

A special people, a special place: developing a self-guided walking tour: Stage 4 English

Intellectual quality

Throughout this unit focus is on the key concept of language use in a specific type of community text. This deep knowledge of language structure and features, and their connection to the social purpose of a text, informs the students' ability to use language appropriately and recognise that language usage reflects social purpose and context. The analysis and evaluation of specific community texts enables the students to engage in higher order thinking and develop their understanding of the metalanguage associated with composition and analysis of text. The involvement of students in community-based activities, textual evaluation, composition and publication ensures that substantive communication occurs both within each lesson and across the unit.

Quality learning environment

This unit provides a framework for learning that promotes the development of a quality learning environment. The high level of shared decision-making, collaborative criteria development and social support has been a key feature of the design of this unit. If implemented in the spirit of a cooperative language workshop these features should lead to high levels of engagement and productive student autonomy. The point of publication for the assessment task and the relationships developed between students and community ensures that high expectations of student performance are sustained.

Significance

This unit values notions of personal, social and cultural significance. Language activities are linked to places and people that are familiar to the students and to the community. All students are encouraged to evaluate their personal understanding of the significance of place within the context of the stories told by other members of the community. The unit aims to promote the development of a sense of shared significance, shared history and shared custodianship of country.

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Unit phase/activity	Elements of the model of quality teaching in NSW public schools		
	Intellectual quality	Quality learning environment	Significance
<p>Phase 1: Building the field</p> <p>This phase is designed to introduce students to the concept of place and to the idea that personal narratives are tied to location. Students engage in discussions and text-based activities that ask them to explore notions of place and recognise that any one place may be of significance to more than one individual or group of people.</p>	<p>Problematic knowledge</p> <p>Higher order thinking</p> <p>Substantive communication</p>	<p>Explicit quality criteria</p> <p>High expectations</p> <p>Students' self-regulation</p>	<p>Background knowledge</p> <p>Cultural knowledge</p> <p>Connectedness</p> <p>Narrative</p>
<p>Phase 2: Exploring text-modelling and joint construction</p> <p>This phase requires students to engage closely with the features of everyday texts. Students will be required to consider the effective-ness of the content, layout, visual features and language features of a range of model texts. Students will synthesise information about these features of text to establish guidelines for composition and self-evaluation.</p>	<p>Deep knowledge</p> <p>Problematic knowledge</p> <p>Higher order thinking</p> <p>Metalanguage</p>	<p>Explicit quality criteria</p> <p>Engagement</p> <p>High expectations</p> <p>Students' self-regulation</p> <p>Student direction</p>	<p>Background knowledge</p> <p>Inclusivity</p> <p>Connectedness</p>
<p>Phase 3: Stories from the land: important places</p> <p>This phase requires students to prepare for and engage in a variety of socially purposeful spoken language activities. These activities will be designed to establish rapport and gain information from</p>	<p>Substantive communication</p>	<p>Explicit quality criteria</p> <p>Engagement</p> <p>High expectations</p> <p>Social support</p> <p>Students' self-regulation</p> <p>Student direction</p>	<p>Background knowledge</p> <p>Cultural knowledge</p> <p>Inclusivity</p> <p>Connectedness</p> <p>Narrative</p>

community members about their attitudes to place. Students will develop an awareness of the perspectives held by members of the community and they will be charged with the responsibility of representing these perspectives accurately and with respect.			
<p>Phase 4: Developing student texts: joint construction and independent construction</p> <p>This phase requires students to engage in a variety of individual and collaborative composition activities. The students, with guidance from a negotiated scaffold and peer support, will develop their contribution to the final product. Students will work in workshop settings in small groups. They will have individual responsibility to members of their group and corporate responsibility to the class and the individual community member with whom they are working. The role of the teacher is to act as editor-in-chief supporting students through any difficulties and ensuring the quality and timeliness of completed work.</p>	<p>Deep knowledge</p> <p>Deep understanding</p> <p>Higher order thinking</p> <p>Metalanguage</p> <p>Substantive communication</p>	<p>Explicit quality criteria</p> <p>Engagement</p> <p>High expectations</p> <p>Social support</p> <p>Students' self-regulation</p> <p>Student direction</p>	<p>Cultural knowledge</p> <p>Inclusivity</p> <p>Connectedness</p>
<p>Phase 5</p> <p>This phase requires students to finalise their text for inclusion in the formal publication. It places emphasis upon the editorial guidelines and the subject of the text.</p>	<p>Substantive communication</p>	<p>Explicit quality criteria</p> <p>Engagement</p> <p>High expectations</p> <p>Social support</p> <p>Students' self-regulation</p>	<p>Connectedness</p>

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Focus Areas: Nonfiction and everyday texts

Length of Unit: 5 Weeks

Unit rationale

This unit aims to explore the concept of shared country within the context of everyday texts. The focus is on developing materials to support a walking tour of the local community. The teaching and learning strategies require students to examine familiar texts both in terms of their construction and their effectiveness. The community-based activities enable students to appreciate the complementary perspectives relating to the local environment and enrich their understanding of their community and its heritage. As well as addressing Aboriginal perspectives, this unit aims to incorporate pedagogical practices that support Aboriginal students' acquisition of literacy skills. The *Deadly Ways to Learn* project conducted by the Education Department of Western Australia, the Catholic Education Office of Western Australia and the Association of Independent Schools of Western Australia identified the following features of classrooms and teaching programs that are effective for Aboriginal students:

- collaborative work
- rapport
- whole to part to whole learning
- modelling
- hands-on activities
- use of educational technology
- clear and consistent expectations
- support from Aboriginal support staff and the Aboriginal community.

Aboriginal perspectives

This unit highlights the fact that effective pedagogy for Aboriginal students is effective pedagogy for all students.

Any discussion or exploration of the notion of place in Australian schools must examine the relationship between the Aboriginal people of Australia and the land. While this unit values notions of inclusivity and recognises the breadth of perspectives about place held by the contemporary Australian community, it also stresses the primacy of the Aboriginal relationship to country. This unit intends to promote an understanding of Aboriginal people and experience and the centrality of Aboriginal culture to an understanding of Australian identity for the 21st century. To this end the final product of this unit should carry a statement recognising the traditional owners/people of the area. This would recognise the role of the Aboriginal people as the first Australians and their custodianship of the land.

Objectives:	Outcomes:
<p>Through responding to and composing a wide range of texts in context and through close study of texts, students will develop skills, knowledge and understanding in order to speak, listen, read, write, view and represent.</p> <p>Through responding to and composing a wide range of texts in context and through close study of texts, students will develop skills, knowledge and understanding in order to use language and communicate appropriately and effectively.</p> <p>Through responding to and composing a wide range of texts in context and through close study of texts, students will develop skills, knowledge and understanding in order to learn and reflect on their learning through their study of English.</p>	<ol style="list-style-type: none"> 1 A student responds to and composes texts for understanding, interpretation, critical analysis and pleasure. 2 A student uses a range of processes for responding to and composing texts. 3 A student responds to and composes texts in different technologies. 4 A student uses and describes language forms and features, and structures of texts appropriate to different purposes, audiences and contexts. 11 A student uses, reflects on and assesses individual and collaborative skills for learning.

Unit overview and resources

<p>Phase 1: Building the field</p> <p>This phase is designed to introduce students to the concept of place and to the idea that personal narratives are tied to location. Students engage in discussions and text-based activities that ask them to explore notions of place and recognise that any one place may be of significance to more than one individual or group of people.</p>	<p>Department of the Environment and Heritage 2004, <i>Welcome to Country: respecting Indigenous culture for travellers in Australia</i>, pamphlet, Canberra.</p> <p>Australian Museum <i>Creation Story – Text Version: Told by Aunty Beryl Carmichael</i>, go to http://www.dreamtime.net.au/ and enter ‘Creation’ into the search window.</p> <p>Guwaabal: Yuwaalaraay and Gamilaraay Stories <i>About the Narran Story</i>, go to http://www.yuwaalaraay.org and enter ‘Guwaabal’.</p> <p>Wheatley, N and Rawlins, D, <i>My Place</i>.</p>
<p>Phase 2: Exploring text-modelling and joint construction</p> <p>This phase requires students to engage closely with the features of everyday texts. Students will be required to consider the effectiveness of the content, layout, visual features and language features of a range of model texts. Students will synthesise information about these features of text to establish guidelines for composition and self-evaluation.</p>	<p>The City of Sydney: Walking Tour Guides, available online: The Council of the City of Sydney. Historical Walking Tours. http://www.cityofsydney.nsw.gov.au/AboutSydney/VisitorGuidesInformation/HistoricalWalkingTours.asp</p> <p>The Council of the City of Sydney. Colony: Customs House to Millers Point. http://www.cityofsydney.nsw.gov.au/AboutSydney/documents/VisitorGuidesInformation/WalkingTours/WalkTourColony.pdf</p> <p>The Council of the City of Sydney. Commerce: Commercial and Retail Sydney. http://www.cityofsydney.nsw.gov.au/AboutSydney/documents/VisitorGuidesInformation/WalkingTours/WalkTourCommerce.pdf</p> <p>The Council of the City of Sydney. Sydney’s Diverse People. http://www.cityofsydney.nsw.gov.au/AboutSydney/documents/VisitorGuidesInformation/WalkingTours/WalkTourCommunity.pdf.</p> <p>Canberra the National Capital walking tour guides, available online: Australian Government National Capital Authority. (2006) Self Guided Tours. www.nationalcapital.gov.au, click on the ‘Education and understanding’ link, then the ‘Self guided tours’ link. From there you can access the following maps:</p> <ul style="list-style-type: none"> ● Burley Griffin Walk ● Anzac Parade Walk

	<ul style="list-style-type: none"> ● Old Parliament House Gardens Walk. <p>Melbourne Walking Tour Guides, available online: Melbourne City Council (2007). Melbourne Walks. Go to http://www.thatsmelbourne.com.au and click on the ‘Getting around the city’ link, then on the ‘Melbourne Walks’ link. From this page you can access the following brochures:</p> <ul style="list-style-type: none"> ● Walk Number 1: A Walk in the Park ● Walk Number 4: Arcades and Lanes ● Walk Number 6: Sports and Entertainment. <p>Milton Walking Tour Guides, available online: South Coast Promotions Heritage Tourism Project. Heritage Tourism: Step back in time at the historic Village of Milton South Coast NSW. Go to www.heritagetourism.com.au then click on the ‘Discovery’ link, then the link to Heritage Walks and Tours. Under the South Coast listings, access:</p> <ul style="list-style-type: none"> ● Ghosts of Milton – Walking History Tour ● Lets (sic) go to Town – Walking History Tour.
<p>Phase 3: Stories from the land: important places</p> <p>This phase requires students to prepare for and engage in a variety of socially purposeful spoken language activities. These activities will be designed to establish rapport and gain information from community members about their attitudes to place. Students will develop an awareness of the perspectives held by members of the community and they will be charged with the responsibility of representing these perspectives accurately and with respect.</p>	

Phase 4: Developing student texts: joint construction and independent construction

This phase requires students to engage in a variety of individual and collaborative composition activities. The students, with guidance from a negotiated scaffold and peer support, will develop their contribution to the final product. Students will work in workshop settings in small groups. They will have individual responsibility to members of their group and corporate responsibility to the class and the individual community member with whom they are working. The role of the teacher is to act as editor-in-chief supporting students through any difficulties and ensuring the quality and timeliness of completed work.

Eades, D, *Aboriginal English* 1995, Board of Studies NSW.

Outcomes	Syllabus content	Teaching and learning strategies	Evidence of learning/ assessment	Feedback
<p>1. A student responds to and composes texts for understanding, interpretation, critical analysis and pleasure</p>	<p>Students learn to:</p> <p>1.1 respond to imaginative, factual and critical texts, including the required range of texts, through wide and close listening, reading and viewing</p> <p>1.2 respond to and compose texts intended to inform, persuade and entertain, including humorous texts</p> <p>1.7 respond to and compose texts beyond the literal level</p> <p>11.1 understand demands of a task and the outcomes and criteria for assessment being addressed</p> <p>11.20 reflection strategies such as learning logs, journals, letters to teachers and peers, guided discussion</p> <p>1.11 the ideas, information, perspectives and points of view presented in imaginative, factual and critical texts.</p> <p>Students learn about:</p> <p>1.12 links between the ideas, information, perspectives and points of view presented in texts and their own background and experience</p> <p>1.13 the ways their own background and experience affect their responses to texts.</p>	<p>Phase 1: Building the Field</p> <p>1 Students discuss the assessment task for this unit. This will provide a focus for reflection and planning as they participate in the Teaching and Learning Strategies (Appendix 1)</p> <p>In preparation for this task students are asked to consider local sites that may be suitable for inclusion in <i>A special people, a special place: developing a self-guided walking tour</i>.</p> <p>Students will also keep a learning journal as they complete the unit. In this journal they will reflect upon:</p> <ul style="list-style-type: none"> • the activities in which they participate and their usefulness in working towards the assessment task • their interactions with community members • their growing understanding of attitudes to ‘country’ • their management of the project • their use of technology • the literacy skills that they have used and developed. <p>This log will be reviewed during the course of the unit and submitted as part of the final assessment.</p> <p>2 Students discuss and brainstorm the possible connotations of the term ‘My Place’. Students develop a personal visual representation of the phrase ‘My Place’ and an explanation of their image. They share this representation in small groups.</p>	<p>Student engagement with the brainstorm process</p>	<p>Discussion relating to effective use of learning logs and development suggested topics</p> <p>Quality of group discussion protocols</p>

		<p>3 Reading of <i>My Place</i> by Nadia Wheatley. Students complete the <i>My Place</i> three-level guide (Appendix 2). Full class sharing and discussion of the applied level questions. This may take the form of a ‘location debate’ in which students stand in different parts of the room depending upon whether their response to the statement is positive, negative or neutral. A member of each group explains their point of view and then the students are able to move to another group if they are persuaded to a different point of view. Students should be led to the understanding that any location may be of significance to a variety of groups for different reasons.</p> <p>4 Students write a reflective statement in response to one of the following stimuli:</p> <ul style="list-style-type: none"> • This place is full of stories. • My life is just another page in the story of this place. • If these walls could speak. <p>5 As an example of the specific attitude to the land of one group within the Australian community students are introduced to Aboriginal attitudes to country by the Aboriginal Education Assistant (or Aboriginal Education Worker) or an Elder of the community. Students complete the activities on the work sheet titled <i>The relationship between Aboriginal people and the land</i> (Appendix 3)</p>	<p>Development of visual representations Completion of <i>My Place</i> three-level guide and contribution to class discussion and sharing session</p> <p>Reflective statement shows engagement with problematic knowledge</p> <p>Student responses to the <i>Aboriginal people and the land</i> worksheet</p> <p>Learning log</p>	<p>Teacher observations relating to the effectiveness of visual representations</p> <p>Marking/comment upon effective completion of three-level guide</p> <p>Quality of group discussion protocols</p> <p>Marking/comment upon construction and content of reflection</p> <p>Review of student responses</p> <p>Comment on student use of learning log</p>
<p>1 A student responds to and composes texts for understanding, interpretation</p>	<p>Students learn to:</p> <p>1.3 compose imaginative, factual and critical texts for different purposes, audiences and contexts</p> <p>1.5 interpret, question and challenge information</p>	<p>Phase 2: Exploring text-modelling and joint construction</p> <p>1 Students revisit and discuss the assessment task for this unit. This will provide a focus for reflection and planning as they participate in the</p>		

<p>interpretation, critical analysis and pleasure</p> <p>2 A student uses a range of processes for responding to and composing texts.</p> <p>4 A student uses and describes language forms and features, and structures of texts appropriate to different purposes, audiences and contexts.</p>	<p>and ideas in texts through close study</p> <p>1.10 describe and explain qualities of language in their own and others' texts that contribute to the enjoyment that can be experienced in responding and composing.</p> <p>2.1 use a range of listening, reading and viewing strategies, including skimming, scanning, predicting and speculating, reading and viewing in depth and re-reading and re-viewing, according to the purpose and complexity of the texts</p> <p>2.6 respond to their own and others' compositions by considering ideas, images, information, linguistic and visual forms and features, tone, style, and type and structure of text, with reference to their appropriateness for the text's purpose, audience and context</p> <p>4.2 create and ensure coherence of medium, form and content through specific language conventions and vocabulary appropriate to particular subject matter or contexts.</p> <p>Students learn about:</p> <p>1.15 the forms and features of language, the structures of texts and the nature of content that enables categorisation by content, composer and genre</p> <p>1.16 conventions associated with generic definitions of literary, film, television and other multimedia, information, everyday and workplace texts</p> <p>1.17 features of texts that can be represented in graphical form to enable deeper understanding of meaning</p> <p>2.12 explicit criteria for judging the effectiveness of a text for its purpose, audience and context</p>	<p>teaching and learning strategies.</p> <p>In preparation for this task students are asked to develop a list of local sites that may be suitable for inclusion in the <i>A special people, a special place: developing a walking tour guide</i>. They also list local community members that might be helpful in providing information and recollections about these sites. This information will provide a list of community members who may be approached to participate in Phase 3 of the unit.</p> <p>2 Students predict what features are present in Walking Tour Guides.</p> <p>Students will examine examples of self-guided walking tour booklets and brochures. In doing so students will focus on the structure of these documents, the content included and the language structures and features employed by the composer to support and engage the responder. Students complete the Guides, Booklets and Brochures Worksheet (Appendix 4). This activity may be done online or the resources may be printed prior to the lesson. Students share their findings.</p> <p>3 Close reading examination of entries taken from one of the brochures. Joint construction of mock entry based on a local landmark. (Appendix 5, Appendix 6 and Appendix 7)</p> <p>4 Students are posed the following questions:</p> <ul style="list-style-type: none"> • How can we ensure that our booklet reflects the feelings of local community members to this place? • How can we show the special importance of this place to the people who live here? • What other types of writing could we include in our guide to show how people 	<p>Responses to worksheet. Contributions to class discussions</p> <p>Responses to worksheet. Contributions to class discussions. Jointly constructed text</p>	<p>Comment upon group based exploration of text and student conclusions regarding textual features. Peer feedback</p> <p>Supporting/reviewing/ marking of student responses to set tasks. Peer feedback</p>
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		<p>elicit information about the following:</p> <ul style="list-style-type: none"> • identifying the site • the location of the site • how or if the site is maintained • historical information • past and present usage patterns • why it is of personal significance • why it is of significance to the community • any stories or memories attached to the place. <p>It is important that Aboriginal support staff are involved in the preparation and conducting of interviews with Aboriginal community members. The dominant question–answer pattern of western education is often considered rude or confrontational by Aboriginal people. Aboriginal support staff can: help students to reframe questions, act as a mediator and help establish rapport with the interview subject.</p> <p>3 Students participate in a community forum to gather information about the sites identified in Phase 2 and selected for further investigation. Students will work in pairs or small groups as they interview community representatives. Community representatives may be drawn from the following groups:</p> <ul style="list-style-type: none"> • Aboriginal Elders • the Aboriginal Education Consultative group • the Aboriginal Land Council • local Aboriginal cultural organisations • ethnic community organisations • historical society 	<p>Participation in and record of interview process</p>	<p>Community responses to the interview process</p>
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		<ul style="list-style-type: none"> • church groups • sporting groups • council officers • military/RSL representatives • medical personnel • school/community organisations • business groups. <p>Prior to the forum a letter will be sent to each of the forum members outlining the nature of the project, the type of information that they will be asked to provide and any organisational details. Aboriginal Education Assistants, Community Liaison Officers and other teaching staff can be an invaluable support in establishing contact with community members.</p> <p>This forum may be enriched and extended by a tour of significant places with local community guides. This may be an effective way to explore and make students aware of the occupation patterns and use of the country by Aboriginal people.</p> <p>4 As a part of this process students in the infants and lower primary years at the local feeder schools can be asked to generate short texts about these sites for inclusion in the final booklet. These may be short poems, descriptions, reminiscences or short sentences about their use or attitude to the selected sites.</p> <p>5 Collating of information relating to each of the selected sites.</p>	Learning log	Comment upon student use of learning log
2 A student uses a range of processes for responding to and	Students learn to: 2.2 use and adapt the processes of planning, drafting, rehearsing, responding to feedback, editing, and publishing to compose texts over	<p>Phase 4: Developing student texts Joint construction and independent construction. Phase 4 of the unit provides many opportunities for students to develop an awareness of the</p>		

<p>composing texts.</p> <p>4 A student uses and describes language forms and features, and structures of texts appropriate to different purposes, audiences and contexts.</p> <p>11 A student uses, reflects on and assesses individual and collaborative skills for learning.</p>	<p>time</p> <p>2.4 use processes of planning, including investigating, interviewing, selecting, recording and organising ideas, images and information for specific purposes in composing</p> <p>2.5 edit through reading aloud and peer editing, checking accuracy, paragraphing, cohesion, grammar, spelling and punctuation</p> <p>2.7 discuss and explain the processes of responding and composing, and identify the personal pleasures and difficulties experienced.</p> <p>11.3 ask questions, listen and negotiate to clarify an extended group task with teacher and peers</p> <p>11.4 use the language of the subject when engaging in learning</p> <p>11.5 use speaking and writing as learning processes for sorting and selecting information and clarifying ideas</p> <p>11.7 identify, plan and prioritise stages of tasks with clear teacher directions</p> <p>11.8 generate, document, clarify, organise and present ideas and information</p> <p>11.9 perform an allocated role responsibly in a group and assess the success of collaborative processes</p> <p>11.10 reflect on and assess their own and others' learning against specific criteria.</p> <p>Students learn about:</p> <p>2.8 considerations in drafting and editing such as content, vocabulary, accuracy, cohesion, linguistic and visual forms, textual structures, tone and style and overall effect for purpose, audience and context</p> <p>2.11 different ways of using feedback to</p>	<p>similarities and difference between Aboriginal English and standard Australian English.</p> <p>Teachers should take the opportunity to use teaching opportunities that arise incidentally and naturally in the course of the modelling and joint construction sessions. It is important to ensure that there is no implication that Aboriginal English is inferior to standard Australian English. Diana Eades' <i>Aboriginal English</i> is a valuable support document for teachers' understanding of the grammatical forms of Aboriginal English.</p> <p>1 Students revisit and discuss the assessment task for this unit. This will provide a focus for reflection and planning as they participate in the following teaching and learning strategies.</p> <p>2 Students revisit, evaluate and adjust the editorial guidelines and scaffold established at the end of Phase 2 to ensure that they will fulfil the requirements of the task. Special attention should be given to the use of first person and third person in establishing subjective and objective points of view and how they should be used in the development of the guide. Attention should also be paid to the active and passive voice. For teachers working with Aboriginal students it is important to recognise that there is no passive voice in Aboriginal languages. This may carry over to students' use of Aboriginal English and may prove difficult for some Aboriginal students to understand.</p> <p>3 Students develop a draft copy of their page for the guide book using the information obtained during the community forum.</p> <p>4 Students form editorial committees to evaluate the drafts that have been developed</p>	<p>Submission of draft texts and layout</p> <p>Editorial committee evaluation sheet</p>	<p>Clarifying and refining of the students' understanding of the set task</p> <p>Clarifying and refining of student understanding of the editorial criteria. Students can employ self-monitoring strategies</p> <p>Teacher assessment of initial drafts</p> <p>Peer review of initial drafts</p> <p>Comment upon student</p>
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	<p>improve their texts</p> <p>4.7 the effectiveness of specific language forms and features and structures of texts for different purposes, audiences and contexts and for specific modes and mediums</p> <p>4.11 the interaction of different language modes and different media to create meaning in multimodal texts</p> <p>4.12 Aboriginal English as a valid and culturally accepted variation of expression</p> <p>4.13 the metalanguage of subject English used to describe, discuss and differentiate texts and their language forms, features and structures</p> <p>11.11 articulate and discuss the pleasure and difficulties, successes and challenges experienced in their writing.</p> <p>11.15 roles and responsibilities of individuals in groups.</p>	<p>evaluate the drafts that have been developed. Each draft is evaluated in terms of the editorial guidelines established at the beginning of this phase of the unit. (Appendix 8)</p>	<p>Learning log</p>	<p>use of learning log</p>
<p>3 A student responds to and composes texts in different technologies.</p>	<p>Students learn to:</p> <p>3.3 use the features of information and communication technologies, including word processing, importing and manipulating of graphics, and formatting to compose a variety of texts for different purposes and audiences</p> <p>3.5 use the tools of word processing (including find and replace, word counts, insert page numbers and page breaks, spell check and thesaurus functions) for composing.</p> <p>Students learn about:</p> <p>3.7 technical features of audio and visual recording, word processing, graphics and formatting used for composing texts</p> <p>3.10 technologies, software and their functions appropriate for particular tasks in English</p>	<p>Phase 5: Developing the package</p> <p>1 Students use a suitable desktop publishing program to develop their final page. Microsoft Publisher is a suitable program. Students print a test copy of their page for editorial consideration before saving their work to a central file for printing and collating. Appendix 8 can be used for this process. Final drafts must be approved by appropriate community members and/or organisations before the booklet can be finalised for publication and launched.</p> <p>2 Students may be extended by contributing to the development of the cover design and map for the package if this has not been a responsibility delegated to one of the groups in Phase 4. These activities may provide an opportunity for KLA cooperation or the</p>	<p>Comparison of completed drafts and feedback sheets</p>	<p>Teacher observation of ICT competence and support students who are unfamiliar with ICT</p> <p>Teacher assessment of initial drafts. Peer review of initial drafts. Community approval process</p>

		<p>opportunity for KLA cooperation or the involvement of a community artist. Alternatively a group of students might prepare an audio version of the guide using audio recording programs. Again this may provide an opportunity for the involvement of other KLAs in the development of the project.</p> <p>3 Collation and publication of the finalised booklet.</p> <p>4 Students invite and host members of the community forum to a launch of the package.</p>	<p>Final contributions to the booklet</p> <p>Learning log</p>	<p>Formal assessment of student learning as demonstrated by a comparison between draft work and final contributions</p> <p>Comment upon student use of learning log</p>
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Appendix 1

_____ High School

Year 7 Assessment Task

Date due ____/____/____

Outcomes to be assessed

- 1 A student responds to and composes texts for understanding, interpretation, critical analysis and pleasure.
- 2 A student uses a range of processes for responding to and composing texts.
- 3 A student responds to and composes texts in different technologies.
- 4 A student uses and describes language forms and features, and structures of texts appropriate to different purposes, audiences and contexts.
- 11 A student uses, reflects on and assesses individual and collaborative skills for learning.

Task: You are to contribute one page to a special guide book about our town and its people entitled: *A special people, a special place: developing a self-guided walking tour*. This guide book is being prepared to let tourists to our area know about this place, its important sites and interesting people.

You will work in a small group to prepare your page. However, you will be asked to share your work and discuss your ideas long before the due date.

As part of your assessment you will keep a learning log throughout this unit of work. You will be asked to think about what you learn as you prepare your page for the guide book.

You and your teacher will set timelines and due dates for tasks to be completed.

Criteria for assessment

- completion of the set task within the negotiated time frame.
- effective and appropriate use of language structures and features for a specific purpose.
- thorough reflection on the learning process.

Appendix 2

My Place by Nadia Wheatley and Donna Rawlins **Three-level guide**

Part 1 Literal statements

Read the page titled 1988 and answer the following questions

- 1 How old is Laura?
- 2 Where did they have tea on Laura's birthday?
- 3 Where isn't Gully allowed to go?

Read the page titled 1888 and answer the following questions

- 1 What does Victoria's father do for a living?
- 2 What does Victoria's mother think happens if you look at the creek?
- 3 Where do you catch the Müller's Horse Bus?

Read the page titled 1788 and answer the following questions

- 1 Where is Barangaroo's home?
- 2 Why do they camp in the same place each year?
- 3 How do they keep the mosquitoes away?

Part 2 Interpretive statements

Does the story give you the following ideas? What features of the text support your response?

- 1 The land is being destroyed by people.
- 2 Many different groups of people make up Australian society.
- 3 Aboriginal people have a deep and ongoing connection to the land.

Part 3 Applied statements

Do you agree with the statements below? Why? Be prepared to share your reasons.

- 1 There is no such thing as 'my place'.
- 2 The land doesn't belong to the people; the people belong to the land.

Appendix 3

The relationship between Aboriginal people and the land

Read this passage and complete the sentence below:

People talk about country in the same way that they would talk about a person: they speak to country, sing to country, visit country, worry about country, feel sorry for country and long for country ... country knows, hears, smells, takes notice, takes care, is sorry or happy ... Because of this richness, country is home, and peace; nourishment for body, mind and spirit; heart's ease.

Deborah Bird Rose, *Nourishing Terrains 1: Australian Aboriginal views of landscape and wilderness*, 1996, Australian Heritage Commission, Canberra.

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Aboriginal people treat the land _____

Creation Story told by Aunty Beryl Carmichael

This is the creation story of Nginyaampaa country, as well as the land belonging to Eaglehawk and Crow.

Now long, long time ago of course, in the beginning, when there was no people, no trees, no plants whatever on this land, "Guthi-guthi", the spirit of our ancestral being, he lived up in the sky.

So he came down and he wanted to create the special land for people and animals and birds to live in.

So Guthi-guthi came down and he went on creating the land for the people – after he'd set the borders in place and the sacred sights, the birthing places of all the Dreamings, where all our Dreamings were to come out of.

Guthi-guthi put one foot on Gunderbooka Mountain and another one at Mount Grenfell.

And he looked out over the land and he could see that the land was bare. There was no water in sight, there was nothing growing. So Guthi-guthi knew that trapped in a mountain – Mount Minara – the water serpent, Weowie, he was trapped in the mountain. So Guthi-guthi called out to him, "Weowie, Weowie", but because Weowie was trapped right in the middle of the mountain, he couldn't hear him.

Guthi-guthi went back up into the sky and he called out once more, "Weowie", but once again Weowie didn't respond. So Guthi-guthi came down with a roar like thunder and banged on the mountain and the mountain split open. Weowie the water serpent came out. And where the water serpent travelled he made waterholes and streams and depressions in the land.

So once all that was finished, of course, Weowie went back into the mountain to live and that's where Weowie lives now, in Mount Minara. But then after that, they wanted another lot of water to come down from the north, throughout our country. Old Pundu, the Cod, it was his duty to drag and create the river known as the Darling River today.

So Cod came out with Mudlark, his little mate, and they set off from the north and they created the big river. Flows right down, water flows right throughout our country, right into the sea now.

And of course, this country was also created, the first two tribes put in our country were Eaglehawk and Crow. And from these two tribes came many tribal people, many tribes, and we call them sub-groups today. So my people, the Ngiyaampaa people and the Barkandji further down are all sub-groups of Eaglehawk and Crow.

So what I'm telling you – the stories that were handed down to me all come from within this country.

Available from www.dreamtime.net.au and enter 'Creation' into the search window.
Source: New South Wales Aboriginal Council

Number the following events in the story in their correct order

- _____ So my people, the Ngiyaampaa people and the Barkandji further down are all sub-groups of Eaglehawk and Crow.
- _____ Guthi-guthi went back up into the sky and he called out once more, "Weowie".
- _____ So Cod came out with Mudlark, his little mate, and they set off from the north and they created the big river.
- _____ Now long, long time ago of course, in the beginning, when there was no people, no trees, no plants whatever on this land.
- _____ And where the water serpent travelled he made waterholes and streams and depressions in the land.
- _____ So he came down and he wanted to create the special land for people and animals and birds to live in.

In your own words describe the relationship between Ngiyampaa people and Ngiyampaa country described in the story.

In what way is the relationship between Ngiyampaa people and their land similar or different to yours? Why might this be?

A Yuwaalaraay creation story

Many stories have been lost over time as a result of the destruction of traditional Aboriginal communities. However, some stories survive as fragments or as transcripts of retellings. The texts that follow are retellings of an important creation story for the Yuwaalaraay people of the Narran Lakes area east of Brewarrina. They tell of how the landscape around the lake was formed.

From these texts you will develop a story map that charts the significant events in the narrative. Both of these stories were told by the Aboriginal elder Arthur Dodd.

Version 1

This fellow [a crocodile] grabbed another fellow's two wives. Then he took off downstream. He caught them [the two women], he was also carrying the water downstream. [At some stage the version changes, and there are two crocodiles.] They [the crocodiles] were swimming there, at Narran Lake.

Then he [Baayami] saw the two of them far off in the distance. "I will catch them, and I will pelt them with my birran.gaa. [Here the story changes from a narrative and Baayami describes his own actions.] I hit them on the head! I will take them now. I will take my two wives out of them, and I will take them back over there. I will lie them down there, on the ant[bed]."

And when they got better [heads got better] I took them back home, the two of them, my wives.

The water there is now bad, poisoned. [Here Arthur Dodd is describing a pool at Narran Lake, the pool where Baayami washed his wives.] No-one, nothing will drink the water there because they will die.

Version 2

This fellow, he was God, he was out hunting on he own, and there was ... he tried to get emu, or kangaroo, or anything, possum, no good, or honey, bees' nest.

No couldn't, he couldn't find nothing, couldn't get nothing, that day, couldn't get nothing.

He's thinking, "There's something wrong". He was out there, busy for half the day.

Anyway he come back without it.

There was a tree like that, say that was the river, with a fork like that, it fell down, a big log.

Anyhow he had two [women], well they both pulled their clothes off and left it there and they go down this log and took a header in, that's the last of them, they disappeared, they call it a *garriya*, that's the bunyip, soon as they hit the water, them two *garriya* swallowed them, and that's why he couldn't get nothing, couldn't find nothing, and when he come back and had a look there and seen no water there, these *garriya* took the water with them, just a yarn, but it turned out all right, took the water with them, and run along, he's running along about half a mile, or sometimes a mile, and he was running in to have a look.

Any water in that river? No.

And come out again, run out again, see, when he ran out again and ran straight along the top and straight in, down to have a look; any more water? No water! – that's what made that ridge, (*murilla*), that ridge grow like that, all the way like that, leading down to the Narran Lake.

And when he got to the Narran Lake himself, and two of them were swimming about, floating about, these two big *garriyas*, so he got this boomerang and he pelted them, knocked their head off, and he got hold of the two, that blooming thing and he pulled them out, on to the bank, and he pulled the two womans out, out of the inside, and put them on the ant bed, big ant bed, when he put them on the ant bed for the ants to eat that slime and everything off.

He washed them first in a little basin and then put them on the ant bed, any rate you see the basin there, you see the antbed there, and you'll see where he keeps coming to the river and out from the river, in and out, in and out, where he; it lays out well you know, and down there, where he finished up, he got the two gins, and he took them up, and when that basin get full of water, nothing can drink it, they get poisoned.

A pig come along and have a, feed, I seen a lot of fat pigs, I worked on that station, seen a lot fat pigs there all dead, just dying, drinking that water, wild pigs.

And I took my horse up there to see if he would drink it – no. He just smelled that and turned his head away, wouldn't drink it.

Available from www.yuwaalaraay.org and enter 'Guwaabal' into the search window.
Source: Coolabah Publishing

Note: where possible teachers should use creation stories that tell the story of the country they are on or from the Aboriginal language group of the local area.

Appendix 4

Guides, booklets and brochures

In your group you are to look at the following walking tour guides. Before you begin to answer the questions below take five minutes to scan the guides.

Groups 1 and 2

Sydney, Historical Walking Tour

www.cityofsydney.nsw.gov.au/AboutSydney/VisitorGuidesInformation/HistoricalWalkingTours.asp

Burley Griffin Walk. Australian Government National Capital Authority, Self Guided Tours. Go to www.nationalcapital.gov.au, click on the 'Education and understanding' link, then the 'Self guided tours' link. From there you can access the Burley Griffin Walk map.

Ghosts of Milton Tour

www.heritagetourism.com.au then click on the 'Discovery' link, then the link to Heritage Walks and Tours. Under the South Coast listings, access Ghosts of Milton – Walking History Tour.

Groups 3 and 4

Sydney, Commerce Walking Tour

<http://www.cityofsydney.nsw.gov.au/AboutSydney/documents/VisitorGuidesInformation/WalkingTours/WalkTourCommerce.pdf>

Anzac Parade Walk. Australian Government National Capital Authority, Self Guided Tours. Go to www.nationalcapital.gov.au, click on the 'Education and understanding' link, then the 'Self guided tours' link. From there you can access the Anzac Parade Walk map.

Ghosts of Milton Tour

www.heritagetourism.com.au then click on the 'Discovery' link, then the link to Heritage Walks and Tours. Under the South Coast listings, access Ghosts of Milton – Walking History Tour.

Groups 5 and 6

Sydney, Community Walking Tour

<http://www.cityofsydney.nsw.gov.au/AboutSydney/documents/VisitorGuidesInformation/WalkingTours/WalkTourCommunity.pdf>

Old Parliament House Walk. Australian Government National Capital Authority, Self Guided Tours. Go to www.nationalcapital.gov.au, click on the 'Education and understanding' link, then the 'Self guided tours' link. From there you can access the Old Parliament House Walk map.

Ghosts of Milton Tour

www.heritagetourism.com.au then click on the 'Discovery' link, then the link to Heritage Walks and Tours. Under the South Coast listings, access Ghosts of Milton – Walking History Tour.

As a group answer the following questions. Be ready to share your answers with the class.

- 1 What type of information is included in these guides?
- 2 What visual features are used by the composers?

- 3 How is the information laid out to help people to use it?
- 4 Based on these examples what features do you think are important in a guide?
- 5 Which of these guides is the most effective? Why is it better than the others?
Think carefully about your answer.

Close analysis of a page from an effective guide book

For this activity you will need to have a copy of page 3 of the *Colony: Customs House to Millers Point* walking tour guide. This can be found at:
www.cityofsydney.nsw.gov.au/AboutSydney/documents/VisitorGuidesInformation/WalkingTours/WalkTourColony.pdf

- 1 What types of pictures are used on this page? How might they help someone to find their way around?
- 2 Here are two sections of the text drawn from the page. What is the purpose of each example?

Example 1

*Customs House was where shipping was cleared and goods passing through the port of Sydney were taxed and cleared for sale or export. When the port was busy the House was crowded and noisy, the scene of raised tempers, delays and disputed dealings. Customs House was surrounded by public houses, shipping companies and general maritime activities.**

Example 2

*Walk down Loftus Street alongside the House. A flag flies permanently on the site where the first British flag was raised. For some Australians, this is the site of invasion. In the little lane behind Customs House you can still **see** the old Hinchcliff's Woolstore with its loft pullies. Now cross over Loftus Street and head for Macquarie Place. Opposite the park, through an archway, is Bulletin Place.**

- 3 What do you notice about the verbs in this example? How is this similar to the way that verbs are used in a procedural text?
- 4 Why do these texts have different purposes and how does their positioning on the page help them to achieve this purpose?
- 5 What icons appear on the page? What do they mean? How do help the audience to use the guide?

*From: www.cityofsydney.nsw.gov.au/AboutSydney/documents/VisitorGuidesInformation/WalkingTours/WalkTourColony.pdf

Appendix 5

Writing like a guide book author: structure

How do guide book writers organise the ideas in their entries? One important way is to connect the past to the present. In the blank boxes beside each of these entries summarise the content of each sentence.

<p>Observatory Park</p> <p>This is the site of Sydney’s first windmill.</p> <p>Also known as Fort Phillip and Flagstaff Hill, it eventually became known as Observatory Hill after the building of the sandstone observatory in 1858.</p> <p>While the colony’s astronomers were making scientific observations from this building, local Sydneysiders knew it best for its timekeeping, because every day at 1pm the ball on top of the tower dropped to signal the correct time.</p> <p>The entrance to the Observatory is up the hill.</p> <p>It is open daily, and its gardens provide wonderful views of the harbour and wharves.</p>	<div style="border: 1px solid black; height: 40px; width: 100%;"></div> <div style="border: 1px solid black; height: 40px; width: 100%;"></div> <div style="border: 1px solid black; height: 40px; width: 100%;"></div> <div style="border: 1px solid black; height: 40px; width: 100%;"></div> <div style="border: 1px solid black; height: 40px; width: 100%;"></div>
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Do you notice how the composer writes about the history of the site at the beginning and then finishes by talking about the site today? Did you also notice how the composer shifted from past tense (became, were, dropped) to the present tense (is, provide) to signal this shift from the past to the present. See if the same patterns appear in the text below. Summarise the content of each sentence in the blank boxes. Colour past tense verbs blue and present tense verbs red. What do you notice about the organisation of tense in this passage?

<p>Garrison Church (Holy Trinity)</p> <p>This was the first official military church in New South Wales and serviced the military garrison at Dawes Point.</p> <p>Imagine the spectacle of the redcoats marching up Lower Fort Street from the artillery barracks to attend morning prayer.</p> <p>Although the church was officially called the Holy Trinity Church, it continues to be known as the Garrison Church.</p> <p>Military flags still adorn the church’s interior and the little museum next door contains military memorabilia.</p>	<div style="border: 1px solid black; height: 40px; width: 100%;"></div> <div style="border: 1px solid black; height: 40px; width: 100%;"></div> <div style="border: 1px solid black; height: 40px; width: 100%;"></div> <div style="border: 1px solid black; height: 40px; width: 100%;"></div>
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*From

<http://www.cityofsydney.nsw.gov.au/AboutSydney/documents/VisitorGuidesInformation/WalkingTours/WalkTourColony.pdf>

Appendix 6

Writing like a guide book author: tone

When we write our tone is very important. Tone is the composer's attitude to their subject. The words that we select are very important to creating tone. A guide book writer will usually use a neutral tone. However, in the examples below the composer creates different tones through the words that have been selected.

Garrison Church (Holy Trinity)

This was the first official military church in New South Wales and serviced the military garrison at Dawes Point. Imagine the **spectacle** of the redcoats marching up Lower Fort Street from the artillery barracks to attend morning prayer. Although the church was officially called the Holy Trinity Church, it continues to be known as the Garrison Church. Military flags still **adorn** the church's interior and the little museum next door contains military memorabilia.

In the example above the composer creates a tone of excitement and importance by using the words 'spectacle' and 'adorn'. In the following examples colour in the words that you feel create tone. In the space after each example describe the tone that is created by the words that you have selected.

David Jones Department Store*

From its humble beginnings in 1838, David Jones Limited became Sydney's most elegant department store. The store on the corner of Elizabeth, Market and Castlereagh Streets was opened in 1927. The glamorous ground floor interior is ablaze with mirrors, marble and lights. Located diagonally opposite, the second David Jones building was completed in May 1938 to mark David Jones' trading centenary.

These words create a tone that is

The State Theatre*

The State Theatre opened on 7th June 1929 in a blaze of colour and light. It is the third building on our tour designed in the Gothic skyscraper style. Above the theatre is an 11 storey office tower. The interiors of the State Theatre are lavish and it is worthwhile going on a guided tour.

These words create a tone that is

The Queen Victoria Building (QVB)*

There have been markets on this site since 1810. The Queen Victoria Markets replaced the old George Street markets in 1898. They were designed for the Council by the City Architect, George McRae, and aspired to be the grand shopping arcade of Sydney rather than produce markets. The imposing Romanesque building was never successful as markets. The QVB was refurbished in 1986.

These words create a tone that is

*From: www.cityofsydney.nsw.gov.au/AboutSydney/documents/VisitorGuidesInformation/WalkingTours/WalkTourCommerce.pdf

Appendix 7

Constructing a guide book entry

Below is some information about an imaginary school called Realton High. With a partner use this information to write a guide book entry for the school. Use the following steps to write your entry:

- 1 Cut the sentence endings into separate strips.
- 2 Group the strips into piles that deal with the same topic.
- 3 Place these piles into a chronological sequence.
- 4 Begin your entry with the sentence, 'As you reach the bottom of the hill you will come to Realton High School'.
- 5 Each pile of strips will become a paragraph. Complete the sentences to complete each paragraph.
 - was established in 1967 when the previous school site became too small.
 - has extensive sporting fields, a large multi purpose hall, and three fully functioning computer labs.
 - extra buildings were constructed as student numbers increased in the 1980s and 1990s.
 - provides a broad curriculum of academic and vocational subjects.
 - has beautifully landscaped grounds featuring Australian native plants.
 - the school has achieved excellent academic results over the past 15 years.
 - received a Minister's Award for School and Community Partnerships in 2000.

Appendix 8

Editorial evaluation of initial drafts

Group _____, thank you for your contribution to our publication *A special people, a special place: developing a self-guided walking tour*.

The following editorial guidelines were established by the class:

- *
- *
- *
- *
- *
- *
- *
- *

The editorial committee was impressed by the following features of your draft:

- *
- *
- *
- *
- *

In the preparation of your final draft we would ask you to consider the following suggestions:

- *
- *
- *
- *
- *

Thank you for your work
Editorial committee No. _____

Task

Task: You are to contribute one page to a special guide book about our town and its people entitled: *A special people, a special place: developing a self-guided walking tour*. This guide book is being prepared to let tourists to our area know about this place, its important sites and interesting people.

You will work in a small group to prepare your page. However, you will be asked to share your work and discuss your ideas long before the due date.

As part of your assessment you will keep a learning log throughout this unit of work. You will be asked to think about what you learn as you prepare your page for the guide book.

You and your teacher will set timelines and due dates for tasks to be completed.