

Language and Literature

Upper Secondary Teacher Guide



Papua New Guinea
Department of Education

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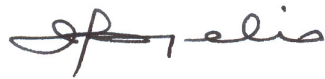
Secretary's message

This teacher guide is to be used by teachers when implementing the Upper Secondary Language and Literature syllabus (Grades 11 and 12) throughout Papua New Guinea. The Language and Literature 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 teaching and learning, how to assess and suggested assessment tasks.

A variety of suggested teaching and learning activities provides teachers with ideas to motivate students to learn, and make learning relevant, interesting and enjoyable. Teachers should relate learning in Language and Literature 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 Language and Literature. It is envisaged that by the end of Grade 12 students are critical and discerning thinkers, and productive individuals reaching their full potential.

Teachers are encouraged to integrate Language and Literature activities with other subjects, where appropriate, 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 Language and Literature 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 Language and Literature syllabus. It is designed for students with a good command of English and is largely literature based. The basic premise is that students' language use develops through a study of literature, media studies and associated activities.

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 teaching and learning strategies. It also provides detailed information on criterion referenced assessment with samples of criteria marking guides, and the resources needed to teach Language and Literature. 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 broad 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 outcomes approach in Papua New Guinea 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 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.

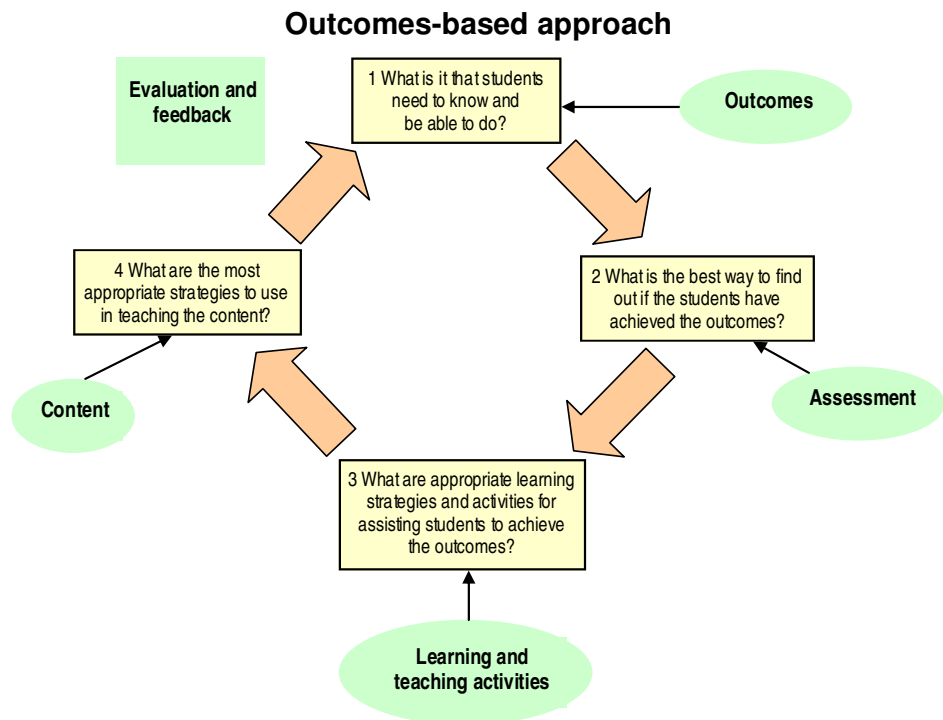
3. *Expanded opportunities to learn*

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—available to teachers, students, parents and the community. It is not the hours of instruction, buildings, 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 syllabus learning outcomes describe what students know and can do at the end of Grade 12. The level of achievement of the learning outcome 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 outcome.

The learning outcomes for Language and Literature are listed below.

General 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.

Language and Literature learning outcomes

Students can:

1. use conventions of the English language across a variety of genres for different purposes and audiences
2. analyse language techniques, structures and conventions in order to apply language purposely and effectively
3. compare and contrast a range of texts to identify themes, characterisation, language use, literary styles and how these convey the intent of the author
4. analyse and evaluate how texts (both oral and written) are culturally constructed and can be manipulated to influence cultural perspectives
5. evaluate the techniques of media in influencing opinion on a range of social and cultural issues
6. research and evaluate information from a range of sources
7. create imaginative and functional texts in a variety of literary, visual and electronic 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 teaching and learning 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. To assist and encourage students to learn, you perform certain tasks. These are referred to as 'teaching strategies'. You need to engage students directly in learning, but there are times when you have to take charge of the learning in the class and teach particular concepts or ideas. 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 PowerPoint 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

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, evaluation and creating. Attention should also be paid to developing students' affective and psychomotor skills. To make sure that this occurs, you should encourage deep or rich, rather than shallow, coverage of knowledge and understandings.

Developing Language and Literature skills

Students need to develop Language and Literature 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 language and literature. Skills learning tend 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 Language and Literature?

In Language and Literature, students acquire the following skills:

Listening and speaking

Through the learning and teaching strategies listed above, 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 and knowledge of human experience and develop enjoyment of literature for its own sake.

Writing and visual creation

Through writing, students crystallise their 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.

Developing a program

A teaching program outlines the nature and sequence of teaching and learning 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, and values and attitudes in the subject?
- 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 learning and teaching activities and assessment tasks have been provided to help you teach the units. To plan a unit, these 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 and then study the learning outcomes and what students do to achieve the learning outcome, 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 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 of 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 theory before students start the project. To develop your program you need to study the topics listed in the syllabus and to think about the learning activities that 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 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, which you might like to use to ensure active learning. It also gives background information on some of the content.

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 have varying degrees of expertise in searching for information and navigating the internet. Students also have varying experiences and familiarity with the way texts are presented on the World Wide Web.

- Ensure that all students have an understanding of how to access the Internet and how to 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 language and literature 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. By itself, this 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 World Wide 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 important to recognise how students have accessed the information, what value they place on it and how they have used it for the particular unit 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.

Language and Literature 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.

Language and Literature requirements

Grade	Weeks	Term	Unit	Essential resources for activities and assessment
11	1–10	1	Journeys and Quests: Part 1	Library or internet references Novel Short story
11	11–20	2	Journeys and Quests: Part 2	Drama Film or singing
11	21–30	3	Cultural Contexts: Part 1	Library or internet references Documentary Novel
11	31–40	4	Cultural Contexts: Part 2	Drama Film or singing Poetry
12	1–10	1	Life Stories: Part 1	Library or internet references Autobiographical documentary ('biodoc') Biography
12	11–20	2	Life Stories: Part 2	Biographical drama Autobiography Biographical film ('biopic')
12	21–30	3	Writers' Workshop	Speech scripts Sermon scripts Newspaper articles, editorials, letters Government or NGO reports

Assessing Language and Literature

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 Language and Literature 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 table on the next page)
- 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
- external examinations that are based on syllabus outcomes and content. External markers use standards-referenced marking guidelines developed by the Language and Literature Examination Committee.
- assessment that is better-integrated with learning and teaching.

Learning outcomes performance standards for Language and Literature

Learning outcomes	Very high achievement	High achievement	Satisfactory achievement	Low achievement	Below minimum standard
1. Use conventions of the English language across a variety of genres for different purposes and audiences	Language is clear, varied and precise, concise and appropriate to the occasion, with no significant lapses in grammar and expression, and precise use of wide vocabulary and varied grammatical structures	Clear, varied and precise language, appropriate to the occasion, with no significant lapses in grammar and expression	Language is generally clear and coherent with only a few significant lapses in grammar and expression	Language is only sometimes clear and coherent with some degree of clarity and coherence	Language is rarely clear and coherent with many lapses in grammar and expression with inaccurate or inappropriate choice of vocabulary
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 a high degree of clarity and coherence	Good control of language for a range of purposes and audiences and expresses ideas with clarity and coherence	Control of language for a range of purposes and audiences and expresses ideas with some clarity and coherence	Partial control of language with limited understanding of purposes and audiences and expresses ideas with little clarity and coherence	Partial control of language and expresses ideas with very little clarity and coherence
3. Compare and contrast a range of texts to identify themes, characterisation, language use, literary styles and how these convey the intent of the author	Responds to texts critically with a high degree of insight and justifies viewpoint through well-structured, logical argument and highly effective use of textual references	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

Learning outcomes	Very high achievement	High achievement	Satisfactory achievement	Low achievement	Below minimum standard
4. Analyse and evaluate how texts (both oral and written) are culturally constructed and can be manipulated to influence cultural perspectives	Demonstrates excellent appreciation of the cultural setting and perspectives relevant to the assignment, where appropriate	Demonstrates good appreciation of the cultural setting and perspectives relevant to the assignment, where appropriate	Demonstrates appreciation of the cultural setting and perspectives relevant to the assignment, where appropriate	Demonstrates some appreciation of the cultural setting and perspectives relevant to the assignment, where appropriate	Demonstrates little appreciation of cultural setting and perspectives relevant to assignment, where appropriate
5. Evaluate the techniques of media in influencing opinion on a range of social and cultural issues	Responds to media texts critically with a high degree of insight into the ways visual images, sound and scripts are used	Responds critically to media texts with insight into the ways visual images, sound and scripts are used	Responds critically to media texts with some insight into the ways visual images, sound and scripts are used	Responds to media texts with occasional insight into the ways visual images, sound and scripts are used	Understands simple and concrete ideas projected by media texts
6. Research and evaluate information from a range of sources	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 imaginative and functional texts in a variety of literary, visual and electronic forms and conventions	Demonstrates exceptional creativity and originality	Demonstrates creativity and originality	Demonstrates some creativity and originality	Demonstrates occasional creativity and originality	Unable to demonstrate creativity and originality

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

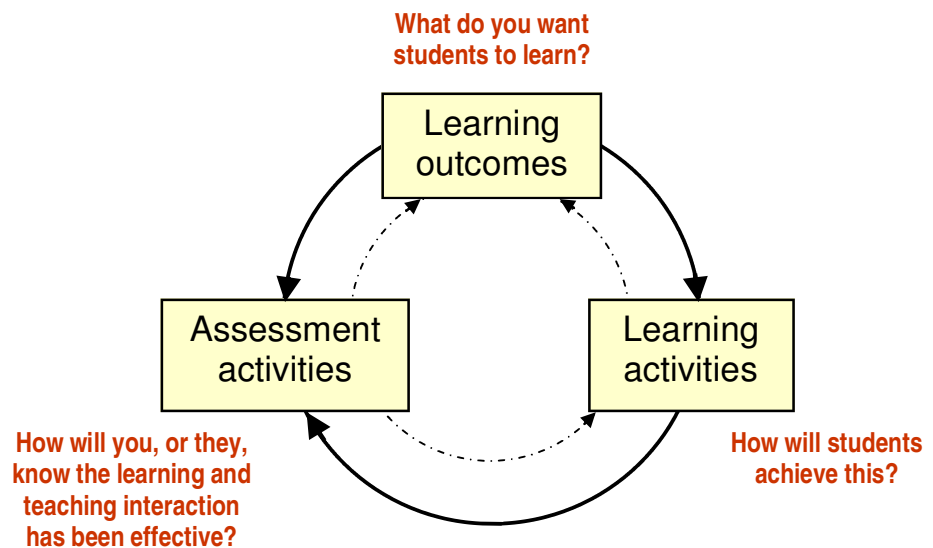
Assessment *of* learning is often called ‘summative assessment’. Summative assessment is used to obtain evidence and data that shows how much learning has occurred, usually at the end of the term or unit. End-of-year examinations are examples of summative assessment. It is usually done for formal recording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

Assessing Language and Literature units

In Language and Literature the learning outcomes are assessed using the range of assessment methods specified in the syllabus, in the table of components, weightings and tasks.

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:

The assessment process



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. 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 teaching and learning 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 teaching and learning 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 to which there is 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.

Investigation

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 judgments of student achievement in a range of contexts. Portfolios contain 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

The 'presentation' provides opportunities for students to develop skills and confidence when presenting to an audience. When presentations are used for assessment purposes, *how* the students present 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 have a task to perform. However, as part of teaching and learning or formative assessment, all members should have an opportunity to perform different roles throughout the year. Group presentations can be shared among members, to allow 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. Too often these presentations are repetitive and boring, with the rest of the class not actively involved in listening and responding to the presentations.

The best approach is to allocate topics 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 performance or outcomes; for example, when assessing student performances in drama or music. 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 in conjunction with spotlighting. With focused questioning, teachers can gain a deeper awareness as to 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	Ads	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	Conferences	Debriefing questioning for lesson closure
	Novels	Cooperative learning group activities	Experiences checklists
	Brochures	Debates	Interactional analyses
	Case studies	Demonstrations	Interviews
	Collages	Discussions	Invented dialogues
	Computer creations	Dramatic monologue	Journal entries regarding processes
	Costumes of characters	Drama performance	Learning logs
	Diaries of historical periods	Explanations	Metaphor analyses
	Displays	Excursions	Observations
	Drawings	Book critique	Oral questioning
	Play scripts	Interviews	Process-folios
	Charts, diagrams	Introductions	Question production
	Handbooks	Jingles	Responses to reading
	Essays	Job interviews	Retelling in own words
	Job applications	News reports	Tailored responses
	Job descriptions	Oral histories of events	Telling how they did something and justifying the approach
	Journals	Oral presentations	
	Letters to editor, TV station or business	Reports	
	Models	Role plays	
Movie critiques	Sales pitches		
Newspapers	Skits		
Pamphlets	Song writing to fit a topic		
Peer editing critiques	Speeches		

PowerPoint presentations	Spoofs
Photographs	Storytelling
Portfolios	Trial scenes: justifying actions
Posters	TV talk shows
Product descriptions and promotions	Verbal comparisons
Projects	Warnings
Proposals	
Protest letters	
Questionnaires	
Research papers	
Poetry	
Resumes	
Critiques of TV programs	
Short stories	
Soap opera parodies	
Story illustrations	
Travel brochure	
Videotapes	
Work products	

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 that students feel encouraged and motivated to improve
- timely, so that students can use it for subsequent learning
- prompt, so that students can remember what they did and thought at the time
- focused on achievement, not effort. The work should be assessed, not the student
- 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 Language and Literature 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 provided with 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 Language and Literature

Usually, the marking of assessment tasks is done by the teacher. To reduce the amount of work it is necessary to develop a strategic approach to assessment and develop efficiencies in marking.

In Language and Literature there are some assessment tasks that 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 the amount of time wasted evaluating student 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. Performances or art works, marked by you or the students, enables instant developmental evaluation

and feedback. Brief assessments of projects, stages of the design process, or practical work take less time to mark and are useful because they give immediate feedback to students on their progress and allow you to mark the project in stages with minimum effort.

Feedback to the whole class

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).

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 teaching and learning experience for the teacher and the learner, not just to give marks.

Learning activities and assessment tasks

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

Grade 11 units

11.1 Journeys and Quests: Part 1

Suggested activities

Definition and research

- use dictionaries to define the difference between a journey and a quest
- class discussion about the difference between a physical journey and a spiritual or psychological journey
- group discussions about the difference between quests for personal glory and quests for the common good
- impromptu speeches from students about people they know who have embarked on a personal journey or quest, to class or small groups
- library or internet research of people who have engaged in notable quests
- brief oral feedback from students on the person of their choice
- examine a report and take note of its generic features
- a lesson or two on how to write a bibliography using the Harvard system

Novel and/or short story

- read a novel involving a character(s) on a personal journey or quest
- read some short stories based on personal journeys or quests
- discuss the entertainment value of the novel achieved through its setting, plot, characterisation, theme and literary style
- group discussion of the ethics involved in the journey or quest
- analyse how the 'facts' surrounding a person's life have been changed through the perspective of another person
- take notes and write paragraphs on various aspects of the novel
- read at least one example of a monologue and take note of its distinctive features

Suggested assessment tasks

- Prepare an illustrated report on a person or group's journey or quest containing: a statement of purpose; an introduction; information (may be grouped under headings or subheadings); an evaluation of the quest.
- Present a reflective monologue based on the novel.

11.2 Journeys and Quests: Part 2

Suggested activities

Drama

- read a play based on a person or group's journey or quest
- whole-class discussion on the specific features of drama (stage setting, dialogue, acts, scenes) as well as the roles of plot and characterisation in conveying the playwright's intentions
- students take notes relating to these aspects of drama
- view a DVD or stage performance of the script studied in class
- discuss the ethics of the journey and characters' behaviour in the play
- discuss how the play is both philosophical and entertaining and write a personal response
- write paragraphs evaluating the characters' motivations and actions

Film

- brainstorm and mind map everything students know about film genres; for example, fantasy, horror, comedy, thriller
- take notes on filming techniques, such as movement, composition, colour and lighting, graphics, special effects, editing and sound track
- students create a 5-frame storyboard, demonstrating a variety of shots with brief notes about shot styles and sound effects, for a scenario such as a marriage proposal, a rescue or the final moments of a sports event
- make a labelled collage of magazine pictures to demonstrate filming techniques
- draw a table to compare differences between elements of a literary text, which uses words, and those of film, which largely relies on visual impact
- research some of the world's great film festivals, such as Cannes, Venice or the Russian film festival; or the origins of the Oscars
- discuss and model de Bono's 'Six thinking hats' approach to analysing and divide class into groups for applying this approach to a film viewing
- view a film about a journey or quest
- group feedback, based on their 'Six thinking 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

Singsing

- students share legends, songs or dances about journeys or quests, select one and perform an item
- discuss the ethics of the presented item (basis of the composition and/or attire worn; its significance in the culture and tradition of the people)

- write a short story about your own journey or quest

Suggested assessment tasks

- Write an extra scene for the play you have read, projecting the characters sometime into their future. It must be a realistic scene linked to the theme of journeys or quests, and reflecting the characters' core personalities. Perform it and explain why you constructed it in this way.
- Write an analytical and evaluative essay based on a film about journeys and quests.

11.3 Cultural Contexts: Part 1

Suggested activities

Introduction 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 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 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

Suggested assessment tasks

- Present an oral personal response to representation of cultural identity.

- Write an analytical essay based on some major issues in the novel.

11.4 Cultural Contexts: 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; 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 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 thinking hats' approach in relation 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; discuss 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

Singsing

- perform a traditional dance or song
- whole-class discussion on the specific features of the item performed (traditional attire, colours used, painting of designs or tattoos)
- discuss the ethics of the presented item (who composed the song or dance; its significance in the culture and tradition of the people) and write a personal response
- discuss how culture should be preserved and debate why such culture should be preserved

Poetry

- discuss and take notes on the ways poets use figurative language (metaphor, simile, personification, alliteration, assonance, onomatopoeia) and other techniques, such as rhyme and rhythm, in order to convey their ideas
- students read a selection of poetry that reflects cultural images or behaviour
- students interpret the poems in their 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; 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.

Grade 12 units

12.1 Life Stories: Part 1

Suggested activities

Documentaries

- brainstorm students' knowledge of biographical texts
- discuss and evaluate the appeal of biographies in contrast to fictional films, and the wide range of texts that celebrate people's achievements
- discuss the purpose of biographical texts, documentaries in particular. Extend the discussion to 'biodocs' ('biodoc' is an expression used to refer to a biographical documentary)
- list the features that make a good documentary. What else might help make a good 'biodoc'?
- 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 biographical documentary

- class discussion of target audiences and different perspectives that would be gained by different cultural or gender groups
- research a famous person for various aspects of his or her life, such as family background, early childhood and youth, education, life-changing experience, personal and professional achievements, contribution to humanity
- 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 camera operator

Biographies

- read aloud selected chapters in class
- spend a couple of lessons in the library or computer room researching the subject of the autobiography or biography
- discuss the perspectives presented in the book and any ironies or dramatic irony that may be present
- analyse ethical or philosophical issues touched on in the book and write some related paragraphs
- compare and contrast the literary style of biographical writing with fictional writing. Write some related paragraphs, considering purposes of each text type
- discuss the book's impact on different cultural groups
- view a DVD or documentary that may be based on the book
- revisit how to cite and quote in an essay
- model the structure and language of an analytical essay

Biographical drama

- read a play based on the life of a person of note
- view a stage production or DVD of the play if possible
- research the background of the play's main character and compare it to facts presented in the play. How much is fact and how much is fiction?
- discuss and analyse the play for evidence of the playwright's bias
- analyse the characters' motivations and ethics and make notes
- examine the features of a dramatic monologue (these may be found on the internet)

Suggested assessment tasks

- Construct a storyboard for a documentary about a famous person, with an accompanying rationale.
- Write an analytical essay on a biography, analysing the author's intentions and evaluating the effectiveness of the literary style.
- Develop an oral presentation, in the form of a dramatic monologue, in which the student takes on the persona of one of the characters and justifies their actions in the play.

12.2 Life Stories: Part 2

Suggested activities

Autobiography

- read aloud selected chapters in class
- brainstorm students' knowledge of the context in which the autobiography takes place; consider settings of time and place
- spend a couple of lessons in the library or computer room researching the subject of the autobiography or biography
- discuss the perspectives presented in the book and any ironies or dramatic irony that may be present
- analyse ethical or philosophical issues touched on in the book and write some related paragraphs
- compare and contrast the literary style of biographical writing with fictional writing. Write some related paragraphs, considering purposes of each text type
- discuss the book's impact on different cultural groups
- view a DVD or documentary that may be based on the book
- model the structure and language of an analytical essay

Biographical film

This study focuses 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 try 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 'Six thinking hats' analysis of the film; 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

Suggested assessment tasks

- Write a short story based on the major point of interest or conflict in the autobiography.
- An in-class extended writing test in the form of a film analysis.

12.3 and 12.4 Writers' Workshop

Suggested activities

Issues and opinions: Persuasive writing

- read some texts that use persuasive techniques such as repetition, emotive language, imagery, appealing to the senses, rhetorical questions, statistics, referral to authority
- analyse the texts for their meaning and bias
- identify and evaluate the 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
- read or listen to some famous speeches and identify persuasive techniques
- research an issue and write an opinion about the issue, giving reasons for your position
- revisit how to cite and quote in an essay

Creative and reflective writing

- demonstrate the difference between recount, which is the simple retelling of facts, and creative storytelling, which builds on narrative using description and dialogue
- issue students with pictures of people or an environment and ask them to write descriptive paragraphs using strong adjectives and adverbs, vivid choices of nouns and verbs, and similes, metaphors and powerful imagery
- 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 involved in some sort of crisis; ask students to develop and write at least four verbal exchanges between these characters
- read examples of good short stories of around 1500 words or so and ask students to identify and evaluate creative writing techniques used
- read a full memoir, or 'memoir-style' essays
- model the features of a memoir (these can be found on the internet)

Suggested assessment tasks

- Students give an informed, persuasive speech on a researched issue they feel strongly about.
- Transform a newspaper report into a creative short story, or vice versa.

- Students write a memoir of their school days that contains some philosophical insights into the values they think are important and significant shaping influences in their lives.

Models of assessment tasks

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.

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?

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?

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.

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; for example, literary or cinematographic.

Analytical essay

You are to 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 *Things Fall Apart* 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?

Biodocumentary storyboard

Research a famous person and create a storyboard for a documentary about him or her. The storyboard must contain between 16 and 24 images with accompanying instructions for the camera operator about action in the scene, camera angles, length of shot, desired effect, lighting and accompanying sound. The storyboard must be accompanied by a rationale for your documentary (of about 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?

Analytical essay

Write an analytical essay about the author's purpose(s) in creating this text. How did she or 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?

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 and/or people they are involved with? How do you account for the popularity of biopics such as the one you have studied in class? To what extent and why has the truth been manipulated in order to make them box-office draws?

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 that 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!

Analytical essay

You are to collect three to five magazine advertisements that have 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 advertisements. In your essay, for each one, identify the product and the intended target audience and discuss the techniques used to persuade the reader to buy the product. Concentrate on such things as the brand name, suggestions contained in the visual image, the slogans and the extra information in small print. Discuss any promotional features (famous people, competitions, free extras, and so on). Say how effective you find each advertisement. Who would it appeal to and why?

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.

Transformation

You have just completed reading and discussing a novel. Working in groups, you are to 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'.

Examples of marking guides

Marking guides like the samples below should be used to assess the tasks you set. These marking guides should be attached to students' work in their portfolios to indicate how and why the mark was allocated. 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. 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 'Low achievement', then, on balance you would give them a 'High achievement' and award a mark consistent with the achievement level table on page 38. (Tasks need not be out of 25.)

Cultural Contexts: Analytical essay

NAME _____

DATE DUE: _____

MODE: Written

GENRE: Literary comparative analytical exposition

TIME ALLOWED: 2 weeks

LENGTH: 800 words

VALUE: 25%

CONDITIONS: Students will work on this in class and at home

AUDIENCE: The general public

THE 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	VLA
Thinking skills Understanding of meaning and purpose: responding correctly to task including correct word length					
Ability to respond critically and analytically: amount of appropriate supporting evidence from text					
Writing skills 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)					
Referencing skills 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: _____

Cultural Contexts: Researched oral presentation

NAME:

DATE DUE:

MODE: Oral

GENRE: Non-literary exposition

TIME ALLOWED: 2 weeks

LENGTH: 7 minutes

VALUE: 25%

CONDITIONS: Students will work on this both at home and in class

AUDIENCE: Peers

THE 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	VLA
Thinking skills 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					
Speaking skills 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					
Referencing skills Effective use of research and reference skills; that is, 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: _____

Drama study: Oral—dramatic monologue

NAME _____ **DATE DUE:** _____

MODE: Spoken

GENRE: Literary: transactional and expository

TIME ALLOWED: 2 weeks preparation

LENGTH: 7 minutes per person

VALUE: 25%

CONDITIONS: Students will work on this both at home and in class

AUDIENCE: Peer group

THE TASK: Present a 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	VLA
Thinking skills 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					
Speaking skills 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 outcomes and levels of achievement

There are five levels of achievement:

1. very high achievement
2. high achievement
3. satisfactory achievement
4. low achievement
5. below minimum standard

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 13 and 14.

Achievement levels

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 broad learning outcomes.

Achievement level					
Total marks	Very high achievement	High achievement	Satisfactory achievement	Low achievement	Below minimum standard
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

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 broad 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.

Remember that the final school-based mark will be statistically moderated using the external exam results. The students' overall level of achievement may change.

Sample format for recording assessment task results over two years

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 therefore progress towards achievement of the learning outcomes. Levels of achievement in Grade 11 and Grade 12 are recorded and reported against the learning outcomes.

Student name:

Grade 11 assessment task results			
Unit	Assessment task	Mark	Student mark
11.1	Illustrated report	40	These marks would be 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	
	Total marks Grade 11	300	

Student name:

Grade 12 assessment task results			
Unit	Assessment task	Marks	Student mark
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	
Total marks Grade 12		300	
Total marks Grades 11 and 12		600	

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 broad 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	Nepat Akkulaup
Subject	
School-based assessment	
Language and Literature	
High achievement	
This assessment means Nepat Akkulaup can:	
Express herself using clear, varied and precise language, appropriate to the occasion, with no significant lapses in grammar and expression	
Use a 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 Nepat 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 highly 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

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

Types of Language and Literature 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

- guest speakers
- natural environment sites, such as rivers, beaches, rock pools, forests, cliffs, caves
- 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 text or 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 required.
- use the text or resource at the right place and time in the lesson. The resource should fit in with the flow and sequence of the lesson. It should 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, 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 of methods of comparison

Text by text method	Point by point method												
<ul style="list-style-type: none"> • Introduction: state your thesis • Contextualisation: a brief synopsis of both texts • Then a series of paragraphs, one for each point: <p>Text 1</p> <table border="1" data-bbox="370 1220 894 1350"> <tr><td>Point 1</td></tr> <tr><td>Point 2</td></tr> <tr><td>Point 3</td></tr> </table> <p>Text 2</p> <table border="1" data-bbox="370 1392 894 1522"> <tr><td>Point 1</td></tr> <tr><td>Point 2</td></tr> <tr><td>Point 3</td></tr> </table> <ul style="list-style-type: none"> • 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 	Point 1	Point 2	Point 3	Point 1	Point 2	Point 3	<ul style="list-style-type: none"> • Introduction: state your thesis • Contextualisation: a brief synopsis of both texts • Then a series of paragraphs, one for each point: <p>Point 1</p> <table border="1" data-bbox="920 1220 1445 1308"> <tr><td>Text 1</td></tr> <tr><td>Text 2</td></tr> </table> <p>Point 2</p> <table border="1" data-bbox="920 1350 1445 1438"> <tr><td>Text 1</td></tr> <tr><td>Text 2</td></tr> </table> <p>Point 3</p> <table border="1" data-bbox="920 1480 1445 1568"> <tr><td>Text 1</td></tr> <tr><td>Text 2</td></tr> </table> <ul style="list-style-type: none"> • 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 	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 that 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 mainly focus on the similarities, not the contrasts.

Key language features

Comparison

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 ...

Contrast

Unlike A, B ...	A is not as ... as B...
In contrast, B ...	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

Film studies: 5-week sub-unit planner

Week	Proposed lessons	Resources	Assessment
1	<ul style="list-style-type: none"> • Orientation lesson: a table distinguishing main elements of all creative texts and the style (cinematic) • Begin discussing and note taking on different filming techniques: movement, composition • More filming techniques: complete composition and discuss colour • More filming techniques: lighting, symbols • Sound effects, graphics and special effects 	Use personal and student knowledge of popular films to draw upon for examples	
2	<ul style="list-style-type: none"> • Editing: begin 5-picture scenario storyboard with instructions on composition and sound • Complete storyboard and instructions • Introduction to de Bono's '6 thinking hats' as an approach to analysis. Allocate students to groups (hats). Explain feedback expectations • View film (preferably in a double lesson) 		

3	<ul style="list-style-type: none"> • View film if not completed • Students to work in their 'hats' groups and collate their observations • Students continue to collate notes • Students to record notes on butchers paper • Students present group feedback to class. Teacher collects and retypes notes into smaller form, photocopies and returns to students 	Internet reviews	
4 and 5	<ul style="list-style-type: none"> • Distribute task sheet. teacher discusses structure of essay and draws diagram of essay structure on board • Work on essay until end of Week 5 	Internet reviews	

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*: make an object look important or domineering
- *Low angle shots*: make things look vulnerable or small, 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 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 shooting takes place, the director and his or her artists usually draw hundreds of pictures with instructions on how they want scenes, costumes and sets to look like and be filmed; this is 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

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

Useful resource books and websites

- Beam, M. T. 2001, *Celebrate your Creative Self*, North Light Books, Cincinnati..
- Cochrane, S. and Stevenson, H. (eds) 1990, *Lukluk Gen! Look Again, Contemporary Art from Papua New Guinea*, Perc Tucker Regional Art Gallery, Townsville.
- de Bono, E. 1985, *Six Thinking Hats: The Power of Focused Thinking*, Little, Brown, Boston.
- Hoffert, B. et al. 1995, *Art in Diversity*, Longman, Melbourne.
- 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.
- Webb, M. and Niles, D. (eds) 1996, *Riwain—Papua New Guinea Pop Songs*, Port Moresby Teachers College and Institute of PNG Studies, Boroko
- Webb, M. 1990, *O! Singing Bilong Ples*, Institute of Papua New Guinea Studies, Boroko.

Websites

<http://www.cyber-prof.com/mdia_1194/Lesson-2/lesson2-principles2.htm>

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- 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 Language and Literature

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

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

Glossary for assessment

Syllabus outcomes, criteria and performance standards, and examination questions 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 responses to examinations and assessment tasks.

Glossary of key words for assessment

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

Explain	Relate cause and effect; make the relationships between things evident; provide why and/or how
Extract	Choose relevant and/or appropriate details
Extrapolate	Infer from what is known
Identify	Recognise and name
Interpret	Draw meaning from
Investigate	Plan, inquire into and draw conclusions about
Justify	Support an argument or conclusion
Outline	Sketch in general terms; indicate the main features of
Predict	Suggest what may happen based on available information
Propose	Put forward (for example, a point of view, idea, argument, suggestion) for consideration or action
Recall	Present remembered ideas, facts or experiences
Recommend	Provide reasons in favour
Recount	Retell a series of events
Summarise	Express, concisely, the relevant details
Synthesise	Putting together various elements to make a whole