# Sample Unit – English EAL/D – Year 11

**Language, Texts and Contexts**

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| **Unit title** | Many stories – One country | **Duration**  | 30 hours |
| **Unit description** | This module will use a variety of short texts to help students with their comprehension, language analysis and to help students develop their personal, critical and creative responses. Students will look at various representations of a key figure in Australian history, compare and contrast these texts and their purposes, audiences and contexts. Students examine the effects of language choices made by composers in the communication of information, ideas, values and attitudes, and compose personal, critical and creative responses that are increasingly complex and sophisticated.  |
| **Outcomes**EAL11-1A, EAL11-1B, EAL11-2, EAL11-3, EAL11-4, EAL11-5, EAL11-6, EAL11-7, EAL11-8, EAL11-9 | **Learning Across the Curriculum**This unit focuses on the critical thinking, intercultural understanding, literacy and civics and citizenship learning across the curriculum areas. |
| **Focus questions** * Why are our stories important? Why do we share our stories?
* How are information, ideas, values and attitudes communicated through texts?
* How do our social and cultural experiences influence the stories we tell?
* How is language used to shape perspective?
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| **Course requirements** The study of a range of texts drawn from prose fiction, drama, poetry, nonfiction, film, media and digital texts.The Year 11 course requires students to support their study of texts with their own wide reading. | ***Assessment for learning***Students create structured paragraphs and engage in peer marking.***Assessment of learning***Students are to represent a significant moment in their own lives in two different texts (imaginative, informative and/or persuasive). Students also accompany each text with a minimum of seven annotations which identify specific language or structural features used and explain how they think the techniques chosen helped achieve their desired effect.***Assessment as learning*** Students reflect on self-selected texts in journal |

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| **Content** | **Teaching, learning and assessment** | **Resources** |
| ***EAL11-9***reflects on, assesses and monitors own learning and develops individual and collaborative processes to become an independent learnerStudents:* identify various ways they approach texts and articulate and monitor their own understanding
* use strategies to reflect on and consolidate own learning from engagement with texts (ACEEA012)
* select and use metalanguage and textual forms to reflect on and monitor their own learning
 | **Wide reading, listening to and viewing of texts**Students have been asked to engage with a range of self-selected texts throughout the year and record their reflections on the texts in a journal. The journal may be composed using any medium – print, audio and/or visual. Key areas that students should consider and respond to for each text include:* the key ideas, values and attitudes presented in the text
* new vocabulary learnt through engaging with this text
* one interesting language feature used in the text.

Throughout this unit, students are to choose two of the texts studied in class to include in their journal and one other text that conveys a personal story. |  |
| ***EAL11-1A*** responds to and composes increasingly complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasureStudents:* respond to texts by listening, reading and viewing for specific purposes and content (ACEEA034)
* develop and present information and ideas in a range of modes and media and in analytical, expressive and imaginative ways

***EAL11-1B*** communicates information, ideas and opinions in familiar personal, social and academic contexts* examine the differences between spoken and written communication
* experiment with register and tone to create rapport (ACEEA032)
* recognise and use intelligible pronunciation, stress, rhythm and intonation at word, phrase and sentence level (ACEEA029)
 | **We are a nation of many stories**Students orally share a story of a significant event or person in his/her own life. Remind students about the structure of a narrative text (orientation, events, complication, resolution) and have students make notes first, using this structure, before sharing their story. To encourage students to develop their oral language skills, it is important that students do not write out the whole story. Class discussion on the individual stories and their own responses to them.Students will be asked to consider what elements of the story (or the storytelling) facilitated their reactions and feelings to the story. What did the storyteller choose to include or what language did they use that influenced the responses of other students to their story?Teacher collation and summation of the ideas/features identified by the class.Students then write their story, which they will later return to for editing and redrafting. |  |
| ***EAL11-1A*** responds to and composes increasingly complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure* respond to texts by listening, reading and viewing for specific purposes and content (ACEEA034)
* recognise that texts, including their own, are created in and for a variety of purposes, audiences and contexts
* appreciate the uses and value of Standard Australian English for a variety of purposes, audiences and contexts

***EAL11-3*** identifies, selects and uses language forms, features and structures of texts appropriate to a range of purposes, audiences and contexts, and analyses their effects on meaning* identify appropriate language and structures of texts, including text format, structure and language choices
* identify, describe and use language forms and features relevant to personal, social, historical, cultural and workplace contexts

***EAL11-4*** applies knowledge, skills and understanding of literary devices, language concepts and mechanics into new and different contexts * transfer knowledge of familiar language forms, conventions and literary devices to unfamiliar texts and contexts
 | **Personal stories**Why do we tell our stories? How are personal stories communicated and shared? Guide students to consider texts such as social media, narratives, art, music, and media.Provide students with a range of social media images and posts. These can either be real posts (for example, a famous person, the teacher or another member of the school community who has given permission for their posts to be shared) or imaginary posts composed by the teacher. What do the images and posts tell us about this person’s story?Students create 3–5 ‘posts’ that represent their own personal story (images, phrases/quotes, recount of an event etc. They consider what they want people to know about them from this. How can this be communicated in writing? Introduce and model descriptive language, modelling how the use of adjectives and verbs can be extended into nominal groups, verb groups and imagery. The teacher models and the class jointly construct a personal text created from the social media posts of the real or imagined person explored previously, using elements of descriptive language. This could be a narrative, poem, or journal entry.Explicit teaching and deconstruction of the language and structural features of the chosen form will be needed.  |  |
| ***EAL11-7*** understands and assesses the diverse ways texts can represent personal and public worlds * relate responses to aspects of human experience
* make connections between life experience and imagined experience

***EAL11-8*** identifies, explains and reflects on cultural references and perspectives in texts and examines their effects on meaning* understand cultural attitudes, beliefs and values underlying issues and language in texts
* describe how different purposes and contexts influence language choices and meaning (ACEEA013)
 | **Context and audience**Students consider the following five questions individually, in a pair and then with the class:* Do people tend to compose texts about people and places they know?
* How does who you are influence what you write about?
* Can you have an effect on people you do not know by writing what you have experienced and/or what you think about issues in the world?
* Do you need to know about the composer to understand what they are writing about?
* Does knowing about the composer (gender, past experiences, time and places they have lived in) influence how you understand a text?

Students should share with the class one film or story they have recently experienced in their own language and explain its relevance to them. They may also like to consider whether the film or story has any relevance for an international audience, despite differences in the context. For example, would the film be of the same relevance to an Australian audience. Why or why not? |  |
| ***EAL11-1A*** responds to and composes increasingly complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure* respond to texts by listening, reading and viewing for specific purposes and content (ACEEA034)
* understand and explain the issues, ideas and arguments in both fiction and nonfiction texts (ACEEA037)
* identify and describe the contexts of composing and responding, for example personal, social, historical, cultural and workplace contexts, and consider how these contexts impact on meaning

***EAL11-1B*** communicates information, ideas and opinions in familiar personal, social and academic contexts* make links between verbal and nonverbal elements of texts and interactions
* recognise and use intelligible pronunciation, stress, rhythm and intonation at word, phrase and sentence level (ACEEA029)

***EAL11-2*** uses and evaluates processes, skills and knowledge necessary for responding to and composing a wide range of texts in different media and technologies * locate suitable information sources, skimming for general meanings and scanning for specific information, note-taking, summarising, paraphrasing and using graphic organisers to collect and collate information (ACEEA010)

**EAL11-5** thinks imaginatively, creatively, interpretively and critically to respond to and represent complex ideas, information and arguments in a wide range of texts * collect, select, interpret and draw conclusions about information and ideas from a range of texts
* distinguish between fact and opinion, main ideas and supporting details presented in texts (ACEEA008)

***EAL11-7*** understands and assesses the diverse ways texts can represent personal and public worlds * understand cultural attitudes, beliefs and values underlying issues and language in texts
* analyse how language reflects cultural constructions of groupings or ideas for example age, gender, race and identity (ACEEA017)
* compose texts that explain the effects of language experiences and culture on responding to and composing texts
 | **Why do we share our stories?**Discuss the importance of sharing our stories both publicly and privately. Why is it important for Australians to share their stories?Through engaging with a range of biographical texts in a range of modes (print, visual, spoken), students explore the ideas, values and attitudes presented in each text. Students’ understanding can be supported through the use of a three-level reading guide, where questions are targeted at three levels of comprehension: literal, inferential and applied. Sample questions may include:**Level 1** – Where did X grow up? How many people were in X’s family? When did X begin a career in …?**Level 2** – How did the event at the park affect X? What influence did X’s family have on his/her decision to ….?**Level 3** – How did these experiences shape X’s values and attitudes? What do you think was the most influential experience in X’s life? Why do you think this?Explicit instruction may be required for some students on how to answer the questions at each reading level, for example:* circling key words in the question and finding these in the passage (Level 1 question)
* circling key words in the question and highlighting all the sentences in the passage that provide information in relation to the key words (Level 2 question)
* circling the key content word(s) in the question and underlining the instructional words (what they are required to do) then brainstorming everything they know about the content words before answering the question (Level 3 question).

How are the stories influenced by social/cultural experiences? Discuss with students the unique social and/or cultural background of each of the biographical characters. Students write a personal reflection – what have they come to understand about the ways in which stories reflect our social and cultural experiences?Teacher leads a deconstruction of the language techniques used in each text to shape meaning and influence the responder (for example, modality, imagery, descriptive writing, nominal groups, persuasive language, emotive language, symbolism). This could include highlighting specific language features, replacing the words to change the effect (for example to change the modality, ‘My mother is a ***formidable*** person’ → ‘My mother is a ***fierce*** person’), and discussing with students the effect of changing the language. Students could then change other examples of the same technique to create an effect specified by the teacher (for example, increase or decrease the modality, create the opposite emotion, create a positive or negative feeling). Students select one of the language features explored, then return to the story they wrote at the start of the unit and re-craft one element of the story to include this technique. Students write a brief reflection on why they chose that specific technique, what effect it had on the text they selected it from and what they were hoping to achieve by using it in their own story.Select an audio interview of a famous Australian (the Australian Biography website is a useful resource for this). Students listen to the audio to develop their listening skills and gain an understanding of the events and people that have influenced the person being interviewed. The following process can be used to facilitate this:1. Students listen to the interview once and compose a brief summary of the interview. (Give students a word or sentence limit to encourage them to record only the key information.)
2. Tell students that they will now be listening for specific information – what event is the interviewee discussing? How does the interviewee feel about this event? What impact has the event had? Ask students which words or what language they would listen for in order to find this information (for example, to identify how the interviewee felt, they would listen for descriptive words and/or emotive words). Students listen to the interview again, taking notes to answer the question.
3. Ask students if there might be any non-verbal language that would help them to answer the questions (for example pauses, tone of voice, laughter). Students listen to the interview for a third time, noting any relevant non-verbal language to assist them to answer the questions.

Students complete the answers to the questions and share with the class how they arrived at their answers.  | **Some possible resources:***Who do you think you are?*<http://www.sbs.com.au/programs/who-do-you-think-you-are>*Julia Zemiro’s Home Delivery*<http://www.abc.net.au/tv/programs/julia-zemiros-home-delivery/>*Anh’s Brush with Fame*<http://www.abc.net.au/tv/programs/anhs-brush-with-fame/>Appropriate extracts from:*Working Class Boy* Jimmy Barnes *Happiest Refugee* Anh Do S*ongs of a War Boy* Deng Adut *Australian Farming Families* Deb Hunt *True Spirit* Jessica Watson*Tracks* Robyn Davidson *My Place* Sally Morgan*The Stolen Children –Their Stories* Carmel Bird*Films:**Rabbit-Proof Fence* 2002, dir.Phillip Noyce *Tracks* 2013, dir. John CurranAustralian Biography: Extraordinary Australians Talk About their Lives<http://www.australianbiography.gov.au/>  |
| ***EAL11-1A*** responds to and composes increasingly complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure* identify and describe the contexts of composing and responding, for example personal, social, historical, cultural and workplace contexts, and consider how these contexts impact on meaning

***EAL11-1B*** communicates information, ideas and opinions in familiar personal, social and academic contexts * understand and use nonverbal cues as related to Standard Australian English contexts in a range of formal and informal situations (ACEEA030)
* initiate, sustain and conclude interactions in a range of contexts (ACEEA028)
 | **Australian stories**As a class, brainstorm the types of stories that our country holds and where these stories come from for example historical events, significant people, our landscape etc. These may be stories of achievement, adversity, survival, resilience (eg Aboriginal and/or Torres Strait Islander experiences, migrant experiences, iconic Australian landmarks and/or landscapes etc.)As a class discuss the idea that there are differences between shared and personal stories (eg the story of the ANZACs has in many respects become a shared story but one that has also been made up of individual, personal stories). |  |
| **EAL11-1A** responds to and composes increasingly complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure * investigate, appreciate and enjoy a range of texts and different ways of responding to texts
* understand and explain the issues, ideas and arguments in both fiction and nonfiction texts (ACEEA037)
* predict the form and content of texts from structural and visual elements and contextual information (ACEEA006)
* identify and describe the forms and conventions of texts created in different modes and media, including visual texts (ACEEA018)
* develop and present information and ideas in a range of modes and media and in analytical, expressive and imaginative ways

***EAL11-3*** identifies, selects and uses language forms, features and structures of texts appropriate to a range of purposes, audiences and contexts, and analyses their effects on meaning * engage with a range of imaginative, interpretive and factual texts for different purposes, audiences and contexts
* identify techniques used in literature, film and the mass media to shape meaning and influence responses
* explain the effect of different literary and persuasive techniques, for example rhetorical devices, figurative language and dramatic irony (ACEEA068, ACEEA069)
* use subject-specific vocabulary, nominalisation, nouns and verbs to create modality, collocations, idioms and figurative language (ACEEA050)
* respond to and compose a range of texts for specific purposes, audiences and contexts in both written and spoken form, and reflect on the ways in which meaning is shaped
* use persuasive, descriptive and emotive language as appropriate to purpose, audience and context (ACEEA052)

***EAL11-4*** applies knowledge, skills and understanding of literary devices, language concepts and mechanics into new and different contexts * describe how the selection of text structures and language features can influence an audience (ACEEA041)
* select appropriate structure and content to communicate ideas and opinions for different purposes, audiences and contexts (ACEEA021)

***EAL11-5*** thinks imaginatively, creatively, interpretively and critically to respond to and represent complex ideas, information and arguments in a wide range of texts * collect, select, interpret and draw conclusions about information and ideas from a range of texts
* explain how language is used to influence or persuade an audience or to express appreciation of an object, a process or a performance (ACEEA014)
* use the information and ideas gathered from a range of texts to present and support own ideas in analytical, expressive and imaginative ways
* use a range of common cohesive links at sentence, paragraph and whole-text level, for example referencing, lexical chains and conjunctions (ACEEA201)
 | **Focus study on one Australian story: Ned Kelly**Select any specific event, person or landmark that has become a part of Australia's ‘story’ and explore informative, imaginative and persuasive texts that tell this story (eg a personal recount, poem/song, film extract, media report, advertisement, speech). This selection should reflect different perspectives of the chosen event, person etc.The strategies below are based on the selection of Ned Kelly as a focus; however, the strategies can be adapted to suit others depending on the specific event, person or landmark chosen.**Background**Teachers may like to provide the students with background information on Ned Kelly prior to embarking upon a study of the various texts. Alternatively they may like to do this at the end and allow students’ view of Ned Kelly to shift and evolve as they experience each text.**Teacher note**: After engagement with each of the suggested texts, the following two activities should be completed, so students can identify the differing purposes, audiences and language/visual features used.

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| **Text/Composer** | **Type of text** | **Purpose** | **Audience** | **Key language/visual features** |
| *The Jerilderie Letter* | persuasive |  |  |  |
| *Ned Kelly* Peter Fitzsimons | informative\* |  |  |  |
| *Ned Kelly*Gregor Jordan | imaginative |  |  |  |
| *True History of the Kelly Gang*Peter Carey | imaginative |  |  |  |

\* *Teachers may like to explore the blurring between informative and persuasive texts that can occur.*Students should also complete the following table after a reading/viewing of each text:

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| **Text/Composer** | **View of Ned Kelly? (eg hero or villain?)** | **Explain** | **One specific piece of evidence to support your opinion** |
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**Analytical writing**After populating the tables for each text students should create structured paragraphs to explain the view of Ned Kelly being presented in the text and how the language or visual features have helped achieve this purpose. This should be undertaken with a model and deconstruction to start, followed by joint construction and culminate in independent construction. Each structured paragraph provides an opportunity for a different language focus. | Australian Dictionary of Biography – Ned Kelly<http://adb.anu.edu.au/biography/kelly-edward-ned-3933>*The Jerilderie Letter* interactive<http://www.nma.gov.au/interactives/jerilderie/home.html>Extract from *Ned Kelly* by Peter Fitzsimons<http://www.smh.com.au/national/iron-man-the-story-of-ned-kellys-last-stand-20131102-2wt5p.html>Clips from *Ned Kelly* by Gregor Jordan* <https://www.youtube.com/watch?v=doArSp1AIUw>
* <https://www.youtube.com/watch?v=tc6GA-kahbE>

Extract from*True History of the Kelly Gang*by Peter Carey:[https://www.theguardian.com/books/2001/oct/17/bookerprize2001.bookerprize](https://www.theguardian.com/books/2001/oct/17/bookerprize2001.bookerprize1) |
| **Text 1 – The Jerilderie Letter**Teachers should access a copy of *The Jerilderie Letter* or select key extracts to suit the class. This should be presented to students and read aloud by the teacher or via a recording*.* Show students copies of the handwritten extracts. * What do they notice about the letter initially? Attention might be drawn to the lack of punctuation, poor spelling etc. What does this suggest to them about Ned Kelly and his background?
* What is his purpose in writing the letter? How do you know?
* What do you find out about Ned Kelly in the letter? Why might this be important? Do these things help him achieve his purpose?

Students complete the above two tables based on their reading of the Jerilderie Letter and reflect on the opinion they have started to form of Ned Kelly and the role of Ned Kelly’s own letter in helping to form this **Analytical writing**Students write a complete structured paragraph, answering the following question: How has Ned Kelly represented himself through *The Jerilderie Letter*? In your answer you should consider his purpose and audience as well as the specific language features used.***Language focus:*** *the structural features of a paragraph.* | *The Jerilderie Letter* interactive[*http://www.nma.gov.au/interactives/jerilderie/home.html*](http://www.nma.gov.au/interactives/jerilderie/home.html)*The Jerilderie Letter* activities<http://lrrpublic.cli.det.nsw.edu.au/lrrSecure/Sites/Web/identity/4645_03.htm#ID0EED> |
| **Text 2 – extract from *Ned Kelly: The Story of Australia's Most Notorious Legend* by Peter FitzSimons** Teachers can access extracts from this book or use the extract published in the *Sydney Morning Herald* (3 Nov 2013)Teachers draw attention to key words and phrases used in the extracts and the interview (below) to help students as needed. Students complete the following questions:* What do you think Peter FitzSimons’s purpose is in writing this?
* Whom do you think he expects his audience to be?
* What do you notice about the way he uses language? How would you describe his style?
* Identify some language features that he has used, provide evidence and explain the effect you think using this technique has on the reader. Does using this technique help to achieve his purpose or appeal to his audience?
* What do you think his attitude is towards Ned Kelly? Identify three quotes that suggest this and explain how they helped form your opinion.

Students listen to an interview by Fran Kelly with the author on *ABC Radio National* (4 Nov 2013). Teachers design questions to assist students to draw meaning from the interview, ranging from literal to applied levels of meaning.* How does this type of text (interview) differ from the extract? Do they have different purposes? How does this influence the type of language used?
* Students consider whether listening to the interview with the author of *Ned Kelly: The Story of Australia's Most Notorious Legend* helped them understand his purpose in writing the book.

Students fill in the two tables based on their reading of *Ned Kelly: The Story of Australia's Most Notorious Legend.*Students reflect on the opinion they are forming of Ned Kelly and the role of the text in influencing it. Has this text changed their views, reinforced them?**Analytical writing**Students write a complete structured paragraph, answering the following question: How has Ned Kelly represented himself through *The Jerilderie Letter*? In your answer you should consider his purpose and audience as well as the specific language features used.***Language focus:*** *the structural features of a paragraph.*  | *Ned Kelly* by Peter FitzSimons, William Heinemann (2013)**Extract:**<http://www.smh.com.au/national/iron-man-the-story-of-ned-kellys-last-stand-20131102-2wt5p.html>**ABC Radio National Interview**<http://www.abc.net.au/radionational/programs/breakfast/2013-11-04/5066722> |
| **Text 3 – Gregor Jordan’s *Ned Kelly* (2003)** Students can view the two film trailers for the film of Ned Kelly. They should consider what perspective is being offered of Ned Kelly and how the tools of film have been used to share this.What is this text’s purpose? How does this influence the techniques used?Extracts from the film may be used to complete similar activities to those above to help determine the view of Ned Kelly being presented and how the filmmaker has done this (ie consider how the film starts and the role this plays in how audiences are being positioned to view Ned Kelly).Students fill in the two tables above based on their viewing of *Ned Kelly* and reflect on the opinion they are forming of Ned Kelly and the role of this specific text in influencing it. Has this text changed their views, reinforced them?**Analytical writing**Students write a complete structured paragraph, answering the following question: How successfully has Gregor Jordan used the tools of filmmaking to represent a particular view of Ned Kelly? In your answer you should consider the director’s purpose and audience as well as the specific techniques he has used.***Language focus:*** *modality and evaluative language.*Teachers may like to look at the fact that the Gregor Jordan film is a fictionalised account of Ned Kelly’s life. It is based on the novel *Our Sunshine* by Australian writer Robert Drewe. Teachers may also like to show students clips from the 1906 film *The Story of the Kelly Gang* (which was banned in 1912) to compare and contrast the representation with the 2003 film. Students may use a visual tool such as a Venn diagram to represent their ideas. | Ned Kelly film trailer 1<https://www.youtube.com/watch?v=doArSp1AIUw>Ned Kelly film trailer 2<https://www.youtube.com/watch?v=tc6GA-kahbE>*Australian Screen* resource<http://aso.gov.au/titles/features/ned-kelly/>*Story of the Kelly Gang* (1906)<http://aso.gov.au/titles/features/story-kelly-gang/notes/>Venn diagrams<http://www.readwritethink.org/files/resources/interactives/venn_diagrams/> |
| **Text 4 – *True History of the Kelly Gang* by Peter Carey**Select extracts from Peter Carey’s *True History of the Kelly Gang* or use the one extract published in *The Guardian* and create focused comprehension questions to create foundational understanding.Students should pay particular attention to the ‘voice’ of Ned Kelly that Peter Carey has created. How is this achieved?Teachers ask students to consider if they have read this style of ‘voice’ before. * Invite students to return to their *Jerilderie Letter* work and compare the style and voice in each.
* What do they think Peter Carey was attempting to achieve by doing this? Was he successful? Explain.

Students complete the two tables above based on their reading of *True History of the Kelly Gang* and reflect on the opinion they have formed of Ned Kelly and the role of this specific text in influencing it. Has this text changed their views, reinforced them?**Analytical writing**Students write a complete structured paragraph, answering the following question: * How has Peter Carey used language to convey a particular perspective of Ned Kelly?
* Teachers should allow students to independently construct their analytical paragraph, ensuring they draw on the various elements that have been focused on in each prior paragraph.

Students undertake a peer-marking activity whereby they provide feedback and an overall grade to each other’s paragraphs, focusing on the features of an analytical paragraph and how effectively they have communicated their point. | *True History of the Kelly Gang* by Peter Carey, University of Queensland Press (2000)**Extract from:**[https://www.theguardian.com/books/2001/oct/17/bookerprize2001.bookerprize](https://www.theguardian.com/books/2001/oct/17/bookerprize2001.bookerprize1) |
| **Text 5 – *Ned Kelly Uncovered***If there is time teachers may choose to engage with the documentary *Ned Kelly Uncovered* to demonstrate a different type of text again.  | *Ned Kelly Uncovered* by Alex West(2014) |
| ***EAL11-4*** applies knowledge, skills and understanding of literary devices, language concepts and mechanics into new and different contexts* transfer knowledge of familiar language forms, conventions and literary devices to unfamiliar texts and contexts
* transform and adapt texts for different purposes, audiences and contexts (ACEEN050)
* use subject-specific vocabulary, nominalisation, nouns and verbs to create modality, collocations, idioms and figurative language (ACEEA050)
* select appropriate structure and content to communicate ideas and opinions for different purposes, audiences and contexts (ACEEA021)

***EAL11-5*** thinks imaginatively, creatively, interpretively and critically to respond to and represent complex ideas, information and arguments in a wide range of texts * use the information and ideas gathered from a range of texts to present and support own ideas in analytical, expressive and imaginative ways
* compose imaginative texts using description, characterisation, and direct and indirect speech (ACEEA024)

***EAL11-6*** investigates and explains the relationships between texts * identify and describe the similarities and differences in and between texts
* analyse how different purposes and contexts influence language choices and meaning (ACEEA013)
* explore and analyse the similarities and differences in language forms, features and structures between texts

***EAL11-7*** understands and assesses the diverse ways texts can represent personal and public worlds* analyse how ideas, attitudes and voices are represented (ACEEN029)
* analyse and assess the impact of language and structural choices on shaping own and others’ perspectives (ACEEN028)
* experiment with ways of creating voice and point of view in texts for particular purposes, and assess their effectiveness
 | **Legacy**Students may be shown examples of how Ned Kelly has been incorporated into other styles of texts (eg artwork, advertising and the Sydney Olympic Games Opening ceremony) and consider what view of Ned Kelly is being portrayed and the significance of his story as a part of Australia’s larger story.**Critical response**A comparison of the techniques used in each style of text could be undertaken and students could be asked to evaluate which type of text is the most effective in presenting a compelling view of Ned Kelly and to consider the role that purpose, audience and context plays.**Imaginative writing**Ned Kelly is a polarising figure in our Australian story. Students have read and seen a variety of texts representing Ned Kelly's voice but there are many people who would like the focus to be more on Ned Kelly’s victims.Students will need to place themselves into a particular event from the time of Ned Kelly (eg Siege at Glenrowan) and write this ‘story’ from a particular perspective. Students should get two cards – one with a particular person or role (eg policeman, Ned’s mother) and the other with an event or moment (eg Siege at Glenrowan, Ned Kelly’s trial). Students need to imaginatively re-create this moment but from the perspective of somebody else. They may choose to write a letter, a journal entry, a narrative etc. **Class debate**: As a class, students can debate which type of text is most effective at representing Ned Kelly’s story and why – literature, film, nonfiction, art etc.Revision on persuasive devices such as emotive language, modality and introduction to rhetoric may be required.  | **Artwork - Sidney Nolan**<http://nga.gov.au/Nolan/Index.cfm>**Advertising***Weetabix*<https://www.youtube.com/watch?v=TnYnNzs40K8>*Nurofen*<https://www.youtube.com/watch?v=hjP5bHwyYCU> **Sydney Olympics Opening ceremony** (2000) (relevant segment)<http://tinsymphony.com/> |

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| **Reflection and evaluation**Students complete a Google forms survey (or similar) to consider their learning in this unit. |