



ENGLISH FOUNDATIONS TEACHING AND LEARNING SUPPLEMENT

Teaching and Learning Supplement

ENGLISH FOUNDATIONS (ENG215117)

ADVICE TO TEACHERS

This document helps to describe the nature and sequence of teaching and learning necessary for students to demonstrate achievement of course outcomes.

It suggests appropriate learning activities to enable students to develop the knowledge and skills identified in the course outcome statements.

Tasks should provide a variety and the mix of tasks should reflect the fact that different types of tasks suit different knowledge and skills, and different learning styles. Tasks do not have to be lengthy to make a decision about student demonstration of achievement of an outcome.

COURSE SPECIFIC ADVICE

This Course Supplement for English Foundations level 2 must be read in conjunction with the Introduction to English Foundations level 2 course document

It contains advice to assist teachers delivering the course and can be modified as required. This Teaching and Learning Supplement is designed to support teachers new to or returning to teaching this course.

English Foundations Level 2 is a study of contemporary language, literacy, media and literature. It is designed to develop learners' analytical, creative, critical thinking and communication skills in all language modes. English develops learners as proficient, articulate communicators of English by extending and refining their language, literacy and literature skills.

COURSE CONTENT

Sequence of Content

Section	Module	Unit Title	Indicative Times
Section A: Text Construction	Module 1	Ideas and Issues	55 hrs
	Module 2	Negotiated Study	20 hrs
Section B: Text Reception	Module 3	Cultural Representation	37.5 hrs
	Module 4	Persuasion	37.5 hrs

Learners undertake all studies from Section A and Section B.

The course has TWO (2) Sections:

- Section A consists of 2 Modules

This section of the course concerns Communication of Meaning focussing on Text Construction

- Section B consists of 2 Modules

This section of the course concerns Ideas, Attitudes and Voices in texts focussing on Representation.

Each Section contains TWO Modules:

Section A: Text Construction

The compulsory course content for both Module One and Module Two is outlined in the course content.

- Module One – Ideas and Issues
- Module Two – Negotiated Study.

Section B: Representation

The compulsory course content for both Module Three and Module Four is outlined in the course content.

- Module Three – Cultural Representation
- Module Four – Persuasion.

TEACHING AND LEARNING

Module 1

Ideas and Issues Study

This module focuses on exploration of the same idea or issue across a range of imaginative, interpretive and persuasive texts.

It contains the following electives:

- Change
- Discovery
- Belonging

Key English Concepts:

- Context
- Theme
- Style

Elaborations of some of these concepts are located in the second part of this document to assist teachers in developing relevant learning programs and support student understanding.

Examples of learning activities

Learners:

create some question dice; on one cube have the question beginnings: how, what, where, why, who, when; on the other cube use: is, can, do/does, has/have, might, would

use five metaphors and five similes to describe the protagonist of the novel. In one sentence, featuring alliteration or assonance, describe the plot or an event from the novel. Example: Pre-pubescent pupils positioned a pig's head on a pointy post.

select a range of text types on a common topic; in small groups speculate about the audience and purpose for each piece; as a class, discuss what clues were used to make these judgments; assess how successful each of the pieces is in the light of the discussions

give a presentation using the PechaKucha format (<http://www.pechakucha.org>) where presenters are limited to 20 slides and are only allowed to speak for 20 seconds each slide

using a list of themes from the set texts, identify the related ideas (big picture concepts) and also the issues (problems or concerns) and pose these as questions; after studying the texts, revisit the questions and try to answer them

draft three different introductions to a piece of writing for three different audiences

select a key theme or concept explored in a short literary text and select three quotations from the text which illustrate that concept

in pairs, listen to the other member speak for a few minutes on a selected topic; each member then paraphrases for the class what their partner spoke about

respond to a proposition about the characters, themes or ideas in the text in a scaffolded essay style; that is, begin with mind mapping the topic, then organise ideas in a sequence, followed by developing each idea into a paragraph that incorporates detailed evidence from the text

use a 'round robin' approach to gathering evidence from a set text to support a

number of assertions about characters, events and views in the text

Module 2

Negotiated Study

This module focuses on the ways meaning is communicated in a particular text and how the language and elements of the text are shaped by their purpose, the audience for whom they are intended, and the context in which they are created and received.

Key Concepts:

- Purpose
- Context
- Audience
- Negotiation
- Imagery

Elaborations of some of these concepts are located in the second part of this document to assist teachers in developing relevant learning programs and support student understanding.

Examples of learning activities

Learners:

make a summary of their selected study text in various forms, e.g. 10 dot points, a storyboard, graphical representation, flowchart, a data chart; remembering to look for essential information only, noting key words and phrases, dates, names and times

annotate an exemplar using highlighting to learn how to include different elements in a response

create a sound track for a poem or text extract and play it as they read; make a podcast of your reading

annotate a speech to show the use of pause, volume, stress and tone

parody a poster and experiment with the words in the original version and use images that contrast with the tone and intention of the original poster

brainstorm the conventions of oral presentations, such as pitch, timing, pace and eye contact on a board/screen; discuss these and define each term; create a glossary of these terms for future reference

using a commonly agreed set of criteria, evaluate a series of oral presentations, e.g. political speeches on television or radio, addresses to the nation, introductions to current affairs stories, speeches from the comedy debates; discuss evaluations

using samples of high level creative responses to a text, identify the strengths of each piece of writing; this can be achieved by projecting the sample piece onto a screen and sharing ideas as a class

Rewrite their study text in a different genre and format

Create a hypertext story where the reader can click on hyperlinks and travel to alternate plot lines in the story

Module 3

Cultural Representation

This module focuses on the representation of ideas, attitudes and voices in texts to consider how texts represent the world and human experience. Learners do this by analysing how language and structural choices shape cultural perspectives.

It contains the following electives:

Get Animated: The power of moving images

Australian Stories: Difference and diversity

Current Affairs Reporting

Key Concepts:

- Representation
- Point of view
- Perspective

Elaborations of some of these concepts are located in the second part of this document to assist teachers in developing relevant learning programs and support student understanding.

Examples of learning activities

Learners:

retell or transform the graphic novel/picture book or a section of the book into a written story, using an appropriate narrative structure that does not rely on visual images to make the meaning clear.

convert a text extract from Standard English to non-standard English (authentic dialogue) and avoid racial or cultural stereotyping

draw up two columns; label the first 'Values endorsed in the selected text' and the second 'Examples of how this value is endorsed'; fill in this table

rewrite sections of a text from the point of view of a marginalised character

write a report card for a set text, identifying and commenting on the language, perspectives, imagery and characterisation; use this as the basis for writing a review of the text and present in written, oral or multimodal form to the class

play a multimodal text in which key words or phrases have been deleted from the sound-file; in groups, try to work out the words that have been deleted

focus on developing profiles of minor characters, asking the following questions:

- Who are the minor or secondary characters?
- What is their role in the story?
- How do the minor characters relate to, impact upon or contrast with the main characters?

examine the narrative stance or point of view in the selected text; discuss the

impact of this; select a critical event or moment from the text and reinterpret this from a different point of view

practice matching short quotations to key ideas about the set text; write each of these into a sentence that integrates the quotation or part of the quotation as evidence

annotate a passage from the set text using the comments feature in a word-processing program; identify features such as imagery, analogy, perspective, tone and voice

in small groups, each member adopts the persona of a character or narrator from the set text and answers questions as part of a panel discussion, for example about their relationship with other characters, events and themes; how the reader knows about the character; what the narrator has chosen to include or omit from the text and why

Module 4

(unit title)

This module focuses on the effect of language and stylistic choices and the ways these choices invite audiences to take positions for particular purposes, revealing attitudes, values and perspectives.

It contains the following electives:

- Get Real: Truth and documentary
- Speeches: How language changes the world
- Media: The power of advertising
- Among the Rubble: The language of war/terror

Key Concepts:

- Persuasive language features and techniques
- Argument
- Perspective

Elaborations of some of these concepts are located in the second part of this document to assist teachers in developing relevant learning programs and support student understanding.

Examples of learning activities

Learners:

select four different media texts; divide the class into groups of four; give sufficient time for each member of the group to read the article; explain that each person will begin with one piece and have 60 seconds to make annotations about how language is used to persuade; pass the piece on to the next person; they will have 60 seconds to make annotations; repeat the process so that each member of the group has commented on each piece; ask groups to share their annotations

examine the key elements of some of the different styles of documentaries and use the descriptions to find documentary trailers or short documentaries that fit as many categories as possible.

as a class, view a speech online; provide a transcript of the viewed speech; read through the transcript as a class and individually highlight examples of argument, language use and oral conventions that help position the reader

as a class, watch a series of online persuasive speeches; use a grid that lists a number of persuasive oral language conventions and note an example of each convention used; share responses with class; identify which oral language conventions were the most effective and why?

in pairs, use a mobile device to video each other reading the transcript; critique each other and evaluate the oral language techniques that were the most effective

in pairs, identify all the conjunctions and connectives in a political address or debate speech and discuss how the argument is constructed

identify all the emotive words and phrases used in a letter to the editor; discuss their impact on the argument

reduce a persuasive text to its main contention and then 'build' it to its complete state adding an argument or a linguistic device one by one; comment on the purpose and effect of each addition and how it impacts on the text as a whole

annotate a passage from the set text using the comments feature in a word-processing program; identify features such as imagery, analogy, perspective, tone and voice

explore a range of ways that language is used to position audiences, including language devices such as rhetorical questions, exaggeration; and inclusive language, and argumentative strategies such as analogy, and cause and effect; create a wall of short quotations that provide examples of each language device

SUPPORTING STUDENT RESPONSES AND ELABORATIONS

The organization of content for module develops learners understanding of key English concepts. To further teachers develop relevant learning programs and support student understanding, teachers may find the following textual concept descriptors useful.

MODULE 1

Ideas and Issues

Change

One definition of change is 'to make or become different'

When exploring change learners understand that:

Individuals are inherently flexible. People have the power to change themselves by altering their identity, appearance, perspective, behaviour, attitude, values, relationships and our destiny. People can modify, revamp, develop and transform.

There are many ideas about change e.g.

- People can change their identity, behavior and the way they think
- Events can bring about change
- Change in the natural world climate change, evolution, metamorphosis, plants that deteriorate and regenerate, tidal changes or seasonal change.

Discovery

When exploring discovery learners understand that:

There can be different objects of discovery, for example: people, relationships, societies, places, events and ideas.

The meaning/s of discovery can be:

- something discovered for the first time or rediscovered
- sudden and unexpected or deliberately planned
- a positive experience or a negative experience
- meaningful in emotional, creative, intellectual, physical or spiritual ways.

The experience of and attitude towards discovery can be shaped by: personal, cultural, historical and social context (and values).

In exploring the meaning or meanings of a text about discovery, it is important to consider:

- the context of the composer and how this might influence ideas about discovery and how they are represented
- the contexts of responders and how these might influence different responses to and interpretations of discovery in a text.

Discoveries can:

- Lead to new worlds and values

- Stimulate new ideas or speculation about future possibilities
- Offer new understandings and renewed perceptions of ourselves and others
- Transform the lives of individuals or society in general.

Composers use a variety of ways to invite responders to experience discovery through their texts.

Belonging

When exploring Belonging learners understand that:

- Belonging is a perception.
- Perceptions and ideas of belonging, or of not belonging, vary.
- These perceptions are shaped within personal, cultural, historical and social contexts.
- Belonging is about what people perceive or think rather than a 'truth'
- A sense of belonging can emerge from the connections made with people, places, groups, communities and the larger world.

Ideas about Belonging:

- Connections to people create a sense of belonging
- A connection to a place can create a sense of belonging
- A sense of belonging comes through connection to groups and communities
- A connection to the larger world is important to a sense of belonging
- Belonging can enrich our identity and relationships, and can lead to acceptance and understanding
- An individual can challenge or enrich a community or group
- Attitudes towards the idea of belonging can change over time
- Some individuals will choose not to belong
- Barriers in society and groups can prevent belonging
- Belonging can have negative repercussions for the individual
- Composers use a variety of ways to invite responders to experience belonging through their texts.

Theme:

When exploring theme learners understand that:

- Theme is a statement about life, arising from the interplay of key elements of the text such as plot, character, setting and language. These work together in a coherent way to achieve the purpose of the text.
- Theme differs from the topic of a text (war, the sea) or an idea addressed by a text (prejudice, friendship) in that the theme conveys an attitude or value about an idea (By accepting difference we are enriched. True friendship survives adversity).
- At its most basic level a theme may be regarded as the message or even the moral of a text.
- Themes may be used for a didactic purpose or may add a philosophical dimension, inviting us to think about our place in the world.
- A theme is a statement about human experience that is profound and which responders may accept or reject, depending on their own worldview.

- Identifying themes is a higher order skill, moving students beyond the stated details of the text to consider the ideas implied by these details.
- By explaining how themes emerge students come to an understanding of how individual elements of a text cohere to serve a theme.
- Understanding the themes of a text gives students insight into what is valued by a culture and the extent to which they may identify with, accept or challenge these values.

Style:

When exploring theme learners understand that:

- Style refers to the characteristic ways in which composers choose to express ideas in a variety of modes.
- Style is one of the ways of distinguishing the work of an individual composer, a genre or a context of composition.
- Style includes semantics, form, structure, design and point of view.
- Composers working within a particular time or place are, in varying degrees, influenced by characteristic ways of thinking arising out of common social and cultural conditions and are also influenced by each other's styles.
- Studying style is important because awareness of stylistic devices can support the development of strategies for reading,
- It can deepen students' understanding of why composers might choose to express ideas and feelings in particular ways and how purpose, audience and context influence composition.
- Through studying the style of a range of composers, students can reflect on and cultivate their own repertoire of styles.
- Studying the style of a particular age or country shows the influence of context while at the same time inviting appreciation of the uniqueness of a particular composer's work.

Context:

When exploring context learners understand that:

- 'Context refers to factors acting upon composers and responders that impinge on meaning.
- To understand context we need to look beyond the text and consider the world in which it was produced and the worlds of its reception.
- The personal, situational, social, literary, cultural, and historical environments of the responder and composer as well as the mode of production pervade a text
- Different contexts can have an effect on the meanings and values of similar content.
- Complete understanding of the effect of context on a text is impossible as we cannot tell where context ends and text begins.
- Our own knowledge of the world is filtered through the lens of our own context, colouring all we see. This is a frame of reference that is almost impossible to escape; all we can do is recognise that it is there.
- By considering the effects of context (learners own, that of the composer and other contexts of response) on making meaning learners recognise that
there can be no single reading of a text.
- All meaning is contingent upon a range of factors not simply in the text, but also outside it and values and attitudes may change over time and cultures
- These understandings open learners to a range of readings and can make them receptive to different ways of thinking by making clear that not all ways of thinking are like their own.'

MODULE 2

Negotiating:

When learning to negotiate learners understand that:

- Skilled negotiators understand other people's needs and attitudes. They know what they want to achieve and they can see the situation from another person's point of view.
- Skilled negotiators listen and observe how other people are feeling
- Skilled negotiators communicate their own thoughts and feelings clearly, they are flexible and understand when to signal they are open to compromise and when they are not.

Imagery and Symbol:

When exploring imagery and symbol learners understand that:

- 'Words and images can signify more than what they denote, extending us beyond their literal everyday meanings to understand and experience one thing in terms of another. This extension of meaning may, through connotation, evoke associated feelings or, through imagery and symbol, lay down new traces of images, sounds, senses and ideas.

These additional layers of meaning can operate in various ways:

- colour and colour imagery may symbolise feelings and mood, according to cultural convention.
- Words, sounds and images connote different meanings according to cultural and personal experience.
- new meanings are made by the placement of one image next to another, such as juxtaposition in film editing. For example, a woman looking upwards followed by a shot of a bird in flight suggests a longing for freedom.
- metaphors create a new meanings by fusing two different – at times dissonant - things or ideas. This fusion may be explicit statement that one thing is another or expressed implicitly through the choice of language pertaining to the other, eg You are the sun in my life...your shining personality...'thy eternal summer shall not fade'
- conceptual metaphors are indicative of ways of thinking. Here, one aspect of our world is seen in terms of another such as life being a journey with smooth or difficult paths, point of arrival, new directions and a final destination.
- sustained images run as a thread of meaning in a text, guiding interpretation, and indicate thematic elements.
- graphic representations such as logos and universal symbols stand for specific things, groups and ideas'.

Source: English Textual Concepts NSW Department of Education

MODULE 3

Perspective

When exploring perspective and symbol learners understand that:

- 'Perspective is a lens through which we learn to see the world; it shapes what we see and the way we see it.
- The lens can clarify, magnify, distort or blur what we see.
- By changing the position of the lens, different aspects of the text may be foregrounded.
- In this way, perspective provides a dynamic basis for the relationship between composer, text and responder.
- Perspective includes the values that the responder and composer bring to a text.
- In a text these values are expressed and/or implied through the composer's language and structure which may position the responder to accept them.

- By adopting different perspectives, a responder can bring to light underlying values in the text and construct meanings which may challenge, confirm or modify the original reading of a text.
- Applying different perspectives may also challenge, confirm or modify the responder's own values.
- To become critical thinkers and insightful readers, listeners and viewers, students need to understand that neither texts nor they themselves are neutral.
- We all operate through cultural and ideological frames that position us to accept certain views of the world.
- We need to recognise how these lenses are working so that we can choose to accept or dismiss the values that they entail'.

Source: English Textual Concepts NSW Department of Education

Representation

When exploring representation learners understand that:

- 'Representation is the depiction of a thing, person or idea in written, visual, performed or spoken language.
- In representing we make choices from the language offered by these modes.
- Representation may aim to reflect the natural world as realistically as possible or may aim to convey the essence of people, objects, experiences and ideas in a more abstract way.
- There are many different ways of seeing the world as our view is framed by context and culture.
- This means that representation cannot mirror actual reality but each representation offers a different construction of the world and of experience in it.
- Representations are not neutral.
- All representations carry personal and cultural meanings and have personal and social effects.
- Sometimes these meanings are produced through a composer's conscious choices of language and structure and at other times they may be unconscious reproductions of attitudes, beliefs and values in the world.
- This leads to the potential for different readings of texts as representations are questioned and reinterpreted.
- The range of choices available (in representing people, objects, experiences and ideas) as well as how cultural convention may put limits on representation, so positioning them to respond to the world in particular ways.'

Source: English Textual Concepts NSW Department of Education

Point of view

When exploring point of view learners understand that:

- 'Point of view in a text is the position from which the subject matter of a text is designed to be perceived.
- In defining a point of view the writer, speaker or director of the text controls what we see and how we relate to the situation, characters or ideas in the text.
- Point of view may be expressed through a narrator or through a character (focaliser in a novel, persona in a poem) and because we are invited to adopt this point of view we often align ourselves with the character or narrator.
- The point of view constructed in a text cannot be assumed to be that of the composer.
- Composers can privilege certain points of view by choosing a particular narrative stance including omniscient, limited, 1st, 2nd or 3rd person narrator.
- In visual, film and digital texts, point of view is indicated through such devices as foregrounding in visual images, types of camera shots or guiding a pathway of navigation through a web site.

- In spoken and audio texts the tone and accompanying sounds convey a point of view.
- Point of view therefore constructs an attitude towards the subject matter in a text which the reader, listener or viewer is invited to adopt.
- Understanding point of view is a critical reading practice because point of view is often inferred rather than explicitly expressed and its exploration leads to an appreciation of the constructed nature of the text.
- It is a device which allows subject matter to be foregrounded or distanced and therefore it invites certain attitudes and feelings in response to the text.
- Experimenting with point of view allows students to explore other ways of seeing the text.'

Source: English Textual Concepts NSW Department of Education

MODULE 4

Argument

When exploring argument learners understand that:

- Argument is the statement of a position supported by evidence.
- It can have a range of purposes including persuasion, clarification of ideas, resolving disputes, defending a point of view or simply for entertainment.
- Argument is conveyed through visual, spoken, written and performative modes.
- Argument may recognise other perspectives which may be implied rather than stated, and will draw a conclusion.
- Argument may vary in formality, need not be combative and may be built collaboratively in order to solve complex problems.
- Argument is the evidence of the development of logical thinking.
- Over the years, students move from the statement of personal likes and dislikes to the expression of a supported opinion and a reasoned consideration of other positions and finally to the formulation of a thesis in a sustained argument.
- Argument is the basis for a great deal of writing done in English and is the form most highly valued in academic writing.
- It is used in many forms of communication and types of texts.
- These texts may include: reviews, poems, satire, essays, documentaries, posters, speeches, gestures, stand-up comedy, photo journalism and social media.
- Learners practise and analyse argument in all modes and media as a way of developing their cognitive capacities.

Source: English Textual Concepts NSW Department of Education

RESOURCES

Online support materials are provided for each subject and updated regularly on the Years 11 and 12 Curriculum website <http://11and12.education.tas.gov.au/>

Examples of support materials are sample scope and sequence documents, annotated assessment samples, annotated student responses, annotations of prescribed texts and recommended resource materials.

REFERENCES

English Textual Concepts, 2016, used with permission from the NSW Department of Education accessed at <http://englishtextualconcepts.nsw.edu.au/> on 16/12/ 2016

Victorian Certificate of Education Study Design English and English as an Additional Language



Copyright: Creative Commons Attribution 4.0 International unless otherwise indicated.
State of Tasmania (Department of Education) 2016