teams.

### **Suggested text types**

#### **Documentaries such as**

*Land of the Morning Star* 2004, documentary, written and directed by Mark Worth, narrated by Rachel Griffiths, Film Australia.

'Scramble for Africa', episode 4 of *Queen Victoria's Empire* 2001, TV series, written by P Bryers, directed by P Burgess, narrated by D Sutherland, Brook Lapping Productions, UK.

#### **Novels**

Achebe, Chinua 1994, *Things Fall Apart*, Anchor Books, New York.

Austen, Jane 2003, *Pride and Prejudice*, Penguin, Ringwood.

Craven, Margaret 1980, *I Heard the Owl Call My Name*, Picador, London.

Duff, Alan 1990, *Once Were Warriors*, Tandem Press, Auckland.

- Eri, Vincent 1970, *The Crocodile*, Pacific Writers Series, Jacaranda Press, Brisbane [reprinted 1973 by Penguin, Ringwood].
- Ihimaera, Witi 1987, *The Whale Rider*, Heinemann, Auckland.
- Jones, Lloyd 2006, *Mr Pip*, Text Publishing, Melbourne.
- McBride, James 2008, *The Colour of Water*, 10th ann. edn, Hachette Livre, Australia.
- Maladina, Moses 2004, *Tabu*, Steel Roberts and Ass., UK.
- Duff, Alan 1990, Soaba, Russell 1986, *Maiba: A Papuan Novel*, Three Continents Press, Washington.
- Solzhenitsyn, Alexander 1963, *One Day in the Life of Ivan Denisovich*, Gollancz, London.
- Soyinka, Wole 1981, *Ake: The Years of Childhood*, Random House, New York.
- Thiong'o, Ngugi wa 1987, *Matigari*, African Writers Series, Heinemann, London.

## 11.4 Cultural Studies: Part 2

### Suggested activities

#### Drama

- Discuss the notion of culture and alternative definitions of culture, such as workplace culture, family culture, youth culture, sports cultures; and define and note down the elements that make up these cultures
- Read a play that reflects cultural change
- View a DVD or stage performance of the script studied in class
- Whole-class discussion on the nature of the conflict between the play's characters and the ethics of their behaviour
- Write some paragraphs evaluating the characters' motivations and actions
- Discuss and evaluate the impact of the language used in the play
- Draw or create a diorama of the stage setting with a written explanation of intentions

#### Film

- Revise filming techniques
- Revise de Bono's 'Six hats' approach to film analysis and divide students into analysis groups
- View a film from any time period, which involves cultural conflict
- Group feedback based on their 'Six hats' perspectives and note taking
- Discuss characterisation in more detail and the motivation and ethics of the characters' behaviour

- Discuss the director's apparent intentions in making the film, and the different perspectives that may be held by male or female, western or eastern or indigenous cultures, young or old or in different times
- Model the structure and language of comparative essays

### Poetry

- Discuss and take notes on the ways poets use figurative language (metaphors, similes, personification, alliteration, assonance, onomatopoeia) and other techniques such as rhyme and rhythm in order to convey their ideas
- Students read a selection of poetry, which reflects cultural images or behaviour
- Interpret the poems into own words
- Identify and analyse the messages conveyed in these poems and the ways language is used to achieve this
- Write down examples of the figurative language used and explain what they mean, why the poet has used them, and evaluate their impact
- Translate one of the poems into a visual image

### Suggested assessment tasks

- Select a scene from the play studied and rewrite and perform it in Tokples or Tok Pisin to highlight the impact of the language used. Accompany this with an explanation of the difference in impact between the English version and the language chosen.
- Write a comparative essay to analyse the difference between film and drama as vehicles for conveying cultural and philosophical messages.
- Collect a portfolio of three poems and, in the form of one extended essay, write a combined personal response to each of these.
- Take part in a debate of the question: 'Which is stronger, local and tribal loyalties, or loyalties to our nation?'
- Plan and write an expository essay: 'What led to Independence and what were the ideals of the founders of Papua New Guinea?'
- Write a section of a guide to Papua New Guinea, introducing the cultural tradition and present position of a province. Each student focuses on one province, and the class is organised so that all provinces are covered.
- Work as an editorial team to put together a guide to all provinces of Papua New Guinea.

### Suggested text types

#### Drama

Brash, Nora Vagi 1977, *Which Way Big Man?* Institute of Papua New Guinea Studies, Port Moresby.

Brecht, B 1963, *The Caucasian Chalk Circle*, Methuen, London.

Chekhov, A 1988 (trans. M Frayn), *The Cherry Orchard*, Methuen, London; or Chekhov, A 2003 (trans. M Frayn), *The Seagull*, Methuen, London.

- Fugard, A 1974, *Statements*, Oxford University Press, London.
- Hannet, Leo 1971, 'The Ungrateful Daughter' in U Beier (ed.), *Five New Guinea Plays*, Jacaranda Press, Brisbane.
- Hereniko, Vilsoni 1987, 'Sera's Choice' in *Two Plays: A Child for Iva; Sera's Choice*, Mana Publications, Suva.
- Ibsen, Henrik 2003, *A Doll's House*, Methuen.
- Kaniku, John 1970, *Two Plays from New Guinea: Cry of the Cassowary*, Heinemann Educational, Melbourne.
- Waiko, John 1971, 'The Unexpected Hawk' in U. Beier (ed.), *Five New Guinea Plays*, Pacific Writers Series, Jacaranda Press, Brisbane.

### Film

- Blood Diamond* 2006, written by Charles Leavitt, produced and directed by Edward Zwick, Warner Bros, USA.
- Cargo Moon*, written and directed by Glenda Hambly, produced by David Rapsey, Rogue Productions
- Dances with Wolves* 1990, film, directed by Kevin Costner, distributed by Orion Pictures, USA.
- Kokoda* 2006, film, directed by Alister Grierson, Palace Films.
- Like Water for Chocolate* 1992, film based on the novel by Laura Esquivel, directed by A Arau, Cinevista.
- Once Were Warriors* 1994, film, directed by R Owen, NZ, based on Alan Duff's 1990 novel of the same name.
- Sons for the Return Home* 1979, film based on the novel *Sons for the Return Home*, by Albert Wendt, originally published in 1973; written and directed by P Maunder, New Zealand Film Commission.
- Ten Canoes* 2006, film, directed by R De Heer, distributed by Palace Films, Australia.
- The Land Has Eyes* 2004, film, written, directed and co-produced by V. Hereniko, Rotuma, Fiji.
- Walk into Paradise* 1956, film, directed by Lee Robinson, produced by C Rafferty and PE Decharme, Southern International Films (Australia)/Discifilm (France).
- Whalerider* 2002, film based on the book, *The Whale Rider* 1982, by Witi Ihimaera; directed by Niki Caro, produced by South Pacific Pictures, NZ.

### Poetry by authors such as:

William Blake, TS Eliot, Robert Frost, Les Murray, Oodgeroo Noonuccal (aka Kath Walker), Wole Soyinka, Yevgeny Yevtushenko.

### Anthologies

- James, Adeola (ed.) 1996, *Papua New Guinea Women Writers: An Anthology*, Pacific Writers Series, Pearson Education.
- McFarlane, P and Temple, L (eds) 1996, *Blue Light Clear Atoms: Poetry for Senior Students*, Macmillan, Melbourne.

- Powell, Ganga (ed.) 1987, *Through Melanesian Eyes*, Macmillan, Melbourne.
- Sipolo, July 1981, *Civilized Girl: Poems*, South Pacific Arts Society, Raiwaqa, Fiji.
- Soaba, Russell 2000, *Kwamra: A Season of Harvest—Poems*, Anuki Country Press, Boroko.
- Wendt, Albert (ed.) 1995, *Nuanua: Pacific Writing in English since 1980*, University of Hawaii Press, Honolulu.
- Winduo, Steven 2000, *Hembemba: Rivers of the Forest*, Institute of Pacific Studies, Suva and Port Moresby.

## Grade 12 units

### 12.1 Applied Writing

#### Suggested activities

- Issues and opinions (through documents, reports, media)
- Read some texts that use persuasive techniques such as repetition, emotive language, imagery, appealing to the senses, rhetorical questions, statistics, referral to authority
- Analyse a variety of texts for their meaning and bias identify persuasive techniques used to create bias
- Write some persuasive paragraphs applying these techniques
- Analyse examples of print and electronic advertising for persuasive techniques and evaluate their effectiveness
- Listen to some famous speeches and identify persuasive techniques
- Research an issue and write an opinion about the issue, giving reasons for your position
- Write about a current issue, giving reasons for your stance or opinion using persuasive techniques to convince your audience
- Revisit how to cite and quote in an essay
- Undertake a set of diagnostic and self evaluation tests to find out strengths and weaknesses, attitudes and values, beliefs and so on
- Read and view texts that display methods of self-evaluation of their values and beliefs, goals and aims
- Read and view texts on study skill techniques and use them as they prepare for their final examinations and life after school
- Create a study planner for their own examination preparation, in all subjects
- Read a full memoir, or memoir-style essays
- Model the features of a memoir. This can be found on the internet
- Write a personal memoir of school days

**Creative and reflective writing**

- Revisit the different writing skills
- Write a creative story which builds on narrative using description and dialogue
- Using pictures of people or an environment, students write descriptive paragraphs using figurative languages like similes, metaphors and powerful imagery as well as vivid choices of adjectives, adverbs, nouns and verbs
- Write paragraphs which analyse the persuasive techniques of advertising and present finds to class
- Create and format an effective curriculum vitae and complete forms and letters of application
- Write a character reference for another person in the class
- In groups of 5, conduct and interview to a representative sample of community members and draw justified conclusions about people's attitude to development
- Model ways of writing dialogue and point out the value of dialogue in establishing names, relationships, situation and mood
- Ask students to imagine two people who are involved in some sort of crisis and ask them to develop and write at least four verbal exchanges between them
- Read examples of good short stories of around 1500 words or so and ask students to identify and evaluate creative writing techniques used

**Suggested assessment tasks**

- In small groups research and prepare a speech to be presented in class on the theme 'Our future in Papua New Guinea depends on the quality of citizenship we can offer'. Use rhetorical devices, emotional language, and complementary body language to make the speech as powerful and convincing as possible.
- Write creative prose based using a variety of literary devices.
- Write a short story based on a personal reflection.

**Suggested text types**

- newspapers
- magazines
- sermons
- NGO reports and statements
- speeches (for example, Martin Luther King's 'I have a dream')

## 12.2 Focus on Literature

### Suggested activities

#### Drama

- Discuss the notion of culture and alternative definitions of culture, such as workplace culture, family culture, youth culture, sports cultures; and define and note down the elements which make up these cultures
- Read a play which reflects cultural change
- View a DVD or stage performance of the script studied in class
- Whole-class discussion on the nature of the conflict between the play's characters and the ethics of their behaviour
- Write some paragraphs and evaluate the characters' motivations and actions
- Discuss and evaluate the impact of the language used in the play
- Draw or create a diorama of the stage setting with a written explanation of intentions

#### Poetry

- Discuss and take notes on the ways poets use figurative language (metaphors, similes, personification, alliteration, assonance, onomatopoeia) and other techniques such as rhyme and rhythm in order to convey their ideas
- Students read a selection of poetry which reflects cultural images or behaviour
- Interpret the poems into own words
- Identify and analyse the messages conveyed in these poems and the ways language is used to achieve this
- Write down examples of the figurative language used and explain what they mean, why the poet has used them, and evaluate their impact
- Translate one of the poems into a visual image

#### Novels or short stories

- Read a novel that clearly indicates cultural features and cultural conflict
- Discuss the way in which cultural aspects are presented in the novel and note these down
- Group discussions on how culture represented in the novel has been influenced over time and evaluate these changes
- Analyse the effectiveness of the literary style used in the novel
- Group discussion of the ethics that the characters portray in the novel
- Take notes and write paragraphs on various aspects of the novel
- Hold a lesson or two on how to cite and quote in an essay
- Model the structure and language of an analytical essay
- In groups, discuss the entertainment value of a story achieved through its setting, plot, characterisation, theme and literary style
- Individual presentation of an aspect from the group discussion

## Suggested assessment tasks

- Act out a scene from the play and give an accompanying explanation of the character you played and the way he or she was created in the play through the language used.
- Write a short story on a chosen issue, which uses the elements and language features of fiction in a creative manner.
- Collect a portfolio of three poems and, in the form of one extended essay, write a combined personal response to each of these.

## Suggested text types

### Drama

Brash, Nora Vagi 1984, 'Taurama', in *Mana: A South Pacific Journal of Language and Literature* (Papua New Guinea issue), vol 8, no. 2, pp. 29–65 (also published 1985 in NCD by Owl).

Hereniko, Vilsoni 1977, *Don't Cry Mama*, South Pacific Creative Arts Society, Suva [reprinted in *Chinese Journal of Oceanic Literature 2* (1981)].

### Poems by authors such as

William Blake, Robert Frost, Oodgeroo Noonuccal (aka Kath Walker)

### Novels

Achebe, Chinua 1994, *Things Fall Apart*, Anchor Books, New York.

Duff, Alan 1990, Soaba, Russell 1986, *Maiba: A Papuan Novel*, Three Continents Press, Washington.

## 12.3 Biography

### Suggested activities

#### Biography

- Read aloud selected chapters in class
- Brainstorm students' knowledge of the context in which the biography takes place.... (settings of time and place)
- Spend a couple of lessons in the library or computer room researching the subject of the biography
- Discuss the perspectives presented in the book and any ironies or dramatic irony that may be present
- Analyse ethical or philosophical issues touched upon in the book and write some related paragraphs

- Compare and contrast the literary style of biographical writing with fictional writing and write some related paragraphs. Consider purposes of each text type
- Discuss the book's impact on different cultural groups
- View a DVD or documentary based on the book
- Model the structure and language of an analytical essay
- Read and summarise gist and key details from autobiographical and biographical texts
- Apply narrative techniques and language features in own autobiographical writing

### **Biographical film**

This study centres on how imagery and language has been used as a vehicle for artistic expression as well as to convey facts, and how that expression is influenced by culture, time and viewer disposition. You should make every attempt to *link* the texts in this unit together in some way.

- Students will view as a whole class one film by a well known director
- Do a '6 thinking hats' analysis of the film and draw up an overhead transparency that outlines their conclusions
- Analyse the ways in which the director develops the main theme(s) of the film and projects his or her philosophy in the film through plot, characterisation and filming techniques as well as metaphors or symbols and the language used in the script. Make notes of these
- Students write some paragraphs about the motivations and ethics of the main characters
- Examine ways in which viewers are *positioned* through choice of language and cinematography
- Discuss how different viewers might have different perceptions of the film
- Analyse connections between audience, purpose, and content in appraising language conventions and features of autobiographical and biographical texts

### **Suggested assessment tasks**

- Write own brief autobiography using conventions and language features; for example, narrative tenses, description of a character and setting, plot with a sense of cause and effect, and narrative tension.
- An in-class extended writing test in the form of a film analysis.

### **Suggested text types**

#### **Autobiographies and biographies**

Abajjah, Josephine 1991, *A Thousand Coloured Dreams*, Dellasta Pacific, Mt Waverley.

Kidu, Carol 2002, *A Remarkable Journey*, Longman, Sydney.

Mandela, N 1994, *The Long Walk to Freedom: The Autobiography of Nelson Mandela*, Little, Brown and Co, London.

Matane, Paulius 1972, *My Childhood in New Guinea*, Oxford University Press, London.

Robson, RW 1965, *Queen Emma of the South Seas*, Pacific Publications, Sydney.

Wedega, Alice 1981, *Listen My Country*, Pacific Publications, Sydney.

*Documentaries*

*Man without Pigs* 1990, documentary film, written and directed by Chris Owen, with John Waiko as himself. Institute of Papua New Guinea Studies, Port Moresby.

## Recording and reporting

All schools must meet the requirements for maintaining and submitting student records as specified in the *Grade 12 Assessment, Examination and Certification Handbook*.

### Recording and reporting student achievement

When recording and reporting student achievement you must record the achievement of the students in each unit and then, at the end of the year, make a final judgement about the overall achievement, or progress towards achievement, of the learning outcomes.

To help you do this, descriptions of the levels of achievement of the learning outcomes are provided in the 'Learning outcome performance standards' table.

When reporting to parents, the school will determine the method of recording and reporting. In an outcomes-based system, student results should be reported as levels of achievement rather than marks.

### Levels of achievement

The level of achievement of the learning outcomes is determined by the students' performance in the assessment tasks. Marks are given for each assessment task with a total of 100 marks for each assessment period.

The marks show the students' level of achievement in the unit, and hence their progress towards achievement of the learning outcomes.

There are five levels of achievement:

- Very high achievement
- High achievement
- Satisfactory achievement
- Low achievement
- Below minimum standard

A **very high achievement** means overall that the student has an extensive knowledge and understanding of the content and can readily apply this knowledge. In addition, the student has achieved a very high level of competence in the processes and skills and can apply these skills to new situations.

A **high achievement** means overall that the student has a thorough knowledge and understanding of the content and a high level of competence in the processes and skills. In addition, the student is able to apply this knowledge and these skills to most situations.

A **satisfactory achievement** means overall that the student has a sound knowledge and understanding of the main areas of content and has achieved an adequate level of competence in the processes and skills.

A **low achievement** means overall that the student has a basic knowledge and some understanding of the content and has achieved a limited or very limited level of competence in the processes and skills.

**Below the minimum standard** means that the student has provided insufficient evidence to demonstrate achievement of the learning outcomes.

<b>Achievement level</b>					
<b>Total marks</b>	<b>Very high achievement</b>	<b>High achievement</b>	<b>Satisfactory achievement</b>	<b>Low achievement</b>	<b>Below minimum standard</b>
600	540–600	420–539	300–419	120–299	0–119
500	450–500	350–449	250–349	100–249	0–99
400	360–400	280–359	200–279	80–199	0–79
300	270–300	210–269	150–209	60–149	0–59
200	180–200	140–179	100–139	40–99	0–39
100	90–100	70–89	50–69	20–49	0–19
60	54–60	42–53	30–41	12–29	0–11
50	45–50	35–44	25–34	10–24	0–9
40	36–40	28–35	20–27	8–19	0–7

**Sample format for recording Applied English assessment task results over two years**

**Student name:**

<b>Grade 11 assessment task results</b>			
<b>Unit</b>	<b>Assessment task</b>	<b>Mark</b>	<b>Student mark</b>
11.1	Illustrated report	40	These marks would be for the adjustment period
	Reflective monologue	30	
11.2	Play script and performance	30	
	Analytical essay	40	
11.3	Oral response	30	
	Analytical essay	40	
11.4	Language transformation and explanation	30	
	Comparative essay	30	
	Written personal response	30	
<b>Total marks Grade 11</b>		<b>300</b>	

Student name:

<b>Grade 12 assessment task results</b>			
<b>Unit</b>	<b>Assessment task</b>	<b>Marks</b>	<b>Student mark</b>
12.1	Storyboard	30	
	Analytical essay	40	
	Dramatic monologue	40	
12.2	Short story	30	
	In-class writing test	30	
12.3	Persuasive speech	40	
	Short story transformation	40	
	Memoir	50	
<b>Total marks Grade 12</b>		<b>300</b>	
<b>Total marks Grade 11 and 12</b>		<b>600</b>	

### Learning outcomes and levels of achievement

Levels of achievement in Grade 11 and Grade 12 are recorded and reported against the learning outcomes. The performance standards for the levels of achievement are described in the table on pages 14 and 15.

#### Steps for awarding final student level of achievement

1. Assess unit tasks using unit performance standards and assessment criteria.
2. Record results for each task in each unit.
3. Add marks to achieve a unit result and term result.
4. Add term marks to get a year result.
5. Determine the overall achievement using the achievement level grid.
6. Report results using the learning outcome performance standards.

#### Steps for awarding final student level of achievement

1. Assess unit tasks using unit performance standards and assessment criteria.
2. Record results for each task in each unit.
3. Add marks to achieve a unit result and term result.
4. Add term marks to get a year result.
5. Determine the overall achievement using the achievement level grid.
6. Report results using the learning and teaching learning outcome performance standards.

The following is an example of reporting using the learning outcomes performance standards descriptors.

### Using the learning outcomes performance standards descriptors

Student	<b>Nialikamolong Poyep</b>
Subject	<b>Applied English</b>
School-based assessment	<b>High achievement</b>
<b>This means Nialikamolong Poyep can:</b>	
Express herself using clear, varied and precise language, appropriate to the occasion, with no significant lapses in grammar and expression	
Use good control of language for a range of purposes and audiences and express ideas with clarity and coherence	
Respond critically to texts with insight and justify viewpoint through structured, logical argument and effective use of textual references	
Demonstrate good appreciation of the cultural setting and perspectives relevant to the assignment, where appropriate	
Research and synthesise a range of material successfully and acknowledge sources	
Demonstrate creativity and originality	

The example above shows that Nialikamolong is a consistently high performer across all outcomes.

However, it is possible for her to achieve different levels for some outcomes. For example, she may achieve very high in analytical work but may not necessarily achieve a very high level for creative work. Likewise, she may have brilliant ideas but not necessarily have a very high level of language skills.

Therefore it is possible to have a report containing different levels of achievement despite the overall achievement level, which is an average of overall performance.

## Resources

Applied English becomes more interesting and meaningful when you use a variety of resources and local materials in your teaching.

### Types of Applied English resources

#### Materials and artefacts

- artefacts
- textbooks, reference books
- magazines
- □ diagrams, charts, posters
- worksheets, information sheets
- pamphlets, brochures
- television and radio broadcasts
- video, film, film strips
- audio recordings
- computer software
- pictures, photographs
- models
- newspapers
- made or found objects

#### Natural and human resources

- natural environment sites: rivers, beaches, rock pools, forests, cliffs, caves
- guest speakers
- craftspeople, musicians and artists
- community elders
- teachers
- parents

### General guidelines for selecting and using resources

How effective a resource is depends on whether it is suitable for the knowledge or skill to be learned and the attitude of the students. Classroom organisation is the key to using resources successfully. You need to:

- prepare thoroughly. Make sure that you are familiar with the resource so that you use it with confidence and assurance. If equipment is involved, check that it is in working order, make sure that you know how to operate it and that it is available when you need it.
- use the resource at the right place and time—it should fit in with the flow and sequence of the lesson and serve a definite teaching purpose.

- (if the resource is radio, film, video or television), introduce the program by outlining the content. You might also set some questions to guide listening or viewing. Follow up after using the resource, by discussing and drawing appropriate conclusions.

## Elaboration of content and activities

### Structure for a comparative essay

There are two ways to approach a comparison of two texts, as illustrated in the table below. The second one, 'Point by point', is preferable.

#### Text by text

Write all you can about the relevant points in one text, and then discuss Text 2 comparing each point back to its equivalent in Text 1.

#### Point by point

Discuss a point from Text 1 then write a comparison of that point as it appears in Text 2. Proceed to the second point in Text 1, then compare with the same point in Text 2. Continue this way until all points of comparison have been discussed.

### Diagrammatical representation

Text by text method	Point by point method												
<p>Introduction: state your thesis Contextualisation: a brief synopsis of both texts. Then a series of paragraphs, one for each point</p> <p><b>Text 1</b></p> <table border="1" data-bbox="400 1323 916 1462"> <tr><td>Point 1</td></tr> <tr><td>Point 2</td></tr> <tr><td>Point 3</td></tr> </table> <p><b>Text 2</b></p> <table border="1" data-bbox="400 1525 916 1664"> <tr><td>Point 1</td></tr> <tr><td>Point 2</td></tr> <tr><td>Point 3</td></tr> </table> <p>A paragraph on the effectiveness of the literary style. This should be an evaluation, requiring a higher order of thinking. Conclusion: Restate your thesis in different words from your introduction.</p>	Point 1	Point 2	Point 3	Point 1	Point 2	Point 3	<p>Introduction: state your thesis Contextualisation: a brief synopsis of both texts. Then a series of paragraphs, one for each point</p> <p><b>Point 1</b></p> <table border="1" data-bbox="948 1323 1479 1417"> <tr><td>Text 1</td></tr> <tr><td>Text 2</td></tr> </table> <p><b>Point 2</b></p> <table border="1" data-bbox="948 1480 1479 1574"> <tr><td>Text 1</td></tr> <tr><td>Text 2</td></tr> </table> <p><b>Point 3</b></p> <table border="1" data-bbox="948 1637 1479 1731"> <tr><td>Text 1</td></tr> <tr><td>Text 2</td></tr> </table> <p>A paragraph on the effectiveness of the literary style. This should be an evaluation, requiring a higher order of thinking. Conclusion: Restate your thesis in different words from your introduction</p>	Text 1	Text 2	Text 1	Text 2	Text 1	Text 2
Point 1													
Point 2													
Point 3													
Point 1													
Point 2													
Point 3													
Text 1													
Text 2													
Text 1													
Text 2													
Text 1													
Text 2													

### Planning a comparative essay

Draw up a table with two columns, one for each text. Jot down the relevant points to be discussed from Text 1, then beside each write down the similar

idea or technique which appears in Text 2. A comparative essay can permit some dissimilarities, so if Text 2 has a different idea or technique, say so. However, remember that a comparative essay must primarily focus on the similarities and not the contrasts.

Key language features	
<b>Comparison</b>	
Both A and B	Just as A..... so too B...
Like A, B...	A is as ... as B ....
B also has	A ...; similarly, B...
Neither A nor B has ...	A ...; likewise, B ...
<b>Contrast</b>	
Unlike A	A is not as ... as B...
In contrast	A has ... however, B has ....
Although A .... B ....	A is ... but B is ...
A is .... whereas B is ...	A is .... on the other hand, B is ...

### Film Studies: 5-week sub-unit planner

Week	Proposed lessons	Resources	Assessment
<b>1</b>	<ul style="list-style-type: none"> <li>• Orientation lesson: a table distinguishing main elements of all creative texts and the style (cinematic)</li> <li>• Begin discussing and note taking on different filming techniques: movement, composition</li> <li>• More filming techniques: complete composition and discuss colour</li> <li>• More filming techniques: lighting, symbols</li> <li>• Sound effects, graphics and special effects</li> </ul>	Use personal and student knowledge of popular films to draw upon for examples	
<b>2</b>	<ul style="list-style-type: none"> <li>• Editing: begin 5-picture scenario storyboard with instructions on composition and sound</li> <li>• Complete storyboard and instructions</li> <li>• Introduction to de Bono's '6 thinking hats' as an approach to analysis. Allocate students to groups (hats). Explain feedback expectations</li> <li>• View film (preferably in a double lesson)</li> </ul>		
<b>3</b>	<ul style="list-style-type: none"> <li>• View film if not completed</li> <li>• Students to work in their 'hats' groups and collate their observations</li> <li>• Students continue to collate notes</li> <li>• Students to record notes on butchers paper</li> <li>• Students present group feedback to the class. Teacher collects and retypes notes into smaller form, photocopies and returns to students</li> </ul>	Internet reviews	
<b>4 and 5</b>	<ul style="list-style-type: none"> <li>• Distribute task sheet. teacher discusses structure of essay and draws diagram of essay structure on board</li> <li>• Work on essay until end of Week 5</li> </ul>	Internet reviews	

## Filming notes

### Filming techniques

Film doesn't just happen. The director plans the shots very carefully in order to create the impressions she or he wants to give. For example:

#### 1. Composition

- *High angle shots*: these will make an object look important or domineering
- *Low angle shots*: these will make things look vulnerable or small and less important
- *Forward or frontal shots* of people approaching the camera. Suggests openness and honesty or trust. It appears that the subject is aware of the camera person or the person they are approaching
- *Back shots* suggest trickery or deceit, vulnerability and unawareness
- *Close-ups* (either extreme or ordinary) draw the viewer into the action or into people's emotions. Often used for shock value
- *Medium shots* focus on the whole person, object or group. They 'carry' the story
- *Long shots* are used to show the environment and to suggest how the environment affects the people or things in it, or the situation of the person(s) or objects within it
- Some suggested activities for high and low angle shots
  - teacher sits on floor and asks students how their perceptions of the teacher changes when students view them from above
  - invite each student to stand on teacher's desk (as in *Dead Poets Society!*) to gain a different perspective of the class. Teacher to sit amongst the students
  - write a few lines about how different the view is 'from the top' and how the teacher seemed from this view
- Group activity (3 people maximum)
  - create a display (chart, butcher's paper or the like) entitled: 'Filming techniques: Composition'. From magazines provided, find a picture to match each of the shots mentioned. Stick them on your chart, label them and write their purpose under each example.

#### 2. Lighting and colour

Lighting and colour are used to create mood. Bright fresh colours and sparkling or bright lighting will create a happy, festive mood. Mellow, soft colours and lighting (such as candlelight) create a mellow, soft or romantic mood. Grey, dismal colours and conditions will reflect a sombre mood. Dark colours, darkness, silhouettes, silvery light and shadows create a scary mood.

Seasons and their colours are often used symbolically by directors to create moods or suggestions; for example, the bright greens of grass and trees suggest spring and new beginnings; bright yellows, greens and blues of summer and 'hot' lighting suggest a summery, happy feel; or harsh, hot lighting with browns and yellows may suggest harsh, threatening conditions. Heavy grey clouds and a humid, dripping wet season can suggest oppression and impending doom. The yellows, browns and reds of autumn

and its soft mellow light may suggest life or lifecycles winding down. Winter, with its white snow and bare, grey trees and grey, dull lighting, is often used in association with death.

Often colours may be used in different ways according to cultural associations. Here are some from Western culture. They may differ from your culture.

- White: may stand for purity or innocence
  - Red: anger or passion or emotions or blood
  - Blue: sadness, coolness, restfulness
  - Green: creativity, envy
  - Yellow: happiness
  - Black: death, evil, doom
  - Purple: royalty, riches, intellect
  - Orange: earthiness, heat
- *Possible activity:* Teacher puts together a collection of pictures from magazines, each with a different mood created by the lighting and colour. Issue one to each student and ask them to write a paragraph about what mood is being generated and why. Alternatively, students could be asked to bring along a picture or some pictures to write about in class. Extras could be distributed to the students who forget to bring them.

### 3. Sound track

Soft or loud, fast or slow, sweet or threatening music also helps to create pace and mood. It helps to heighten our emotions as we listen and/or watch the images before our eyes. Natural sounds can also affect our emotions as we watch. Compare the soothing sound of a bubbling stream with the powerful roar of a waterfall, or leaves rustling in the breeze with the whistling and wailing of a storm in progress. The sound of snapping twigs can sometimes seem deadly.

- *Possible activity:* Play excerpts of music or other sounds to students and ask them to write about what they felt or imagined while listening.

### 4. Graphics and special effects

These are computer-generated images that create reality from fantasy. These are the spaceships and creatures of *Star Wars*; the hobbits and monsters, amazing landscapes and buildings of *Lord of the Rings*; the tragedy of *Titanic*; the feats of Spiderman and Batman. They feed our imagination and make the impossible become the possible.

### 5. Editing

This is the selection and sequencing of footage by the director in order to create the final product that we see upon the screen. Most of the footage filmed ends up on the 'cutting floor', as they say.

#### *A storyboard*

Before any shooting takes place, the director and his or her artists usually draw hundreds of pictures with instructions, of how they want scenes, costumes and sets to look like and to be filmed. This becomes the camera operator's guide.

### Applying De Bono's 'Six thinking hats' approach to film study

Thinker and educator, Edward de Bono, has devised a simple and useful way of examining situations from different viewpoints, metaphorically expressed as 'wearing different coloured hats'.

#### *The 'six thinking hats'*

The six 'hats' are:

- white: facts
- red: emotions
- green: creativity
- yellow: positives
- black: negatives
- blue: synthesising all of the above into an essay or presentation

To apply this approach to film study, divide students into five groups, which you choose. This is because some viewpoints require less insight than others and are more suited to less able students. Each group is to 'wear a different hat' and to make notes on their particular angle, while watching the film. This approach is useful for novel studies also.

After the film, allow students to compile their notes and transfer them onto an overhead transparency (or butchers paper). Each group then orally delivers their observations to the class, each person speaking on at least one or two of the points they contributed. Then, collect the transparencies or paper, and type it up under the 'hats' subheadings in the order listed below (using better language than the students will produce, and adding any insights you feel they have missed). Photocopy and distribute to students. This will then form the pattern of their film review structure. All that is then needed is an introduction, topic sentences to each paragraph, and a conclusion. The rest of the supporting material is all there. All students wear the blue hat when they engage in the process of writing their reviews or critiques.

- white hat: facts (easy)  
Gather details about the title, director, setting (time and place), characters and their actors, the story line.
- red hat: emotions (easy)  
Gather examples of when the audience is made to feel strong emotions; for example, humorous parts, sad events, suspense, disgust, horror, anger, sympathy. This is how the director is manipulating the audience into feeling sympathetic or otherwise towards a character or towards his message.
- green hat: creativity (difficult)  
What is the main point (or points) the film is trying to get across to the audience—in other words, the theme? How does the film do this; for example, through characterisation, or through cinematic techniques such as composition (close-ups, long shots, low or high-angle shots) or stunning graphics? Collect examples of these. Are there any symbols in the film; for example, characters that represent good or evil, seasons that represent new beginnings or the passing of old days, animals or birds and so on?
- yellow hat: positives (medium)  
Focus on filming techniques, and gather examples of where clever colour and/or lighting has been used to create a certain mood or atmosphere.

Observe whether certain scenes have been shot at night or by day, in rain or sunshine, indoors or outdoors and what effect the lighting and colours might have. Also comment on the soundtrack and the type of sound or music used in certain places, and what effect this has on the viewer. Distinguish between music, natural sounds, other sounds (for example, of industry, traffic, war). Comment on other positives that aren't mentioned elsewhere.

- black hat: negatives  
Comment on unsatisfactory aspects of the film, such as unrealistic scenes, weak characters, props or costumes, an unsatisfying ending, unsuitable or out-of-character objects captured by mistake. How could the film be better?

*Using the 'Six hats' approach with film: 'Dances with Wolves'*

- white hat: facts and plot of *Dances with Wolves*

Director: Kevin Costner

Made in: 1990; USA)

Distributed by Orion Pictures

John Corban played by Kevin Costner

Stands with Fists played by Mary McDonnell

It is 1863 and the action opens during the American Civil War at Saint David's Field in Tennessee. John Corban (northern forces) defies death in a reckless ride across enemy firing lines and becomes a decorated war hero. He offers himself for frontier service and at Fort Hayes is relegated to a forgotten post, Fort Sedgwick, by a drunken and vindictive superior officer. At this fort, Corban is the only inhabitant and gradually befriends the Indians, and a wolf, while awaiting the arrival of back-up troops. Over the course of a year, Corban becomes one with the Sioux, who name him 'Dances with Wolves'. He learns their language and their ways, hunts buffalo with them, helps them against their marauding Pawnee neighbours, and marries Stands with Fists, herself a white captive who was raised by Indians. All this time he awaits reinforcements and expects to become a liaison agent to bring about understanding between the Indians and the soldiers. However, when reinforcements arrive, they are brutal, anti-Indian, and have no desire for a peaceful resolution. After capture, rough handling and escape, *Dances with Wolves* makes his final personal choice and commits himself to the welcoming Sioux. The film ends with a note that 13 years later the Sioux surrendered themselves and their lands in Nebraska (the modern state name), which marked the passing of the prairie frontier into history.

- red hat: emotions  
Scenes that move our emotions and are designed to make us sympathetic or antagonistic to characters and/or groups of people and their ways; for example, we feel
  - disgust when Corban is beaten up by his own colleagues for establishing good relations with the Indians
  - satisfaction when Corban chooses to make the Indian way of life his own.
- green hat: themes and creativity  
The theme shows clearly that the Sioux were a sensitive people and had a complex and friendly culture, aside from defending themselves against aggressors (the Pawnees and the whites). Ironically they appeared to be much more civilised in their behaviour than the whites presented in this film, apart from Corban. The theme is of tolerance versus intolerance.

- symbols in the film:  
wolves: are loners, shy, hunters who sometimes live in packs; obviously symbolic of both Corban as an individual and the Indians themselves (note the significance of the title); buffalo: stands for the Prairie Indian's way of life
- creative shots:  
Corban's voyage to the prairie: the wagon amid the yellow hills, panoramic scenes of waving grass and beautiful countryside, silhouettes of the wagon and later of the wolves, stampeding buffalo through the evening fog
- yellow hat: positives
  - Humour: the travelling companion to Fort Sedgewick; the 'bad horse' scene at the fort when Corban thought there were Indians sneaking around outside; the nude encounter with the Indians, and waving 'hi'
- black hat: negatives
  - A dead elk in a waterhole on the prairies! Elk are mountain creatures and not found on prairies.

## Structure of a literary essay

### Introduction

The purpose of an introduction is to give your readers an indication of what your essay will be about. Refer to the wording of the question and make an objective statement (that is, do not use first person—'I', 'me' 'my' and so on) about what you believe is the case. Offer a few briefly stated, generalised reasons as to why you hold this view. You could state the intention of the essay (for example, 'the intention of this essay is to demonstrate the validity of the points put forward above'; or, 'the following argument or discussion is intended to prove the validity of these points'.

### The body

This is made up of a number of paragraphs. Create a paragraph or two for each of the reasons you offer for holding your point of view. Tackle each point in the order in which you mention them in the introduction.

The purpose of a paragraph is to carry your argument or discussion forward and to supply evidence. Each paragraph must have a 'topic' or 'introductory' sentence. The purpose of a topic sentence is to indicate to the reader what your paragraph will be about. It must contain a general point you are making in favour of your argument or discussion.

Follow this topic sentence with examples from the text or other relevant articles to support your view. Within your paragraph, you may include quotations from texts with referencing footnotes to illustrate your point. These must be presented following international conventions (ask your teacher).

The last sentence of the paragraph should briefly summarise the main point of the paragraph and fluently lead on to the next point.

### Conclusion

- Begin this paragraph with an appropriate language cue, which indicates that your argument or discussion is at a close. For example:

‘In conclusion...’

‘It can be concluded that...’

‘To summarise...’

‘In summary...’

‘Ultimately it all comes down to...’

‘Therefore it is obvious that...’

- refer briefly to your main supporting points
- repeat the main point you are making in relation to the question or topic you have chosen
- do *not* introduce new evidence into your conclusion

## Logical progression of a literary essay

### The body

Usually paragraph 1 in any literary essay, sets the context for the rest of the discussion or argument. It usually gives a brief interpretation of the text studied, whether it is a novel, short story, film, extract, poem. You should mention what it is about, the main participants, and where and when it was set. *However*, your topic sentence should have an analytical flavour to it. Here is an example of an analytical topic sentence which may relate to an extract.

In this extract Ibsen’s characterisations, the action and realistic use of dialogue are cleverly crafted in order to engage the audience, thus getting across his social message in a subtle and unobtrusive manner.

You would then go on to outline what the action is, who the characters are and how they fit in to the broader scheme of things, and what they are doing.

The next few paragraphs should form the bulk of your essay and they should deal with *the message* or *themes* or *main point*. In the case of ‘A Doll’s House’ discuss Ibsen’s intentions when he wrote the play. How are these intentions conveyed by the action in the play and by each of the characters. Each paragraph requires an analytical type of topic sentence. Here is an example of an analytical topic sentence.

The concept of human liberation lay at the heart of Ibsen’s intentions when he wrote ‘A Doll’s House’.

or,

Many of Ibsen’s followers believed that, through the character of Nora, his primary intention was to promote women’s liberation.

These topic sentences must then be followed with an in-depth discussion or exploration of what you have said, supported by references to characters and their actions. Remember, these are fictional characters which have been created by the playwright.

You could devote a paragraph to a discussion of the play as a product of its age and culture and explore how different cultures may find the messages confronting. NB the German experience. You would need a topic sentence and you would obviously need to bring in evidence of reading beyond the

text. A couple of paragraphs should be devoted to style...in particular how symbolism supports the action and the ripening development of the theme through complication and resolution. A model topic sentence could be

Apart from a contemporary style of speaking, and a realistic setting, Ibsen has also used symbolism heavily throughout his play to create subliminal suggestions which support the development of his themes.

Obviously this leads on to a discussion of all of those things including the dialogue and the setting. Remember, when you refer to instances from the play, particularly within the same paragraph, keep them in chronological order.

## How to write and evaluate a report

### What is a report?

Researched reports or oral presentations are factual and are written for a purpose. They are not simply a collection of stand-alone facts. The purpose is for the facts to be examined and evaluated, some conclusions reached, and recommendations made.

### Layout of a report

A report will usually have at least six parts to it:

- a statement of purpose
- facts (that is, the bulk of the research)
- evaluation
- conclusion
- recommendations
- bibliography

Some reports contain a methodology section, which outlines the various methods used to gather information, such as reading books or browsing the internet (sources are listed in the bibliography), interviews, surveys, observations, anecdotal evidence, photographing, testing and so on.

### Writing style

Reports are written in an objective and factual style. They are formal documents, which are the result of investigation. A report usually forms the basis of further action by those who have commissioned the investigation (such as parliamentarians, business leaders, judges or police, teachers, parents, jealous spouses).

The different sections of a report are set out under subheadings. If the report or research is being presented orally, these subheadings become 'invisible' and are not read out.

### Example: A statement of purpose

This report has been commissioned by the United Nations Committee on Poverty, to investigate the representation of Papua New Guinea in the International Press. There is a strong perception that Papua New Guinea is being misrepresented and that the global community is gaining a very one-sided and negative view of the opportunities that Papua New Guinea

has to offer. It is believed that the global community perceives Papua New Guinea as being a male dominated land of poverty, ignorance, violence, injustice and corrupt leadership. If this is true, then this perception will obviously impact on many facets of Papua New Guinean life. The economic potential of this country is huge, but if negative perceptions are being portrayed this may deter people from coming, or investing, and will therefore deprive the country of the means of advancement. This report aims to examine reporting content and styles in local and foreign media in order to confirm or otherwise, the strongly held perceptions outlined above. When its findings (that is, the factual part of the report) have been revealed, an evaluation of the true situation can be made, and recommendations put in place.

### **Marking of the reports**

Although reports must contain facts, substantiated by a bibliography, the main focus is on the *evaluation* and the *recommendations* and what is hoped to be achieved by them.

## Research

## Research summary sheet

NAME: \_\_\_\_\_

YEAR LEVEL: \_\_\_\_\_

ASSIGNMENT TASK NUMBER: \_\_\_\_\_

ASSIGNMENT NAME: \_\_\_\_\_

Place of research	Names of documents or kinds of information gathered
<b>Your class notes</b>	That is, what have your English notes taught you about this topic? ----- ----- -----
<b>Library</b>	That is, what non-fiction or reference books did you use to gather this research? ----- ----- ----- -----
<b>World Wide Web</b>	That is, what websites did you visit in order to gather your information? ----- ----- -----
<b>Multimedia (and other resources)</b>	That is, what film, television, radio or other multimedia did you use to gather your information? ----- ----- -----
<b>Drafting</b>	How many drafts did you do of this assignment (and have checked by your teacher)? _____

## Useful resources

### Books

- Abajjah, Josephine 1991, *A Thousand Coloured Dreams*, Dellasta Pacific, Mt Waverley Vic.
- Achebe, Chinua 1994, *Things Fall Apart*, Anchor Books, New York.
- Angelou, M 1997, *The Heart of a Woman*, Random House, New York.
- Austen, Jane 2003, *Pride and Prejudice*, Penguin, Ringwood.
- Beah, Ishmael 2007, *A Long Way Gone: Memoirs of a Boy Soldier*, Farrar, Straus and Giroux, New York.
- Beam, M. T. 2001, *Celebrate your Creative Self*, F&W Publications.
- Beier, Ulli (ed.) 1973, *Niugini Lives*, Jacaranda Press, Brisbane [includes such stories as Kadiba, John, 'Growing Up in Mailu' and Hannet, Leo, 'Rainmaker's Child'].
- Branson, Richard 1998, *Losing my Virginity*, Times Books, New York.
- Brash, Nora Vagi 1977, *Which Way Big Man?* Institute of Papua New Guinea Studies, Port Moresby.
- Brash, Nora Vagi 1984, 'Taurama', in *Mana: A South Pacific Journal of Language and Literature* (Papua New Guinea issue), vol 8, no. 2, pp. 29–65 (also published 1985 in NCD by Owl).
- Brecht, B 1963, *The Caucasian Chalk Circle*, Methuen, London.
- Brecht, B 1994 (trans. J Willet), *The Life of Galileo*, Methuen, London.
- Chekhov, A 1988 (trans. M Frayn), *The Cherry Orchard*, Methuen, London.
- Chekhov, A 2003 (trans. M Frayn), *The Seagull*, Methuen, London.
- Cochrane, S. and Stevenson, H. (eds) 1990, *Lukluk Gen! Look Again, Contemporary Art from Papua New Guinea*, Perc Tucker Regional Art Gallery, Townsville.
- Craven, Margaret 1987, *I Heard the Owl Call My Name*, Pan, London.
- de Bono, E. 1985, *Six Thinking Hats: The Power of Focused Thinking*, Little, Brown, Boston.
- Diver, S and Bouda, S 1999, *Survival: The Inspirational Story of the Thredbo Disaster's Sole Survivor*, Macmillan, Sydney.
- Duff, Alan 1990, *Once Were Warriors*, Tandem Press, Auckland.
- Duff, Alan 1990, Soaba, Russell 1986, *Maiba: A Papuan Novel*, Three Continents Press, Washington.
- Eri, Vincent 1970, *The Crocodile*, Pacific Writers Series, Jacaranda Press, Brisbane [reprinted 1973 by Penguin, Ringwood].
- Frame, J 1984, *An Angel at My Table*, Women's Press, Auckland.
- Fugard, A 1974, *Statements*, Oxford University Press, London.
- Gallman, K 1991, *I Dreamed of Africa*, Penguin, London.
- Golding, William 1954, *Lord of the Flies*, Faber and Faber, London.

- Hannet, Leo 1971, 'The Ungrateful Daughter' in U Beier (ed.), *Five New Guinea Plays*, Jacaranda Press, Brisbane.
- Hemingway, Ernest 1952, *The Old Man and the Sea*, Charles Scribner's Sons, New York.
- Hereniko, Vilsoni 1977, *Don't Cry Mama*, South Pacific Creative Arts Society, Suva [reprinted in *Chinese Journal of Oceanic Literature 2* (1981)].
- Hereniko, Vilsoni 1987, 'Sera's Choice' in *Two Plays: A Child for Iva; Sera's Choice*, Mana Publications, Suva.
- Hoffert, B. et al. 1995, *Art in Diversity*, Longman, Melbourne.
- Ibsen, Henrik 2003, *A Doll's House*, Methuen.
- Ihimaera, Witi 1987, *The Whale Rider*, Heinemann, Auckland.
- James, Adeola (ed.) 1996, *Papua New Guinea Women Writers: An Anthology*, Pacific Writers Series, Pearson Education.
- Jones, Lloyd 2006, *Mr Pip*, Text Publishing, Melbourne.
- Kaniku, John 1970, *Two Plays from New Guinea: Cry of the Cassowary*, Heinemann Educational, Melbourne.
- Kelly, Steven P, *Black Angels*.
- Kidu, Carol 2002, *A Remarkable Journey*, Longman, Sydney.
- Lee, Harper 1960, *To Kill a Mockingbird*, Harper and Row, New York.
- Maladina, Moses 2004, *Tabu*, Steel Roberts and Ass., UK.
- Malcolm X 1965, *Autobiography of Malcolm X*, as told to Alex Haley, Grove Press, New York.
- Mandela, N 1994, *The Long Walk to Freedom: The Autobiography of Nelson Mandela*, Little, Brown and Co, London.
- Maori Kiki, Albert 1970, *Ten Thousand Years in a Lifetime*, Nelson, Melbourne.
- Matane, Paulius 1972, *My Childhood in New Guinea*, Oxford University Press, London.
- McBride, James 1996, *The Colour of Water*, Riverhead Books, New York.
- McFarlane, P and Temple, L (eds) 1996, *Blue Light Clear Atoms: Poetry for Senior Students*, Macmillan, Melbourne.
- Morgan, Sally 1987, *My Place*, Fremantle Arts Centre Press, Fremantle.
- National Department of Education 1982, *Expressive Arts: Dance and Drama—Short Stories and Legends for Use in Provincial High Schools*, Papua New Guinea Department of Education, Waigani.
- National Department of Education 1982, *Expressive Arts: Dance and Drama—Poetry for Use in Provincial High Schools*, Papua New Guinea Department of Education, Waigani.
- National Department of Education 1996, *Expressive Arts: The Rock Father and Other Plays for Use in Provincial and National High Schools*, Papua New Guinea Department of Education, Waigani.
- Nowra, L 1994, *Cosi*, Currency Press, Sydney.
- Ondaatje, M 1983, *Running in the Family*, Gollancz, London.

- Pearson Longman [series], *Famous People of PNG*.
- Plath, S 1966, *The Bell Jar*, Faber and Faber, London.
- Powell, Ganga (ed.) 1987, *Through Melanesian Eyes*, Macmillan, Melbourne.
- Rankin, S and Purcell, L 1999, *Box the Pony*, Hodder Headline Australia, Sydney.
- Robson, RW 1965, *Queen Emma of the South Seas*, Pacific Publications, Sydney.
- Ross, K G 1979, *Breaker Morant: A Play in Two Acts*, Edward Arnold, Melbourne.
- Russell, W 1981, *Educating Rita*, Samuel French, London.
- Shaffer, P 1982, *Amadeus*, Harper and Row, New York.
- Shepherd, J 2007 *Never Tell Me Never*, Random House.
- Simpson, J 1988, *Touching the Void*, Vintage, London.
- Sipolo, July 1981, *Civilised Girl: Poems*, South Pacific Arts Society, Raiwaqa, Fiji.
- Soaba, R 1972, *Scattered by the Wind*.
- Soaba, Russell 2000, *Kwamra: A Season of Harvest—Poems*, Anuki Country Press, Boroko.
- Solzhenitsyn, Alexander 1963, *One Day in the Life of Ivan Denisovich*, Gollancz, London.
- Somare, Michael 1975, *Sana: An Autobiography*, Niugini Press, Port Moresby.
- Sophocles 1991, *Oedipus Rex*, Dover Publications, New York.
- Soyinka, Wole 1981, *Ake: The Years of Childhood*, Random House, New York.
- Tan, Amy 1991, *The Joy Luck Club*, Vintage, New York.
- Tan, Amy 2001, *The Bonesetter's Daughter*, Penguin, Ringwood.
- Thiong'o, Ngugi wa 1987, *Matigari*, African Writers Series, Heinemann, London.
- Waiko, John 1971, 'The Unexpected Hawk' in U. Beier (ed.), *Five New Guinea Plays*, Pacific Writers Series, Jacaranda Press, Brisbane.
- Webb, M. 1990, *Oi Singing Bilong Ples*, Institute of Papua New Guinea Studies, Boroko.
- Webb, M. and Niles, D. (eds) 1996, *Riwain—Papua New Guinea Pop Songs*, Port Moresby Teachers College and Institute of PNG Studies, Boroko.
- Wedega, Alice 1981, *Listen My Country*, Pacific Publications, Sydney.
- Wendt, Albert (ed.) 1995, *Nuanua: Pacific Writing in English since 1980*, University of Hawaii Press, Honolulu.
- Wendt, Albert 1973, *Sons for the Return Home*, Longman, Auckland.
- Winduo, Steven 2000, *Hembemba: Rivers of the Forest*, Institute of Pacific Studies, Suva and Port Moresby.

**Film and documentary**

- 'Oh Carol' 2004, television program, episode of *Australian Story*, ABC TV, <www.abc.net.au> [Lady Carol Kidu].
- 'Scramble for Africa', episode 4 of *Queen Victoria's Empire* 2001, TV series, written by P Bryers, directed by P Burgess, narrated by D Sutherland, Brook Lapping Productions, UK.
- A Beautiful Mind* 2001, film, adapted from the 1998 book of the same name by Sylvia Nasar, written by Akiva Goldsman and directed by Ron Howard, distributed by DreamWorks SKG, USA.
- Betelnut Bisnis* 2004, documentary film, written and produced by A Pike, directed by C Owen, distributed by Ronin Films, Australia.
- Billy Elliot* 2000, film, directed by S Daldry, produced by J Finn, University Focus, USA.
- Black Harvest* 1992, documentary film, directed by B Connelly and R Anderson, Arundel Productions, Papua New Guinea, Australia.
- Blood Diamond* 2006, written by Charles Leavitt, produced and directed by Edward Zwick, Warner Bros, USA.
- Cargo Moon*, written and directed by Glenda Hambly, produced by David Rapsey, Rogue Productions
- Crouching Tiger, Hidden Dragon* 2000, directed by Ang Lee, Asia Union Film and Entertainment Ltd, Taiwan, Hong Kong, China, USA.
- Cry Freedom* 1987, film based on the book *Biko* by Donald Woods, produced and directed by R Attenborough, distributed by Universal Pictures, USA and UK.
- Dances with Wolves* 1990, film, directed by Kevin Costner, distributed by Orion Pictures, USA.
- First Contact* 1983, documentary film, directed by B Connelly and R Anderson, distributed by Filmmakers Library, Australia.
- Gandhi* 1982, film, produced and directed by R Attenborough, distributed by Columbia Pictures, UK and India.
- Gorillas in the Mist* 1988, film based on the autobiographical 1983 book by Dian Fossey, directed by Michael Apted, Warner Bros, USA.
- Kokoda* 2006, film, directed by Alister Grierson, Palace Films.
- Land of the Morning Star* 2004, documentary, written and directed by Mark Worth, narrated by Rachel Griffiths, Film Australia.
- Like Water for Chocolate* 1992, film based on the novel by Laura Esquivel, directed by A Arau, Cinevista.
- Lord of the Rings*, film trilogy: *The Fellowship of the Ring* (2001), *The Two Towers* (2002) and *Return of the King* (2003), based on the book *The Lord of the Rings*, by JRR Tolkien; co-written, co-produced and directed by P Jackson, distributed by New Line Cinema, NZ.
- Man without Pigs* 1990, documentary film, written and directed by Chris Owen, with John Waiko as himself. Institute of Papua New Guinea Studies, Port Moresby.
- Mist in the Mountains* 2007, documentary film about HIV and AIDS in Papua New Guinea, produced and directed by Z Cordeiro and P Gibbs.

- Not Without My Daughter* 1990, film based on the book by the real-life Mahmoody and W Hoffer, directed by Brian Gilbert, USA.
- Once Were Warriors* 1994, film, directed by R Owen, NZ, based on Alan Duff's 1990 novel of the same name.
- Rabbit-Proof Fence* 2002, film, produced and directed by P Noyce. Adapted from a novel by Doris Pilkington 1996, *Follow the Rabbit-proof Fence*, University of Queensland Press, St Lucia, Qld.
- Shine* 1996, film, directed by Scott Hicks, Australian Film Finance Corporation.
- Sons for the Return Home* 1979, film based on the novel *Sons for the Return Home*, by Albert Wendt, originally published in 1973; written and directed by P Maunder, New Zealand Film Commission.
- Taking Pictures* 1996, documentary film, Les McLaren and Annie Stevens, Icarus Films, New York [focuses on film makers' documentaries of Papua New Guinea in 1970s to 1990s: highly recommended].
- Ten Canoes* 2006, film, directed by R De Heer, distributed by Palace Films, Australia.
- The Aviator* 2004, film, based on the book *Howard Hughes: The Secret Life* by Charles Higham, directed by M Scorsese, distributed by Warner Bros, USA.
- The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* 2005, film based on the 'Chronicles of Narnia' series by CS Lewis; directed by A Adamson, Walt Disney Pictures, USA.
- The Color Purple* 1985, film, directed by S Spielberg, Warner Bros, USA.
- The Land Has Eyes* 2004, film, written, directed and co-produced by V. Hereniko, Rotuma, Fiji.
- The Power Of One* 1992, film, produced by A Milchan and directed by J G Avildsen, Regency Enterprise, USA.
- Touching the Void* 2003, documentary film based on the book by Joe Simpson, written by Joe Simpson and directed by K McDonald, Darlow Smithson Productions, UK.
- Walk into Paradise* 1956, film, directed by Lee Robinson, produced by C Rafferty and PE Decharme, Southern International Films (Australia)/Discifilm (France).
- Whalerider* 2002, film based on the book, *The Whale Rider* 1982, by Witi Ihimaera; directed by Niki Caro, produced by South Pacific Pictures, NZ.
- Wokabaut bilong Tonten* 1976, film, Department of Information (Papua New Guinea), Port Moresby.

### Websites

- <[http://www.cyber-prof.com/mdia\\_1194/Lesson-2/lesson2-principles2.htm](http://www.cyber-prof.com/mdia_1194/Lesson-2/lesson2-principles2.htm)>
- <[http://www.pbs.org/becomingamerican/ap\\_pjourneys.html](http://www.pbs.org/becomingamerican/ap_pjourneys.html)>.

## References

- Facilitating and Monitoring Unit 2002, *The State of Education in Papua New Guinea*, Papua New Guinea Department of Education, Waigani.
- International Baccalaureate, <http://www.humbleisd.net/education/scrapbook>.
- International Education Agency 1998, *The English Curriculum*, International Education Agency of Papua New Guinea, Boroko.
- Josephs, J. 2000, *Education for All: Assessment 2000 Papua New Guinea Country Report*. Document presented in the Asia-Pacific Conference on Education for All, Bangkok, Thailand.
- Matane, P. 1986, *A Philosophy of Education for Papua New Guinea*, Ministerial Committee Report, Papua New Guinea Ministry of Education, Waigani.
- Mayer, R 2004, 'Should there be a three-strikes rule against pure discovery learning? The case for guided methods of instruction', *American Psychologist*, vol 59, no. 1, pp. 14–19.
- National Department of Education 1999, *A National Plan for Education 2005–2014*, Papua New Guinea Department of Education, Waigani.
- National Department of Education 2002, *National Assessment and Reporting Policy*, Papua New Guinea Department of Education, Waigani.
- National Department of Education 2002, *National Curriculum Statement*, Papua New Guinea Department of Education, Waigani.
- New Zealand Ministry of Education 1991, *English in the New Zealand Curriculum*, Wellington.
- South African Department of Education 2003, *National Curriculum Statement Grades 10-12 (General) Languages*, Republic of South Africa, South Africa.

## Glossary for Applied English

<b>Alliteration</b>	The repetition of consonants in order to create a sound effect which complements the subject
<b>Analysis</b>	Examining the pieces which make up the whole
<b>Assonance</b>	The repetition of vowels in order to create pace and/or mood
<b>Bias</b>	Your leaning towards a particular point of view
<b>Biodoc</b>	Biographical documentary
<b>Biopic</b>	Biographical film
<b>Characterisation</b>	The ways through which a character is constructed
<b>Climax</b>	The high point of the text
<b>Collage</b>	Presentation made by sticking, pasting or compiling pictures or quotes to create a visual impact
<b>Complication</b>	The development of tension and conflict
<b>Composition</b>	Putting all the parts of a work together as a whole thing eg an essay or short story
<b>Conflict</b>	Opposing ideas that cause disagreement or friction between people
<b>Context</b>	The situation or background against which events take place; literary context, historical context, personal or cultural context
<b>Contrast</b>	Showing difference in settings, actions, appearances
<b>Creative</b>	Making, designing, inventing something that has never been before, (original)
<b>Critical Literacy</b>	A discerning approach to texts which requires readers or viewers or listeners to detect subtleties such as bias and perspectives created by choice of language or images
<b>Cumulative</b>	Building on earlier work so it gets better or bigger
<b>Dialogue</b>	Two or more people interacting through words
<b>Dramatic irony</b>	This occurs when the reader or audience is made aware of knowledge which other characters in the text do not have and is used to heighten tension
<b>Element</b>	An important part of making or creating a work, e.g. plot, setting, themes, characters, graphics
<b>Evaluation</b>	Expressing opinions about the value or effectiveness of an idea or technique
<b>Exposition</b>	A presentation of ideas
<b>Focus</b>	Is aiming or looking towards one point
<b>Genre</b>	A particular form of text
<b>Imagery</b>	The figurative use of language
<b>Improvise</b>	To make up in place of the real thing
<b>Integrate</b>	To join different things into one
<b>Interact</b>	Discussing, talking, or working with others
<b>Irony</b>	A twist of expectations; when the least expected situation, or behaviour from a person, suddenly becomes true
<b>Literary style</b>	This term encompasses all of the writer's choices as to how to convey

	his or her theme, in particular, the way language is manipulated
<b>Media</b>	Newspaper, books, film, radio, television
<b>Metaphor</b>	A comparison of two unlike entities without using comparatives such as 'like', 'as....as'
<b>Monologue</b>	One person talking or expressing their ideas
<b>Onomatopoeia</b>	When the word of an action echoes its sound
<b>Orientation</b>	The introductory part of a text which establishes settings of time and place, characters and their relationships
<b>Paradox</b>	When two seemingly incongruous situations exist at the same time
<b>Parody</b>	Outright and obvious mockery of a situation, person, system, event
<b>Personification</b>	When human characteristics are attributed to an inanimate object
<b>Perspective</b>	Point of view
<b>Pitch</b>	How high or low your voice is
<b>Plot</b>	The storyline
<b>Position</b>	The stand you take in favour or against something
<b>Resolution</b>	The ending or when a conflict is solved
<b>Rhythm</b>	Regular, repeated pattern of sound
<b>Satire</b>	A subtle mockery of a situation, person, system, event; sarcasm; biting wit
<b>Script</b>	Written actions of a play or blueprint for a speech
<b>Setting</b>	The time and place in which action occurs
<b>Simile</b>	A comparison of two unlike entities using the words 'like', 'as....as'
<b>Styles</b>	Ways or manners of expressing ideas, writing or doing something.
<b>Symbol</b>	A representation of something else
<b>Technique</b>	A particular way of doing something
<b>Text</b>	Text is created when words and/or images are put together to communicate a meaning. Text may be written, spoken, electronic, visual
<b>Tone</b>	Expression

## Glossary for assessment

Syllabus outcomes, criteria and performance standards, and examination questions all have key words that state what students are expected to be able to do. A glossary of key words has been developed to help provide a common language and consistent meaning in the syllabus and teacher guide documents.

Using the glossary will help teachers and students understand what is expected in response to examinations and assessment tasks.

### Glossary of key words for assessment

<b>Account</b>	Account for: state reasons for, report on. Give an account of: narrate a series of events or transactions
<b>Analyse</b>	Identify components and the relationship between them; draw out and relate implications
<b>Apply</b>	Use, utilise, employ in a particular situation
<b>Appreciate</b>	Make a judgement about the value of
<b>Assess</b>	Make a judgement of value, quality, outcomes, results or size
<b>Calculate</b>	Ascertain or determine from given facts, figures or information
<b>Clarify</b>	Make clear or plain
<b>Classify</b>	Arrange or include in classes or categories
<b>Compare</b>	Show how things are similar or different
<b>Construct</b>	Make; build; put together (items or arguments)
<b>Contrast</b>	Show how things are different or opposite
<b>Critically (analyse, evaluate)</b>	Add a degree or level of accuracy, depth, knowledge and understanding, logic, questioning, reflection and quality to (analysis or evaluation)
<b>Deduce</b>	Draw conclusions
<b>Define</b>	State meaning and identify essential qualities
<b>Demonstrate</b>	Show by example
<b>Describe</b>	Provide characteristics and features
<b>Discuss</b>	Identify issues and provide points for and/or against
<b>Distinguish</b>	Recognise or note or indicate as being distinct or different from; to note differences between
<b>Evaluate</b>	Make a judgement based on criteria; determine the value of
<b>Examine</b>	Inquire into
<b>Explain</b>	Relate cause and effect; make the relationships between things evident; provide why and/or how
<b>Extract</b>	Choose relevant and/or appropriate details
<b>Extrapolate</b>	Infer from what is known
<b>Identify</b>	Recognise and name
<b>Interpret</b>	Draw meaning from
<b>Investigate</b>	Plan, inquire into and draw conclusions about

---

<b>Justify</b>	Support an argument or conclusion
<b>Outline</b>	Sketch in general terms; indicate the main features of
<b>Predict</b>	Suggest what may happen based on available information
<b>Propose</b>	Put forward (for example, a point of view, idea, argument, suggestion) for consideration or action
<b>Recall</b>	Present remembered ideas, facts or experiences
<b>Recommend</b>	Provide reasons in favour
<b>Recount</b>	Retell a series of events
<b>Summarise</b>	Express, concisely, the relevant details
<b>Synthesise</b>	Putting together various elements to make a whole