

# English (2010) Sample work program

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June 2011

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## Sample work program

Compiled by the Queensland Studies Authority.

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A work program is the school's plan of how the course will be delivered and assessed, based on the school's interpretation of the syllabus. The school's work program must meet syllabus requirements and indicate that there will be sufficient scope and depth of student learning to reflect the dimensions and objectives and meet the exit standards.

This sample demonstrates one approach, and should be used as a guide only to help teachers plan and develop school work programs.

## Course organisation

Semester and time	Focus	Possible resources	Assessment possibilities	Conditions
Semester one 55 hours	The Real Story (9 weeks)  The focus of this unit is on studying non-fiction (auto/biographical) texts in order to become more critically aware of the notion of “construction” in texts and how people are positioned to accept the invited reading of the text. Students will come to understand that auto/biographical texts are the result of a complex shaping process, and not merely a simple reproduction of an experience. A specific focus will be on students determining how any version of reality or truth represents a selection and re/construction of information, which is influenced by a range of factors. Students will also question the notion of “truth” of these texts and the role it plays in shaping people’s opinions in society about people, places and events.	Teachers select their own texts and focus. Below are examples of some of the texts used:  Non-fiction texts:  <i>Burned Alive</i> by Souad <i>Mao’s Last Dancer</i> by Li Cunxin <i>Forbidden Love</i> by Norma Khouri <i>The Colour of Water</i> by James McBride <i>All But my Life</i> by Gerda Klein <i>Hannah’s Suitcase</i>  Films:  <ul style="list-style-type: none"> <li>▪ <i>School Ties</i></li> <li>▪ <i>Far From Heaven</i></li> <li>▪ <i>Not Without My Daughter</i></li> <li>▪ <i>The Pursuit of Happyness</i></li> </ul> Documentaries:  <ul style="list-style-type: none"> <li>▪ <i>Forbidden Lie\$</i></li> <li>▪ <i>Execution of a Teenage Girl</i></li> <li>▪ <i>To Love, Honour and Obey</i></li> <li>▪ <i>The Search for the Afghan Girl</i></li> <li>▪ <i>Beneath the Veil</i></li> <li>▪ <i>Murder in the Family</i></li> <li>▪ <i>A Survivor Remembers</i></li> </ul>	Spoken Imaginative Monologue based on the characters in a non-fiction text to fill gaps or reposition readers.	Extended response Open conditions 3-4 minutes 4 weeks’ notice Two drafts
			Written Persuasive text suitable for a public audience Feature article suitable for publication in Q Weekend magazine	Extended response Open conditions 600–1000 words 4 weeks’ notice 2 drafts

Semester and time	Focus	Possible resources	Assessment possibilities	Conditions
	<p>Australian Voices (10 weeks)</p> <p>Students will focus on the construction of national identity in various texts over time. They will explore the inherent values in the texts they encounter and how they impact on our national identity. In particular, students will study poetry and short stories and consider the representations of Australia upheld in these texts. Students will be encouraged to critically reflect upon how texts influence what it means to be an Australian and how common stereotypes are often perpetuated in the texts that we read and view about Australia and Australians.</p>	<p>Poetry (including poems by Indigenous and non-Indigenous poets):</p> <ul style="list-style-type: none"> <li>▪ “The Man From Snowy River” by A B Paterson</li> <li>▪ “Suburban Sonnet” by Gwen Harwood</li> <li>▪ “Migrant Woman on a Melbourne Train” by Jennifer Strauss</li> <li>▪ “Smugglers” by Maria Lewitt</li> <li>▪ “Bora Ring” by Judith Wright</li> <li>▪ “The Last of his Tribe” by Henry Kendall</li> <li>▪ “Warru” by Jack Davis</li> <li>▪ “Weevily Porridge” by Eva Johnston</li> <li>▪ “The Old Prison” by Judith Wright</li> </ul> <p>Short Stories:</p> <ul style="list-style-type: none"> <li>▪ “The Drover’s Wife” by Henry Lawson</li> <li>▪ “The Pear Tree Dance” by Elizabeth Jolley</li> <li>▪ “The Chosen Vessel” by Barbara Baynton</li> <li>▪ “Walking on Water” by Lisa Jacobson</li> </ul> <p>Film extracts:</p> <p><i>The Ned Kelly Gang</i>  <i>The Man From Snowy River</i>  <i>Yolngu Boy</i>  <i>Gallipoli</i>  <i>Crocodile Dundee</i>  <i>Australia</i></p> <p>Other</p> <ul style="list-style-type: none"> <li>• Expository essay samples</li> </ul>	<p>Written</p> <p>Expository</p> <p>Analytical exposition on how an aspect of national identity has been constructed in poetry and short stories.</p>	<p>Supervised</p> <p>Seen question</p> <p>500–700 words</p> <p>2 weeks’ notice</p> <p>Completed within 5 school days with no feedback on drafts</p> <p>80 words of notes</p> <p>Unannotated copy of the poem or short story</p> <p>90 minutes</p>

Semester and time	Focus	Possible resources	Assessment possibilities	Conditions
Semester two 55 hours	Across the shores (9 weeks)  This unit will focus on studying literature from other times and places. Students will consider how different cultures, time periods and events are represented in literary and non-literary texts. The study will primarily involve a novel, along with supporting texts such as poetry, short stories, film and documentaries.	<p>This unit is an elective unit; students will elect based on a theme and text choice.</p> <p>Novels:  <i>The Book Thief</i> by Marcus Zusak  <i>The Plain Truth</i> by Jodi Picoult  <i>Pride and Prejudice</i> by Jane Austen  <i>Chocolat</i> by Joanne Harris  <i>The Painted Veil</i> by W Somerset Maugham  <i>Across the Nightingale Floor</i> by Lain Hearn</p> <p>Films:</p> <ul style="list-style-type: none"> <li>▪ <i>Witness</i></li> <li>▪ <i>Chocolat</i></li> <li>▪ <i>The Painted Veil</i></li> <li>▪ <i>Crouching Tiger, Hidden Dragon</i></li> <li>▪ <i>Schindler's List</i></li> <li>▪ <i>A Beautiful Life</i></li> <li>▪ <i>Pride and Prejudice</i></li> <li>▪ <i>Amelie</i></li> <li>▪ <i>Lost in Austen</i></li> <li>▪ <i>Defiance</i></li> <li>▪ <i>The Last Samurai</i></li> <li>▪ <i>Jule and Julia</i></li> <li>▪ <i>The House of Flying Daggers</i></li> <li>▪ <i>Becoming Jane</i></li> </ul> <p>Poetry and Short stories</p> <ul style="list-style-type: none"> <li>▪ <i>From the Country of Eight Islands</i> – by Manyoshu</li> <li>▪ <i>Riddle</i> by William Heyan</li> <li>▪ <i>Untitled</i> by Martin Niemoller</li> </ul> <p>Other: Sample expository essays</p>	<p>Written  Imaginative  Short story based around the novel and film studied in class to show an understanding of the representations of characters and times and places.</p>	<p>Extended response  600–1000 words  3 weeks' notice  Open conditions  One draft and one consultation</p>
			<p>Written  Expository  Analytical exposition analysing the representations of ideas, attitudes and values in a complete literary text.</p>	<p>Supervised  Unseen question  500–700 words  90 minutes  Uninterrupted  Unannotated copy of text</p>

Semester and time	Focus	Possible resources	Assessment possibilities	Conditions
	<p>Popular representations (9 weeks)</p> <p>In this unit students will study representations of popular culture in television, media and film. Examples include the hero, anti-hero, gender, villains, authority, law, youth, race, class and education. They will consider how such representations have evolved over time and identify the underlying ideas, attitudes and values that underpin these texts. The power such texts have in perpetuating myths will also be considered. The students will be involved in a mini independent study where they will select their own representation of a particular concept, identity, time or place and analyse the meaning created in such a representation.</p>	<p>Examples include:</p> <p>Film:</p> <ul style="list-style-type: none"> <li>▪ <i>Charlie's Angels</i></li> <li>▪ <i>Aliens</i></li> <li>▪ <i>Terminator</i></li> <li>▪ <i>The Incredibles</i></li> <li>▪ <i>Star Wars</i></li> <li>▪ <i>The Sarah Connor Chronicles</i></li> </ul> <p>Television:</p> <ul style="list-style-type: none"> <li>▪ <i>Buffy</i></li> <li>▪ <i>Heroes</i></li> <li>▪ <i>Xena the Warrior Princess</i></li> <li>▪ <i>Wonder Woman</i></li> <li>▪ <i>The Bionic Woman</i></li> <li>▪ <i>Veronica Mars</i></li> </ul> <p>Various feature articles, still images and news reports will also be used.</p> <ul style="list-style-type: none"> <li>▪ <i>From Sailor Moon to Powerpuff Girls: Female action heroes</i></li> <li>▪ <i>Feminine Masculinity: The rise of women in action films</i></li> <li>▪ <i>Where are all the girl Ninjas? Sexist Stereotypes Pervade Children's Media</i></li> </ul> <p>Other</p> <ul style="list-style-type: none"> <li>▪ Sample seminar presentations and scripts</li> </ul>	<p>Spoken Expository Seminar in which students will examine and analyse how a particular concept, identity, time or place has been represented in a variety of media texts.</p>	<p>Extended response 3–4 minutes Open conditions One draft</p>

Semester and time	Focus	Possible resources	Assessment possibilities	Conditions
Semester three 55 hours	Murder and mayhem (9 weeks)  This unit is based on the notion that texts invite a number of readings of characters and themes. Students will examine the way in which different readings of characters and themes have been constructed within the play and will consider the social and moral values that underpin these representations. Consideration will also be given to understanding the concepts of the revenge tragedy and how these are constructed within the text.	Play Texts: <ul style="list-style-type: none"> <li>▪ <i>Hamlet</i> by William Shakespeare</li> <li>▪ <i>Othello</i> by William Shakespeare</li> <li>▪ <i>Macbeth</i> by William Shakespeare</li> </ul> Films: <ul style="list-style-type: none"> <li>▪ BBC's <i>Hamlet</i></li> <li>▪ Zeffirelli's <i>Hamlet</i></li> <li>▪ Branagh's <i>Hamlet</i></li> <li>▪ Polanski's <i>Macbeth</i></li> <li>▪ <i>Othello</i></li> <li>▪ <i>O</i></li> <li>▪ <i>Shakespeare Revisited</i> BBC Series</li> </ul> Other: <ul style="list-style-type: none"> <li>▪ Sample monologues</li> <li>▪ Sample expository essays</li> </ul>	Spoken Imaginative Monologue from the perspective of a character from the play to offer an alternative reading.	Extended response 4–5 minutes Open conditions 4 weeks' notice One draft Feedback during rehearsal
			Written Expository Analytical exposition based on different readings of characters and themes in a complete literary text.	Supervised Unseen question 600–800 words 120 minutes Uninterrupted Unannotated copy of text

Semester and time	Focus	Possible resources	Assessment possibilities	Conditions
	<p>Literary greats (10 weeks)</p> <p>This unit will focus on literary texts based around a central theme or concept. Students will primarily read a novel which will be supported with poetry, short stories, and feature articles. Students will explore how a particular theme has been represented in a variety of texts. Inherent in this is an understanding of how the underlying attitudes and values work to construct meaning. Students will develop an understanding and appreciation of the fiction genre.</p>	<p>This is an elective unit; examples of electives are as follows:</p> <p>The Curious Case of Holden Caulfield</p> <ul style="list-style-type: none"> <li>▪ <i>The Catcher in the Rye</i> by J.D. Salinger</li> <li>▪ <i>Rebel Without a Cause</i></li> <li>▪ <i>The Breakfast Club</i></li> <li>▪ <i>American Teen</i></li> </ul> <p>Bad boys: the Byronic hero</p> <ul style="list-style-type: none"> <li>▪ <i>Jane Eyre</i> by Charlotte Bronte</li> <li>▪ <i>Wuthering Heights</i> by Emily Bronte</li> <li>▪ “The Lady in the House of Love” by Angela Carter</li> <li>▪ “La Belle Dame Sans Merci” by John Keats</li> <li>▪ “Porphyria’s Lover” by Robert Browning</li> <li>▪ “My Last Duchess” by Robert Browning</li> </ul> <p>Mad, Bad and Dangerous</p> <ul style="list-style-type: none"> <li>▪ <i>One Flew Over the Cuckoo’s Nest</i></li> <li>▪ <i>Girl, interrupted</i></li> <li>▪ <i>Control</i></li> <li>▪ <i>The Soloist</i></li> </ul>	<p>Written</p> <p>Persuasive text suitable for a public audience</p> <p>A feature article drawing on the texts studied to show an understanding of the attitudes and values represented in the texts.</p>	<p>Extended response</p> <p>800–1200 words</p> <p>Open conditions</p> <p>4 weeks’ notice</p> <p>One draft</p>

Semester and time	Focus	Possible resources	Assessment possibilities	Conditions
		<p>Begin the Resistance Now!</p> <ul style="list-style-type: none"> <li>▪ <i>Utopia</i> by Sir Thomas More</li> <li>▪ <i>Truth of the World</i> by Evermore</li> <li>▪ <i>The Resistance</i> by Muse</li> <li>▪ <i>Harrison Bergeron</i> by Kurt Vonnegut</li> <li>▪ <i>The Veldt</i> by Ray Bradbury</li> </ul> <p>Single Motherhood — taboo or not taboo?</p> <ul style="list-style-type: none"> <li>▪ <i>Juno</i></li> <li>▪ <i>The Millstone</i> by Margaret Drabble</li> <li>▪ <i>Erin Brockovich</i></li> <li>▪ <i>Tess</i></li> <li>▪ <i>Little Britain</i></li> </ul> <p>The Search for Identity: How far would you go?</p> <ul style="list-style-type: none"> <li>▪ <i>Breakfast at Tiffany's</i> by Truman Capote</li> <li>▪ <i>The Curious Case of Benjamin Button</i> by F Scott Fitzgerald</li> <li>▪ <i>The Talented Mr Ripley</i></li> <li>▪ <i>Gattaca</i></li> </ul> <ul style="list-style-type: none"> <li>▪ Feature articles</li> </ul>		

Semester and time	Focus	Possible resources	Assessment possibilities	Conditions
Semester four 55 hours	The cultural lens (10 weeks)  This unit will be an exploration of how films represent various cultures and cultural groups. They will consider how such representations have been created through the use of film techniques. Students will explore the elements of mis-en-scene in film production along with a study of the history of foreign films and their impact on the world stage. An understanding of the power of the visual medium in constructing these realities about cultures will be considered. Students will explore the impact of these underlying attitudes and beliefs in representing these cultures.	<p>Films (including those by Indigenous Australian film makers):</p> <ul style="list-style-type: none"> <li>▪ <i>Australian Rules</i></li> <li>▪ <i>Ten Canoes</i></li> <li>▪ <i>The Castle</i></li> <li>▪ <i>Australia</i></li> <li>▪ <i>Blood Diamond</i></li> <li>▪ <i>The Constant Gardener</i></li> <li>▪ <i>Like Water for Chocolate</i></li> <li>▪ <i>The Motorcycle Diaries</i></li> <li>▪ <i>Monsoon Wedding</i></li> <li>▪ <i>Slumdog Millionaire</i></li> <li>▪ <i>Howl's Moving Castle</i></li> <li>▪ <i>Samson and Delilah</i></li> </ul> <p>Expository texts:</p> <ul style="list-style-type: none"> <li>▪ <i>Film Analysis Handbook</i> by Thomas Caldwell</li> <li>▪ <i>Media: New ways and meanings</i> by Colin Stewart and Adam Kowaltzke</li> </ul> <p>Other:</p> <ul style="list-style-type: none"> <li>▪ Sample seminar scripts and presentations</li> </ul>	<p>Written</p> <p>Imaginative</p> <p>Screenplay based on a film studied in order to fill a gap, add an extra scene or construct an alternative ending.</p>	<p>Supervised</p> <p>Seen question</p> <p>600–800 words</p> <p>2 weeks' notice</p> <p>Completed within 5 school days with no feedback on drafts</p> <p>100 words of notes</p> <p>120 minutes</p>
			<p>Spoken (multi-modal)</p> <p>Expository</p> <p>Seminar examining and analysing how the elements of mis-en-scene work to represent a particular culture or cultural group in films.</p>	<p>Extended response</p> <p>5–7 minutes</p> <p>3 weeks' notice</p> <p>Open conditions</p> <p>One outline</p>

Semester and time	Focus	Possible resources	Assessment possibilities	Conditions
	<p>Independent study (7 weeks)</p> <p>In this unit students will work independently and individually on exploring a wide range of texts based around a particular theme. Students will explore how a particular theme is represented in a wide variety of texts. They will explore a novel, film, short stories, poetry and media. A focus for the students is to consider how the textual representations reinforce particular ideas, attitudes and values. This will enable students to draw on all of the skills that they have developed throughout the two-year course.</p>	<p>Self-selected by students (examples only)</p> <p>Novels</p> <ul style="list-style-type: none"> <li>▪ <i>The Plain Truth</i></li> <li>▪ <i>The Kite Runner</i></li> <li>▪ <i>Twilight</i></li> <li>▪ <i>The Pact</i></li> <li>▪ <i>Atonement</i></li> <li>▪ <i>Jane Eyre</i></li> <li>▪ <i>The Reader</i></li> <li>▪ <i>Brave New World</i></li> <li>▪ <i>Wuthering Heights</i></li> <li>▪ <i>Jasper Jones</i></li> </ul> <p>Films</p> <ul style="list-style-type: none"> <li>▪ <i>Gattaca</i></li> <li>▪ <i>Crash</i></li> <li>▪ <i>The Curious Case of Benjamin Button</i></li> <li>▪ <i>The Pursuit of Happyness</i></li> <li>▪ <i>American Beauty</i></li> <li>▪ <i>Donnie Darko</i></li> <li>▪ <i>Life is Beautiful</i></li> </ul> <p>Poetry</p> <p>“Sonnets for the Amish Girls of Nickel Mines” by Ann Hostetler  “Battle of the Cannae” by James Robbins  A Working Mum  “Naked Girl and Mirror” by Judith Wright  “We are Going” by Oodgeroo Noonuccal</p>	<p>Written or spoken  Persuasive text suitable for a public audience  Choice of genre (feature article, editorial, position speech). Students persuade their specified audience of the ideas, attitudes and values promoted in a text or texts.</p>	<p>Extended response  800–1200 words  Or  4–5 minutes  3 weeks’ notice  Open conditions  One consultation</p>

## Outline of intended student learning

### The Real Story (9 weeks)

This unit studied in Semester One, Year 11 serves as an introduction to the senior syllabus. Students' learning experiences will link to units such as, *Across the Shores* in Year 11 and *Murder and Mayhem* in Year 12. The purpose of this unit is to provide students opportunities to understand the importance of autobiography and non-fiction texts play in giving a voice, in particular to those who have been marginalised in mainstream society. The autobiographical text, *The Colour of Water*, will form the focus of the unit and be enhanced through studying other texts such as documentaries, film and feature articles. This will lead to an understanding of how language shapes the readings of non-fiction texts. Coinciding with this, students will discover the importance of perspective in the construction of auto/biographical texts. Through the exploration of other auto/biographical texts they will become more critically aware of the notion of "construction" in texts and evaluate how the ideas, information and images in these texts influence readers. They will come to understand that auto/biographical texts are the result of a complex shaping process, and not merely a simple reproduction of an experience.

An integral component of the unit is for students to understand the social context of the texts and how non-fiction works to represent concepts, identities, times and places. An importance is also placed on students respecting cultural differences and to understand better the worlds of others. A specific focus will be on students determining how any version of reality represents a selection and re/construction of information, which is influenced by a range of factors. The relationship between the text producer and the audience is also paramount in the construction and purpose of biographical texts. Inherent in all of this is developing an aesthetic appreciation of the importance and value in reading and writing about the lives of others.

Objectives	Learning experiences	Resources
Dimension 1: Understanding and Responding to Contexts <ul style="list-style-type: none"> <li>Use the patterns and conventions of the monologue and feature article genre to achieve a particular purpose</li> <li>Select, sequence and organise subject matter to support opinions and perspectives</li> <li>Establish roles of writers and relationships with readers.</li> </ul>	Orientating phase  Discussion of: <ul style="list-style-type: none"> <li>non-fiction texts</li> <li>assumptions about non-fiction texts</li> </ul> Analysis of: <ul style="list-style-type: none"> <li>the appeal of non-fiction texts</li> <li>blurred lines between fiction and non-fiction</li> </ul>	Blurring the lines activity (students place genres on a continuum) <i>The Colour of Water</i>

Objectives	Learning experiences	Resources
<p>Dimension 2: Understanding and Controlling Textual Features</p> <ul style="list-style-type: none"> <li>• Use grammar and language structures for particular purposes</li> <li>• Use cohesive devices to develop ideas and connect parts of the text</li> <li>• Use vocabulary for particular persuasive purposes</li> <li>• Use appropriate written features</li> </ul> <p>Dimension 3: Creating and Evaluating Meaning</p> <ul style="list-style-type: none"> <li>• Use and evaluate ideas, attitudes and values that underpin texts and influence audiences</li> <li>• Evaluate perspectives and representations of concepts, identities, times and places in texts</li> <li>• Evaluate the effects of aesthetic features in texts</li> </ul>	<p>Enhancing phase</p> <p>Discuss and analyse:</p> <ul style="list-style-type: none"> <li>• the social context of the biographical text (e.g. American civil rights movement)</li> <li>• the ways the issues represented in the biographical text are explored in other texts</li> <li>• the choices biography writers make in representing concepts, identities, times and places</li> <li>• how readers are influenced to respond to a character or issue</li> <li>• how aesthetic features in biographies work to influence readers</li> </ul>	<p><i>Far from Heaven</i> <i>Blood Ties</i> <i>The Pursuit of Happyness</i> <i>The Colour of Water</i></p> <p>Various documentaries (<i>Unchained memories</i>, <i>Emmett Tilt</i>)</p> <p>Various persuasive and opinionative texts (feature articles)</p> <p>Sample monologues (<i>Circular Breathing</i> and <i>Embers and Sparks</i>)</p> <p>A range of worksheets designed to explore issues such as racial prejudice, inter-racial relationships, tolerance, adversity etc.</p>
	<p>Synthesising phase</p> <ul style="list-style-type: none"> <li>• model monologue genre</li> <li>• review sample feature articles</li> <li>• practise monologue and feature article genres</li> <li>• complete assessment (spoken monologue and written feature article)</li> </ul>	<p>Sample monologues Sample feature articles</p>

## Assessment plan — Year 11

Semester	Focus	Task description	Category & mode	Conditions	Result
1	The real story	Monologue	Imaginative SPOKEN	Open conditions 3–4 minutes	
1	The real story	Feature article	Persuasive WRITTEN	Open conditions 600–1000 words	
1	Australian voices	Analytical exposition	Expository WRITTEN	Supervised Seen question 500–700 words 90 minutes Completed within 5 school days with no feedback on drafts	
2	Across the shores	Short story	Imaginative WRITTEN	Open conditions 600–1000 words	
2	Across the shores	Analytical exposition	Expository WRITTEN	Supervised Unseen question 500–700 words 90 minutes Uninterrupted	
2	Popular representations	Seminar	Expository SPOKEN	Open conditions 3–4 minutes	
Proposed interim level of achievement at Monitoring					

## Assessment plan — Year 12

Semester	Focus	Task description	Category & mode	Conditions	Result
3	Murder and mayhem	Monologue	Imaginative SPOKEN	Open conditions 4–5 minutes	
3	Murder and mayhem	Analytical exposition	Expository WRITTEN	Supervised Unseen question 600–800 words 120 minutes Uninterrupted	
3	Literary greats	Feature article	Persuasive WRITTEN	Open conditions 800–1200 words	
4	The cultural lens	Screenplay	Imaginative WRITTEN	Supervised Seen question 600–800 words 120 minutes Completed within 5 school days with no feedback on drafts	
4	The cultural lens	Seminar	Expository SPOKEN	Open conditions 5–7 minutes	
Proposed interim level of achievement at Verification					
4	Independent study	Various	Persuasive SPOKEN or WRITTEN	Open conditions 4–5 minutes or 800–1200 words	
Exit level of achievement					

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