

Year 10 English: Voices from the Battlefield.

Year 10 Australian Curriculum Achievement Standards:

Receptive modes (listening, reading and viewing)

By the end of Year 10, students evaluate how text structures can be used in innovative ways by different authors. They explain how the choice of language features, images and vocabulary contributes to the development of individual style [priority standard 1].

They develop and justify their own interpretations of texts. They evaluate other interpretations, analysing the evidence used to support them. They listen for ways features within texts can be manipulated to achieve particular effects.

Productive modes (speaking, writing and creating)

Students show how the selection of language features can achieve precision and stylistic effect. They explain different viewpoints, attitudes and perspectives through the development of cohesive and logical arguments. They develop their own style by experimenting with language features, stylistic devices, text structures and images.

Students create a wide range of texts to articulate complex ideas [priority standard 2]. They make presentations and contribute actively to class and group discussions, building on others' ideas, solving problems, justifying opinions and developing and expanding arguments. They demonstrate understanding of grammar, vary vocabulary choices for impact, and accurately use spelling and punctuation when creating and editing texts.

Unit Specific Information

Students will examine how literary texts (with a focus on poetry) develop perspectives on war. They will examine stylistic features, text structures and language features in poetry, short stories and other literary texts and extracts and consider how these elements combine to construct particular perspectives. Students will also explore how intertextuality works to construct meaning. Students will create a narrative based on poetry stimulus.

Summative Assessment Details

Item 1: Short response exam

- Due week 5
- 60 minutes
- No teacher input
- Access to Resources – Nil
- Exam conditions

Item 2: Narrative in response to war poem

- 4 weeks' notice of task [Due week 9]
- Length: 500 – 700 words
- Minimum 2 lessons in class drafting
- Teacher input on multiple drafts or part drafts
- Open access to resources

| Cognitive Verb | QCAA definition | Student-friendly definition | What might this look like in this specific unit | | Reading Comprehension Strategies [Buehl] |
|----------------|---|---|--|--|--|
| Identify | distinguish; locate, recognise and name; establish or indicate who or what someone or something is; provide an answer from a number of possibilities; recognise and state a distinguishing factor or feature | Recognise and name an item, process or situation. | <ul style="list-style-type: none"> • Identify a range of sentence patterns which are used for particular purposes. (ACELA1569) • Identify evidence from a poem to support or refute a stated interpretation of a war poem (ACELT1640) • Identify the meaning of an increasing range of subtle vocabulary. (ACELY1754) | <p>In a narrative identify:</p> <ul style="list-style-type: none"> • A character's perspective • Order of events in a narrative [sequence] text • Character's feelings from dialogue • Vocabulary and evaluative language • Purpose of inverted commas in a narrative • Language features <p>In poetry identify:</p> <ul style="list-style-type: none"> • The effect of personification • Key vocabulary and evaluative language • Mood • The speaker • Language, structure and visual features | <p>Analogy charting p.56</p> <p>Anticipation guides p.59</p> <p>Brainstorming prior knowledge p.71</p> |
| Explain | make an idea or situation plain or clear by describing it in more detail or revealing relevant facts; give an account; provide additional information | Convey meaning of a concept, idea or situation to allow for better understanding. | <ul style="list-style-type: none"> • Explain connections between war poetry and the historical context in which they were created (ACELA1565) • Explore and reflect on representations in a range of texts (war) and explain the ways these representations vary according to context (ACELT1639) • Compare a range of texts using particular graphic organisers (ACELT1639) and explain similarities and differences of the construction of representations and perspectives • Explain the ways 'the speaker' in war poetry, along with particular forms and poetic devices, influences readers (ACELT1641) • Analyse and explain the ways the film 'Gallipoli' influences audiences (ACELT1641) • Explain the ways characters are constructed and use this information to create purposeful characters (ACELT1641) | <p>In a narrative explain:</p> <ul style="list-style-type: none"> • Tone • Purpose of a range of sentence patterns • How language features evoke an emotional response in the reader <p>In a poem explain:</p> <ul style="list-style-type: none"> • Tone • Representations about people, concepts and places. • How language features evoke an emotional response in readers. | <p>Different perspectives reading p.91</p> <p>Double Entry diaries p.98</p> |
| Create | bring something into being or existence; produce or evolve from one's own thought or imagination; reorganise or put elements together into a new pattern or structure or to form a coherent or functional whole | Use your imagination, ideas or previously acquired knowledge to bring into existence. | <ul style="list-style-type: none"> • Create a narrative that uses students' analysis of stimulus poetry (ACELT1814) • Create a narrative that uses vocabulary for specific effect (ACELA1571) • Create a narrative using knowledge of text structures and language features that draws on the representations and perspectives of war in a poem. (*) • Utilise editing strategies to improve peer and own work (ACELY1757) | | |

Priority Standards:

| | Priority Standard 1 | Priority Standard 2 |
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| | Explain how the choice of language features and vocabulary contribute to the development of representations and perspectives. | Create a narrative to articulate complex ideas about war. |
| 4 | In addition to Score 3, in-depth inferences and applications that go beyond what was taught. | In addition to Score 3, in-depth inferences and applications that go beyond what was taught. |
| 3 | <p>I can:</p> <ul style="list-style-type: none"> • Explain the ways context of text creates meaning. • Explain how choices of language features and vocabulary create representations and perspectives. <p>You exhibit no major errors or omissions.</p> | <p>I can:</p> <ul style="list-style-type: none"> • Use narrative elements and language features to create a war narrative. <p>You exhibit no major errors or omissions.</p> |
| 2 | <p>I will know I have learned it when I can:</p> <ul style="list-style-type: none"> • Recognise or recall key vocabulary: <ul style="list-style-type: none"> ○ Recall key terminology: <ul style="list-style-type: none"> ▪ Values, beliefs, attitudes ▪ Perspective ▪ Representation ▪ Position, manipulate, audience ▪ Context ○ Recognise a range of language features [see glossary for extensive list] ○ Recognise that people's evaluation of text are influenced by the context of the text, author and reader • Perform basic process such as: <ul style="list-style-type: none"> ○ Identify vocabulary choices selected for effect ○ Identify language features within an extended text ○ Identify context of text ○ Identify representations and perspectives of war in text ○ Explain how language features and vocabulary create representations and perspectives of war. ○ Draw a conclusion on the meaning of the text | <p>I will know I have learned it when I can:</p> <ul style="list-style-type: none"> • Recognise or recall key vocabulary: <ul style="list-style-type: none"> ○ Recall key terminology: <ul style="list-style-type: none"> ▪ Narrative ▪ Narrative elements [plot, characterisation, setting, theme, point of view] ▪ Language features ▪ Intertextuality ○ Recognise a range of language features ○ Recognise a range of narrative elements ○ Recognise the stages and phases of a narrative ○ Recognise codes of characterisation • Perform basic process such as: <ul style="list-style-type: none"> ○ Identify representations and perspectives to position audience. ○ Select and use language features to create a representation of war linked to original stimulus. ○ Select and organise subject matter according to stages of a narrative. |

Learning Goals:

| Strands and Sub-Strands | Australian Curriculum Content Descriptors | Elaborations | Kirwan High Learning Goals |
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| Language: Language for interaction | Understand that people’s evaluations of texts are influenced by their value systems, the context and the purpose and mode of communication (ACELA1565) | <ul style="list-style-type: none"> interpreting texts by drawing on knowledge of the historical context in which texts were created | <ul style="list-style-type: none"> Interpret war poetry by drawing on knowledge of the historical context in which they were created |
| Language: Expressing and developing ideas | Analyse and evaluate the effectiveness of a wide range of sentence and clause structures as authors design and craft texts (ACELA1569) | <ul style="list-style-type: none"> recognising how emphasis in sentences can be changed by reordering clauses (for example, ‘She made her way home because she was feeling ill’ as compared with ‘Because she was feeling ill, she made her way home’) or parts of clauses (for example, ‘The horses raced up from the valley’ as compared with ‘Up from the valley raced the horses’) recognising how the focus of a sentence can be changed through the use of the passive voice (for example compare active, ‘The police had caught the thief.’ with passive ‘The thief had been caught.’) observing how authors sometimes use verbless clauses for effect (for example, ‘And what about the other woman? With her long black eyelashes and red lipstick’) understanding that a sentence can begin with a coordinating conjunction for stylistic effect (for example, ‘And she went on planning to herself how she would manage it’) | <ul style="list-style-type: none"> Identify a range of sentence patterns which are used for particular purposes. |
| Literature: Literature and context | Compare and evaluate a range of representations of individuals and groups in different historical, social and cultural contexts (ACELT1639) | <ul style="list-style-type: none"> exploring and reflecting on personal understanding of the world and human experience gained from interpreting literature drawn from cultures and times different from the students’ own | <ul style="list-style-type: none"> Explore and reflect on representations in a range of texts (war) and comment on the ways these representations vary according to context |
| Literature: Responding to literature | Analyse and explain how text structures, language features and visual features of texts and the context in which texts are experienced may influence audience response (ACELT1641) | <ul style="list-style-type: none"> looking at a range of texts to consider how the use of a structural device, for example a female narrator, may influence female readers/viewers/listeners to respond sympathetically to an event or issue | <ul style="list-style-type: none"> Analyse the ways ‘the speaker’ in war poetry, along with particular forms and poetic devices, influences readers Analyse and explain the ways the film ‘Galipoli’ influences audiences Analyse the ways characters are constructed and use this information to create purposeful characters |
| Literature: Responding to Literature | Reflect on, extend, endorse or refute others’ interpretations of and responses to literature (ACELT1640) | <ul style="list-style-type: none"> presenting arguments based on close textual analysis to support an interpretation of a text | <ul style="list-style-type: none"> reflect on stated interpretation of a war poem and use evidence from the poem to support or refute the interpretation |
| Literature: Creating literature | Create literary texts that reflect an emerging sense of personal style and evaluate the effectiveness of these texts (ACELT1814) | <ul style="list-style-type: none"> creating texts which draw on students’ experience of other texts and which have a personal aesthetic appeal reflect on the authors who have influenced students’ own aesthetic style and evaluate their impact | <ul style="list-style-type: none"> Create a narrative that uses students’ experience of other texts |
| Language: Expressing and developing ideas | Refine vocabulary choices to discriminate between shades of meaning, with deliberate attention to the effect on audiences (ACELA1571) | <ul style="list-style-type: none"> creating texts that demand complex processes of responding, | <ul style="list-style-type: none"> Create a narrative that uses vocabulary for specific effect |
| Literacy: Creating texts | Create sustained texts, including texts that combine specific digital or media content, for imaginative, informative, or persuasive purposes, and that reflect upon challenging and complex issues (*) | <ul style="list-style-type: none"> creating spoken, written and multimodal texts that compel readers to empathise with the ideas and emotions expressed or implied | <ul style="list-style-type: none"> Create a narrative using knowledge of text structures and language features that evokes an emotional response in the reader |
| Literacy: Interpreting, analysing, evaluating | Use comprehension strategies to compare and contrast information within and between texts, identifying and analysing embedded perspectives, and evaluating supporting evidence (ACELY1754) | <ul style="list-style-type: none"> identifying the meaning of an increasing range of subtle vocabulary, | <ul style="list-style-type: none"> Synthesise a range of texts using comprehension strategies |
| Literacy: Creating texts | Review, edit and refine students’ own and others’ texts for control of content, organisation, sentence structure, vocabulary, and/or visual features to achieve particular purposes and effects (ACELY1757) | <ul style="list-style-type: none"> reflecting on, critiquing and refining students’ own texts prior to publishing for an authentic audience, such as uploading a movie to a website, contributing to an anthology, writing texts appropriate for the workplace, or delivering a presentation | <ul style="list-style-type: none"> Utilise editing strategies to improve peer and own work |

Possible Habit of Mind: Creating, imaging and innovating.

| Exploring Meaning of the HOM | Expanding Capacity for using HOM | Increasing Alertness for the HOM | Extending Values of the HOM | Building Commitment towards the HOM |
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| By the end of this unit students will be able to: <ul style="list-style-type: none"> Link this habit to the 21st century skill or creative thinking | By the end of this unit students will be able to: <ul style="list-style-type: none"> Generate ideas from stimulus Make connections between texts and the real world | By the end of this unit students will be able to: | By the end of this unit students will be able to: <ul style="list-style-type: none"> | By the end of this unit students will be able to: |

General Capabilities: This unit provides opportunities for students to engage in following capabilities:

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| Literacy <input checked="" type="checkbox"/> Comprehending texts through listening, reading and viewing <input checked="" type="checkbox"/> Composing texts through speaking, writing and creating <input checked="" type="checkbox"/> Text knowledge <input checked="" type="checkbox"/> Grammar knowledge <input checked="" type="checkbox"/> Word knowledge <input checked="" type="checkbox"/> Visual knowledge Numeracy <input type="checkbox"/> Estimating and calculating with whole numbers <input type="checkbox"/> Recognising and using patterns and relationships <input type="checkbox"/> Using fractions, decimals, percentages, ratios and rates <input type="checkbox"/> Using spatial reasoning <input type="checkbox"/> Interpreting statistical information <input type="checkbox"/> Using measurement | ICT <input checked="" type="checkbox"/> Applying social and ethical protocols and practices when using ICT <input type="checkbox"/> Investigating with ICT <input checked="" type="checkbox"/> Creating with ICT <input type="checkbox"/> Communicating with ICT <input checked="" type="checkbox"/> Managing and operating ICT Critical and creative thinking <input checked="" type="checkbox"/> Inquiring - identifying, exploring and organising information and ideas <input checked="" type="checkbox"/> Generating ideas, possibilities and actions <input checked="" type="checkbox"/> Reflecting on thinking and processes <input checked="" type="checkbox"/> Analysing, synthesising and evaluating reasoning and procedures | Personal and social capability <input type="checkbox"/> Self-awareness <input checked="" type="checkbox"/> Self-management <input checked="" type="checkbox"/> Social awareness <input checked="" type="checkbox"/> Social management Ethical understanding <input type="checkbox"/> Understanding ethical concepts and issues <input type="checkbox"/> Reasoning in decision making and actions <input checked="" type="checkbox"/> Exploring values, rights and responsibilities Intercultural understanding <input type="checkbox"/> Recognising culture and developing respect <input checked="" type="checkbox"/> Reflecting on intercultural experiences and taking responsibility |
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Cross Curriculum Priorities:

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| <input checked="" type="checkbox"/> Aboriginal and Torres Strait Islander histories and cultures | <input type="checkbox"/> Asia and Australia’s engagement with Asia | <input type="checkbox"/> Sustainability |
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Resources:

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| Fixed poems for assessment. Not to be studied throughout course of unit. <ul style="list-style-type: none"> “Exposure” Wilfred Owen [exam] “War Pigs” Black Sabbath [Stimulus] “Beach Burial” Kenneth Slessor [Stimulus] “Sir” Damian Morgan [Stimulus] “Hero” Siegfried Sassoon [stimulus] | Required texts (minimum) to be studied throughout the unit to develop concept of war. <ul style="list-style-type: none"> ‘I was only 19’ Redgum and The Herd [new version] ‘Dulce et decorum est’ Wilfred Owen ‘Black Anzac’ Cecil Fisher “Gallipoli” Peter Weir [1hr 51mins] “Collateral Damage” – QCS Response 2017 Retrospective Extract from “All Quiet of the Western Front” |
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Differentiation [for small groups or individuals]:

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