

# GENERAL SENIOR ENGLISH WORKSHOP SERIES

Are you ready  
for the  
new QCAA *English*  
syllabus?



May 2019

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# Welcome to today's workshop

## PART A

Brief overview of English General Senior Syllabus  
Units 3 & 4

## PART B

Review of internal and external assessments for Units  
3 & 4 – tips , support and advice

## PART C

An introduction to Oxford's new series  
*English for Queensland Units 3 & 4 (1<sup>st</sup> edition)*

## PART D

Questions and comments

# Meet our authors

## **Kelli McGraw**

Dr Kelli McGraw is a Lecturer in the Faculty of Education at Queensland University of Technology. Kelli currently teaches secondary English curriculum and draws on her prior experience teaching secondary school English and debating. Kelli is also the Treasurer of the English Teachers' Association of Queensland (ETAQ).

## **Lindsay Williams**

Lindsay Williams has been an educator in Queensland for 36 years, teaching English at both state and independent schools. Lindsay has also served on numerous curriculum committees and panels, and has coordinated and taught teacher preparation courses. He has recently submitted a PhD thesis and is Vice President of ETAQ.

## **Sophie Johnson**

Sophie Johnson has been teaching Senior English in both independent and state schools in Queensland for over 10 years. She has also taught International Baccalaureate syllabuses and has worked with the QCAA in a range of roles. Sophie is an active member of the English Teachers' Association of Queensland.

**PART  
A**

# Overview of English General Senior Syllabus Units 3 & 4



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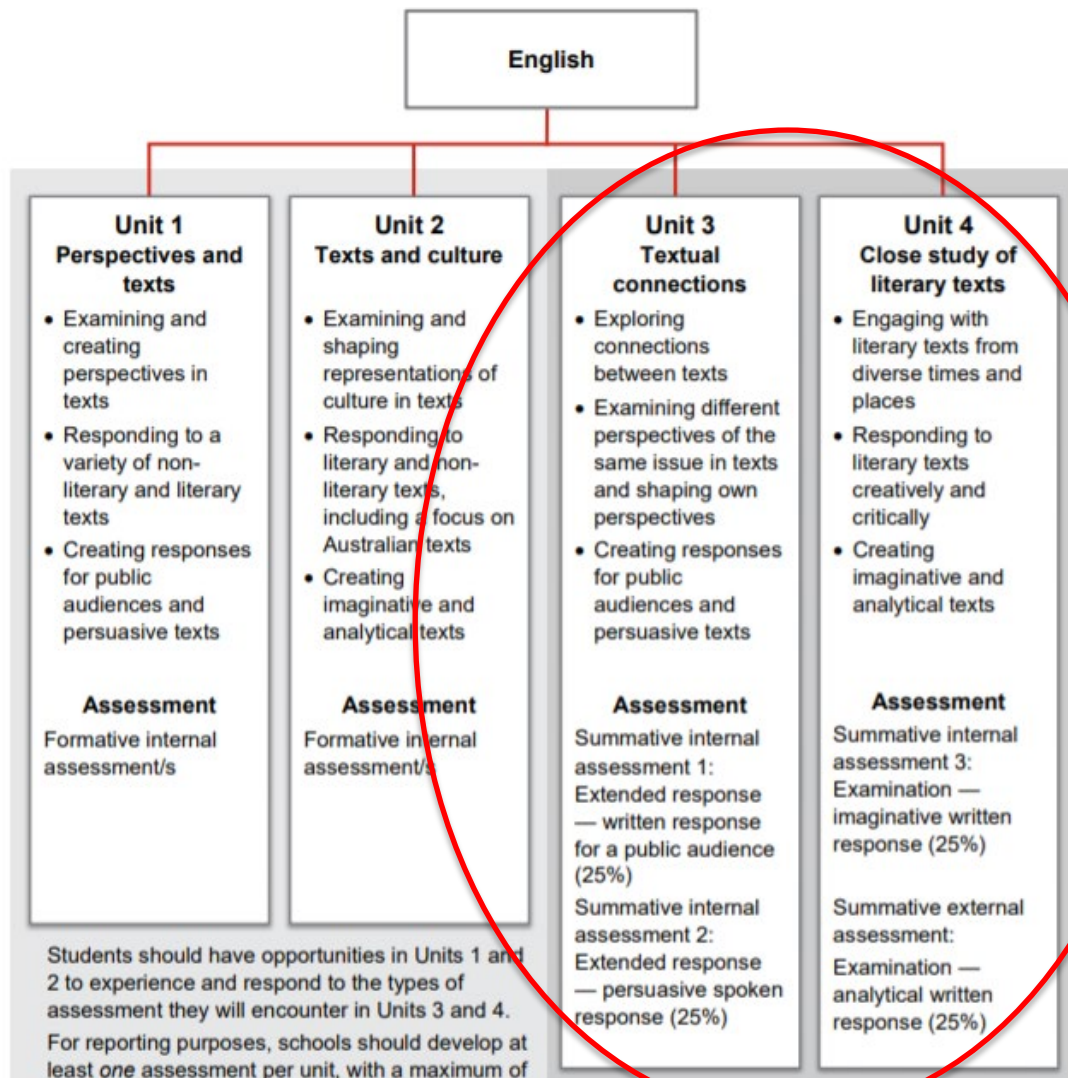


“The reforms are the biggest change to senior education in more than 40 years.”  
— [qed.qld.gov.au](http://qed.qld.gov.au)





# Course structure



Each unit has been developed with a notional time of 55 hours of teaching and learning, including assessment.

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# Pedagogical and Conceptual Framework

‘Education in the discipline offers students ways of creating and engaging with how they represent the world and human experience. The framework for the subject’s interrelated objectives is informed by an understanding of the relationships between language, text, purpose, context and audience, and how these relationships shape meaning and perspectives.’ (QCAA, 2019, p. 9)

Language in use model (or Context-Text) – in Queensland syllabuses since 1987.

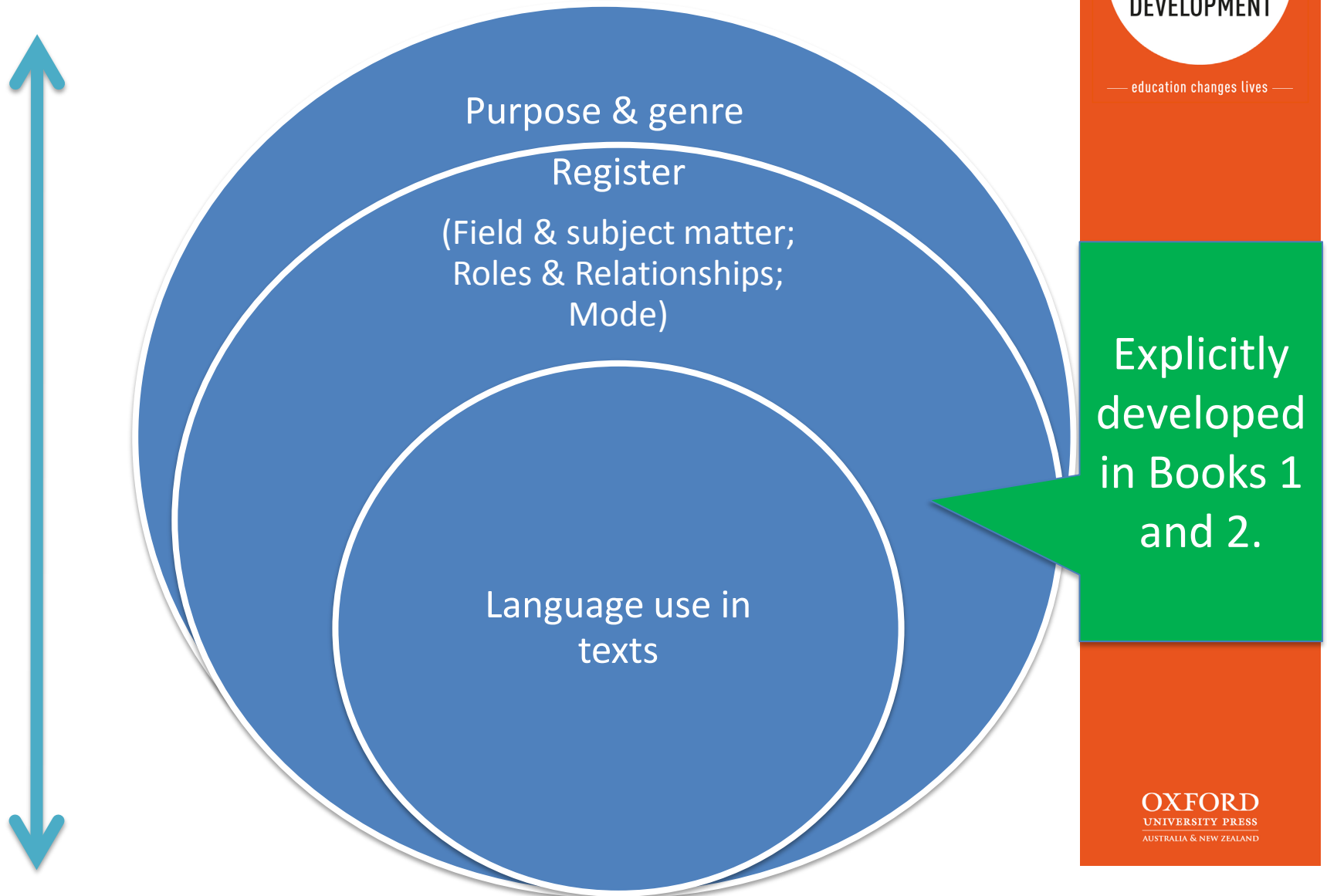
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# Pedagogical and Conceptual Framework







# Chapter 1: Preparing students to study

## Units 3 & 4

- Language-in-use model reviewed
- Study skills for English – linked to cognitive verbs
- Reading frames reviewed

Example: writing process applicable to assignments and exams

Clarify the task Requirements.	Interact with the content.	Apply the content to the task.	Group your ideas logically.	Organise the content according to the appropriate structure.	Write your draft.	Revise your draft, making modifications and corrections.
Task context	Reading texts and notemaking	Brainstorming	Sorting and classifying	Planning	Drafting	Editing and proofreading
<ul style="list-style-type: none"><li>• <b>infer</b> and <b>interpret</b> requirements</li><li>• <b>determine</b> important information in the task, including key words and due dates</li><li>• <b>analyse</b> the task requirements, including genre, subject matter/question, roles and relationships, modes</li><li>• <b>identify</b> key tasks to be undertaken</li></ul>	<ul style="list-style-type: none"><li>• <b>investigate</b> and <b>explore</b> the text</li><li>• <b>understand</b> and <b>comprehend</b> the texts</li><li>• <b>analyse</b> texts studied in unit</li><li>• draw conclusions</li></ul> <p>[See also reading frames and skills for reading, viewing, listening.]</p>	<ul style="list-style-type: none"><li>• <b>explore</b> connections between the task and texts for study</li><li>• <b>generate</b> ideas (especially for imaginative tasks)</li><li>• <b>consider</b> a range of possible responses to the task</li></ul>	<ul style="list-style-type: none"><li>• sort and classify ideas, e.g. according to criteria or textual elements.</li><li>• <b>develop</b> ideas more fully</li><li>• <b>evaluate</b> the strengths and limitations of ideas</li><li>• <b>decide</b> on most effective ideas</li></ul>	<ul style="list-style-type: none"><li>• <b>consider</b> the most suitable generic structure for your purposes, combining genres if desired</li><li>• <b>create</b> a plan</li><li>• <b>sequence</b> your most <b>discerning</b> ideas according to that structure</li><li>• <b>synthesise</b> your ideas about the text(s) and/or issue</li></ul>	<ul style="list-style-type: none"><li>• <b>execute</b> your plan</li><li>• <b>construct</b> a response</li><li>• <b>use, manipulate &amp; experiment</b> with structures and language features</li><li>• <b>express</b> complex ideas concisely, clearly and accurately</li><li>• <b>justify</b> ideas (analytical &amp; critical responses)</li></ul>	<ul style="list-style-type: none"><li>• <b>judge</b> the draft according to criteria.</li><li>• <b>identify</b> errors (especially in language use, punctuation) and other problems</li><li>• <b>modify</b> and revise your draft as required</li></ul>

Tailored for each internal assessment task and external exam.



## Critical frame

critical



*Focus:* Evaluating the values, beliefs and assumptions underpinning the text

Key guiding questions:

- What does this text invite us to believe, do and feel?
- Whose perspectives have been omitted, disregarded or marginalised?
- Whose perspectives have been included, emphasised or privileged?
- What linguistic, textual or cultural conventions are challenged by this work?
- What can we create to challenge this text by adapting, intervening in or transforming it?
- At this point, have any of your personal feelings or reactions to the text changed?

## Cultural frame

cultural



*Focus:* Exploring how the text represents the society and culture of a particular time and place

Key guiding questions:

- When and where was this text produced?
- What social and cultural norms are represented?
- What values are promoted?
- Was this text controversial or conservative for its time?
- Does this text belong to a movement or style?

## Personal frame

personal



*Focus:* Noticing your reaction to the text and what stands out to you personally

Key guiding questions:

- How did this text make you feel?
- What were the first things you noticed about this text?
- Can you see your own story or perspective in this text?
- Does it remind you of any other texts?

## Structural frame

structural



*Focus:* Analysing the way structure, language and other textual features work to give a text meaning

Key guiding questions:

- How has this text been organised?
- What genre is being used?
- How have written, spoken, visual or other features been used?
- Do any patterns stand out (e.g. metaphors, motifs / themes and symbols)?
- How are the textual features working to give this text meaning?

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# Reading frames

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## Unit 3

### Textual connections

#### Topic 1: Conversations about concepts in texts

Study two texts

- connected by the representation of concepts, identities, times and places
- OR transformations or adaptations

#### Topic 2: Conversations about issues in texts

Students analyse different perspectives by examining representations of the same issue in different texts.

**Chapters 2:** Overview  
**Chapters 4, 5, 6:**  
Optional comparative studies

**Chapter 7:** Internal assessment 1 (Public writing)

**Chapter 3:** Overview  
**Chapter 8:** Issue in media ('Mass Surveillance')

**Chapter 9:** Internal assessment 2 (Persuasive speaking)

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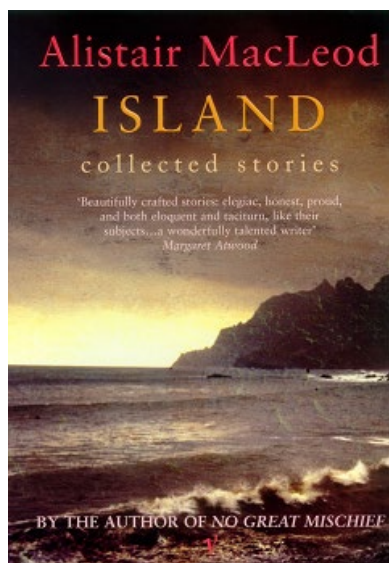
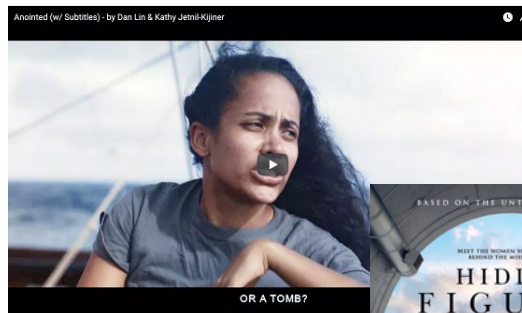
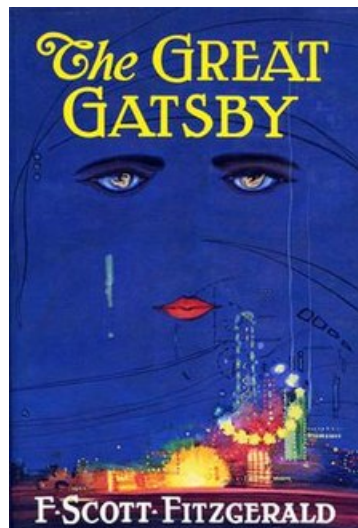
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subject  
matter**

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# Wide range of prescribed texts used



## English & EAL/D External Assessment Texts

Burial Rites - Hannah Kent  
Cat's Eye - Margaret Atwood  
Hamlet - William Shakespeare  
Jane Eyre - Charlotte Bronte  
Macbeth - William Shakespeare  
Nineteen Eighty-Four - George Orwell  
The White Earth - Andrew McGahan  
We Are All Completely Beside Ourselves - Karen Joy Fowler

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# Unit Requirements – Unit 3

In Unit 3, students must be given opportunities to engage in a study of:

- ☐ at least one literary text from the prescribed text list and another text that may be literary or non-literary.
- ☐ media texts, such as mass media texts, social media texts, news and current affairs, advertising, YouTube, social commentary, blogs, vlogs, podcasts, essays, speeches, popular culture texts, journal and feature articles.

Across Units 3 and 4, students must study at least four texts from the prescribed text list - include three of the following four categories:

- ☐ one complete play
- ☐ one complete prose text (novel or non-fiction or a collection of short stories)
- ☐ a selection of poetry (at least five poems)
- ☐ multimodal text (film, television program, documentary).

Other types of texts that students could study include: interpretations of literary texts; live performances; graphic novels and digital stories.

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## Unit 4

### Close study of literary texts

#### Topic 1: Creative responses to literary texts

By engaging with literary texts, students experiment with innovative and imaginative use of language, style, and textual elements in order to create their own imaginative texts that promote emotional and critical reactions in readers.

#### Topic 2: Critical responses to literary texts

Through a close study of a literary text and various interpretations of it, students strengthen their capacity to develop their own analytical response to it.

**Chapter 10:**  
Close study of  
short stories  
**Chapter 11:**  
Internal  
assessment 3  
(creative  
response)

**Chapter 12:**  
guide to close  
study; guides to  
ALL external  
texts  
**Chapter 13:**  
External exam

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matter**

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# Unit Requirements – Unit 4

Additional to requirements outlined for Unit 3:

- ❑ In Unit 4, students must be given opportunities to engage in a study of **at least two literary texts from the prescribed text list** (selected from a play, a prose text, a selection of poetry or a multimodal text such as a film or television programs).
- ❑ The text for **Topic 2: Critical responses to literary texts** will be the focus of the external assessment and will be chosen from a text list published by the QCAA.

## *English for Queensland Units 3 and 4*

- Book 2 is built around the syllabus resource requirements
- Chapters are designed around specific texts –mainly from the prescribed text list
- BUT: these texts can be the focus OR used as models alongside the text/s chosen by the school.

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**PART  
B**

# Review of internal and external assessments for Units 3 & 4

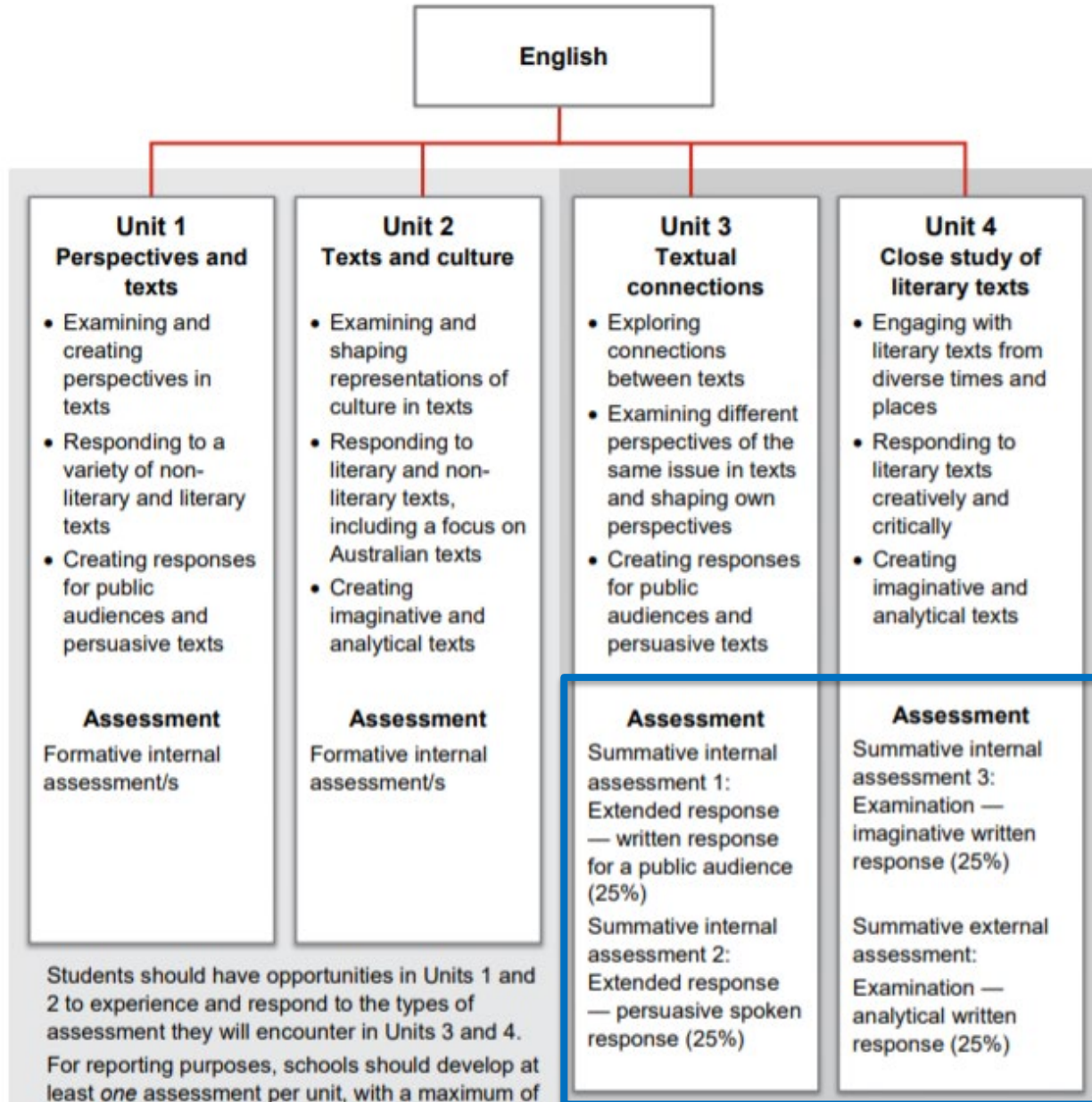


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# Assessment



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## Units 3 & 4

- Assessments are summative in Units 3 and 4.
- Students will complete a total of *four* summative assessments — three internal and one external. All four count towards their final mark in the subject.
- Schools develop *three* internal assessments, based on the learning described in Units 3 and 4 of the syllabus.

### Unit 3

- 1 Extended response – written response for a public audience (25%)
- 2 Extended response – persuasive spoken response (25%)

### Unit 4

- 3 Examination – imaginative written response (25%)
- 4 Examination – analytical written response (25%)

Assessment	Unit 1	Unit 2	Unit 3	Unit 4
Formative assessments	•	•		
Summative internal assessment 1			•	
Summative internal assessment 2			•	
Summative internal assessment 3				•
Summative external assessment				•

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### KEY POINTS



- Units 3 & 4 require four summative assessment tasks – three internal, one external

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# Assessment Units 3 and 4

Syllabus

Proposed assessment

IA

Chapter 12 explicitly models two types of analytical essay – interpretation-style (invited reading) and critical response-style (resistant reading)

analysis (comparative) – EA; adaptable for adapt language for text

response – recorded; incl. speech to UN with language (gesture, facial etc)

IA3: Examination – imaginative written response

ive intervention OR short story  
boarding from text studied

EA: Examination – analytical written response

- Review of analytical essay (Interpretation style) from Book 1
- Modelling of analytical essay (Critical Response style)

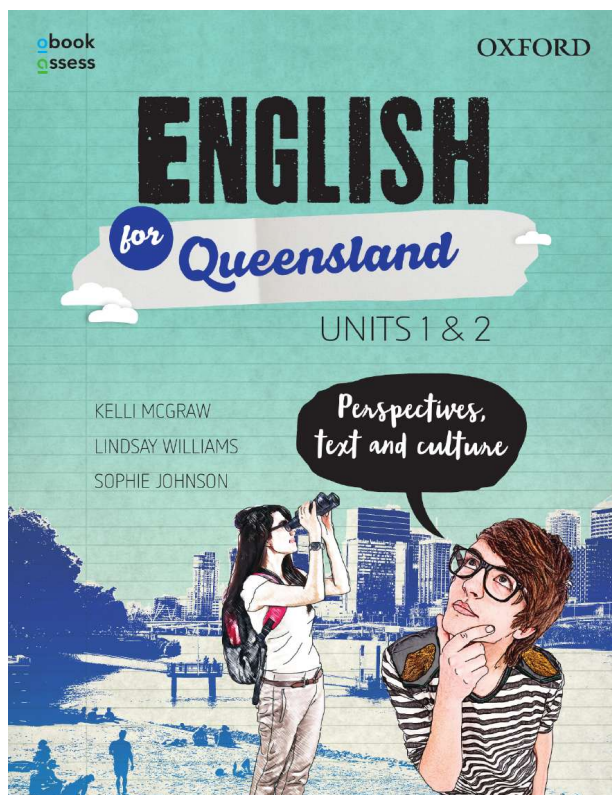
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PART  
C

# An introduction to Oxford's new series *English for Queensland Units 3 & 4*



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# Our goal for this series is to:

- **support** teachers and students through a massive period of change
- **provide** a set of resources that give students of all abilities the chance to experience real success in English
- offer the **best content** and the most valuable and **practical support materials for assessment.**



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# Top 5 things to know about Oxford's new English resources

1

We offer  
complete  
syllabus  
coverage

- All subject matter in the syllabus has been included and ordered **sequentially** to help scaffold learning
- Chapter openers make explicit links to syllabus
- For Unit 4: coverage of ALL eight prescribed external exam texts
- If it's covered in the syllabus, it's covered in our book!

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# Top 5 things to know about Oxford's new English resources

2

We offer  
depth, rigour  
and detail

- The series provides depth and rigour – **explicit** discussion and explanation of key genres, language, inferring and interpreting processes, cognitive verbs
- Everything you need to teach the new course is provided across our **range of print and digital resources**
- **Enrichment and differentiation material** is provided via our digital platform (or is clearly marked in the Student books)

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# Top 5 things to know about Oxford's new English resources

3

Our resources are easier to use and more accessible than ever before

- A **section-based approach** to ensures our Student books are easier to navigate; used clear, concise, instructional language throughout; **graphic organisers** (i.e. tables, dot points, flowcharts) and **images** used wherever relevant
- Built in opportunities for teachers to support and challenge students of all abilities
- A bright, attractive and functional design.

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# Top 5 things to know about Oxford's new English resources

4

We offer more recent, relevant, engaging and age-appropriate content

- Within the framework of the syllabus resource requirements:
- Selected issues and concepts which are relevant to students in the 21<sup>st</sup> century
- Provide options for traditional or more digitally oriented assessment tasks
- Provide study strategies to assist students to engage in more complex tasks.

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# Top 5 things to know about Oxford's new English resources

5

We focus explicitly on the development of skills and provide support for assessment tasks

- Comprehension and composition skills and processes are developed explicitly across Books 1 and 2.
- Explicit focus on structural and language requirements of internal and external assessment tasks
- Explicit connections to cognitive processes (verbs) provided.

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# English toolkit

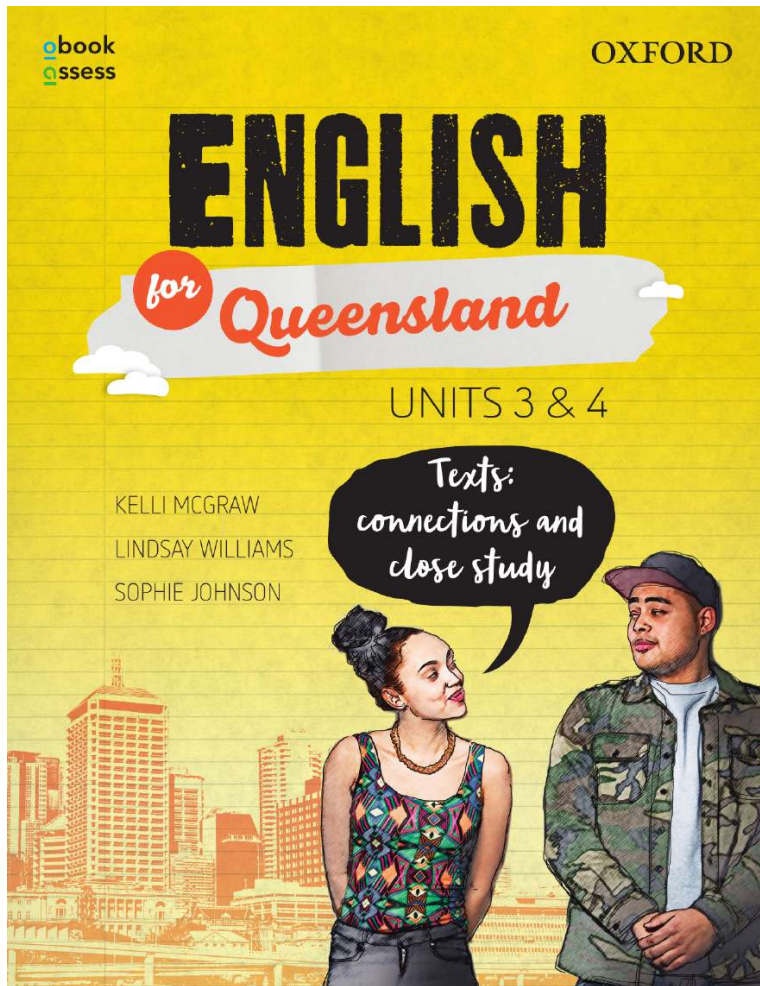


The English Toolkit is **stand-alone reference chapter** that appears at the end of the textbook. It includes:

- Frameworks for analysing and comparing texts
- Notemaking and inferring guides
- Planning guides and templates
- Assessment checklists and feedback guides



# A quick tour of our new Student books



Join us on a quick  
walkthrough of  
CHAPTERS 1, 4 & 7.

These sample  
chapters are  
available in your  
workshop pack!

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# Chapter openers

**Chapter 4** **COMPARATIVE STUDY OPTION 1: ASPIRATION**

This is one of three options for study as part of Unit 3, Topic 1: Conversation about concepts in texts. The focus of this section is on the representation of the concept of 'aspiration' in two texts, F Scott Fitzgerald's *The Great Gatsby* and Peter Carey's short story 'American Dreams'. We will also examine public conversations about this concept in other texts, including the documentary *Park Avenue: Money, Power and the American Dream*.

**Focus questions:**

- What is aspiration?
- How have ideas about the concept of aspiration changed over time?
- How are representations of aspiration shaped by cultural context?
- What can we learn from texts about the concept of aspiration?
- How do texts affect our ideas about aspiration?
- How can texts affect our aspirations?
- How can we talk about the ways texts contribute to a discussion about aspiration?

This study will culminate in a piece of public writing that analyses, compares and evaluates the representations of the concept of aspiration in *The Great Gatsby* and 'American Dreams'. See Chapter 7 for a suggested culminating task for this comparative study.

**SYLLABUS ALIGNMENTS**

This chapter aligns with Unit 3, Topic 1 of the QCAA English General Senior Syllabus: Conversations about concepts in texts.

**This chapter features:**

- a study of one literary text from the prescribed text list for English and EAL (required)
- a study of an additional literary text
- texts of two types: prose text (novels) and prose text (short story)
- a literary work from a different time, place and culture.

**The chapter includes a comparative study of two texts:**

TEXT(S)	AUTHOR	PRESCRIBED?
<i>The Great Gatsby</i> (1925)	F Scott Fitzgerald	Yes – literary Written text [complete prose text – novel]
'American Dreams' (1974)	Peter Carey	No – literary Written text [complete prose text – short story]

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Each chapter begins with a chapter opener that includes:

- **focus questions**
- **explicit syllabus alignment** information
- **list of texts** studied in the chapter & linked to prescribed text list

# Section-based approach

## 4.2

### ASPIRATION IN *THE GREAT GATSBY* AND 'AMERICAN DREAMS'

In this section, we are particularly concerned with how the concept of 'aspiration' is represented in two texts: F. Scott Fitzgerald's 1925 novel *The Great Gatsby* and Peter Carey's 1974 short story 'American Dreams'. We will start by looking at *The Great Gatsby* because it was written first, and because it establishes ideas about 'aspiration' that underpin aspects of Carey's story.

**text**  
any passage of language that makes meaning. Texts can come in a huge variety of forms (e.g. a shopping list, a novel, an email, a conversation, a movie, an artwork, a maths equation, a school uniform or a cereal packet)

#### Considering the cultural context of *The Great Gatsby*

*The Great Gatsby* is commonly referred to as 'the great American novel'. Alongside other famous works like Harper Lee's *To Kill a Mockingbird* and John Steinbeck's *Of Mice and Men*, readers can gain a varied understanding of the ways early twentieth century America defined itself.

As it is nearly 100 years old, *The Great Gatsby* is essentially a historical novel, and approaching the text requires an understanding of its historical and cultural context. Once you understand this, you can better decode the **perspectives** represented in the novel.

#### 4.2a Your turn

##### Social and historical contexts

Hold up the cultural frame to investigate the context of the novel.

- 1 The context of *The Great Gatsby* is somewhat different from the world we know. To understand it, you will need to do some research. Using the internet, or the books in your school library, find answers to the following questions. Write the answers in your workbook. Your teacher might ask you to complete this activity in groups and present your findings to the class.

**perspective**  
in simple terms, a point of view or way of thinking about situations, ideas, arguments and texts. It also refers to the way the text positions a reader/viewer/listener, or how a systematic way of thinking is embedded in a text (e.g. a feminist perspective, an ecological perspective, a Kalkadon perspective)

- a Who was F. Scott Fitzgerald? Why is he a significant author?
- b How did the First World War affect the economy in the United States? You should consider both the post-war depression and the increase in consumerism.
- c How were women's rights changing in the 1920s?
- d What was prohibition?
- e What was New York like in the 1920s? Why is it called the Jazz Age?
- f Who were the Lost Generation? Why are they significant?



Source 2 A scene from the 1974 adaptation of the film *The Great Gatsby*

#### Physical settings in *The Great Gatsby*

Within the cultural setting, Fitzgerald makes use of a range of locations around New York as the physical settings for his novel. While these are based on real places, Fitzgerald imbues them with **symbolic** significance to reinforce the themes of his novel.

##### East Egg

The eggs are two peninsulas that jut out into the bays of Long Island Sound and are shaped like eggs. East Egg is home to the wealthy 'old money' and represents tradition and the upper echelons of the class system. Daisy and Tom live in East Egg.

##### West Egg

Nick (the narrator in *The Great Gatsby*) describes West Egg as 'the less fashionable of the two' (1926, p. 8) eggs. West Egg is where the newly wealthy congregate, and is home to both Nick and Gatsby. While Nick can barely afford to live there, a home in West Egg represents the achievement of Gatsby's financial aspirations. West Egg signifies new money and consumerism.

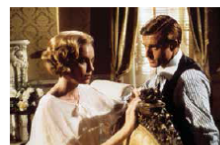
##### Manhattan

Manhattan is the business district of New York. It is where Nick and Tom work, and where Tom keeps an apartment for his mistress, Myrtle. It is also the scene of the dispute between Tom, Daisy and Gatsby. Manhattan represents many of the evils of consumerism, financial corruption and infidelity.

##### The Valley of Ashes

The Valley of Ashes is a wasteland that lies between the eggs and Manhattan. It is where the rubbish of New York is dumped and burnt. George and Myrtle live here at their petrol station. It represents the decay of the American Dream, the plight of the poor, and the issues wealthy New Yorkers choose to ignore.

**symbol**  
a symbol is something that stands for something else, especially something tangible (e.g. a flickering candle) that represents an abstract idea (e.g. the brevity of life)



Source 3 East Egg represents the wealthier, more elite setting in *The Great Gatsby*.



Source 4 West Egg is where the newly wealthy live in *The Great Gatsby*.



Source 5 The Valley of Ashes in Fitzgerald's *The Great Gatsby* symbolises the decay of the American Dream.

#### 4.2b Your turn

##### Mapping key locations

Using the information above and your knowledge of the text, draw a map of the novel *The Great Gatsby*. You can research the geography of the New York region, but you should draw the map yourself. You should include:

- the key locations listed above
- the paths of important journeys made in the novel
- the locations of characters' houses, the hotel in Manhattan and Wall Street.

Compare your map with your classmates' and decide who has represented the novel most effectively.

Content is presented in **Sections**. Each section:

- is clearly labelled and numbered
- is supported by 'Your turn' activities with questions and tasks that consolidate learning and promote independent learning
- provides links to additional digital resources offered on obook assess.



# Chapter features

### Critical frame

**Focus:** Evaluating the values, beliefs and assumptions underpinning the text

**Key guiding questions:**

- What does this text invite us to believe, do and feel?
- Whose perspectives have been omitted, disregarded or marginalised?
- Whose perspectives have been included, emphasised or privileged?
- What linguistic, textual or cultural conventions are challenged by this work?
- What can we create to challenge this text by adapting, intervening in or transforming it?
- At this point, have any of your personal feelings or reactions to the text changed?

### Personal frame

**Focus:** Noticing your reaction to the text and what stands out to you personally

**Key guiding questions:**

- How did this text make you feel?
- What were the first things you noticed about this text?
- Can you see your own story or perspective in this text?
- Does it remind you of any other texts?

### Cultural frame

**Focus:** Exploring how the text represents the society and culture of a particular time and place

**Key guiding questions:**

- When and where was this text produced?
- What social and cultural norms are represented?
- What values are promoted?
- Was this text controversial or conservative for its time?
- Does this text belong to a movement or style?

### Structural frame

**Focus:** Analysing the way structure, language and other textual features work to give a text meaning

**Key guiding questions:**

- How has this text been organised?
- What genre is being used?
- How have written, spoken, visual or other features been used?
- Do any patterns stand out (e.g. metaphors, motifs/ themes and symbols)?
- How are the textual features working to give this text meaning?

## 1.1a Your turn

### Practising the reading frames

Find a short text (a blog post, a review, a news story or an extract from a novel or play). Read it a few times, applying a different reading frame each time. With other students, reflect on the following questions:

- What did you find easy? What did you find difficult?
- If you strike difficulty with particular frames, what can you do to solve that problem? Who can you get help from with particular frames?

## Language in Use

We are going to use the Language in Use model to help us make sense of some of the 'bigness' and complexity of language. A model is a way of representing aspects of the world and can be a useful thinking tool. The model allows us to think about the way language is used in different contexts relevant to Senior English (e.g. everyday, civic, literary and academic contexts).

One version of the model is presented in the diagram in Source 1. The double-headed arrows indicate a two-way influence; that is:

- the purpose, genre and register influence the selection of language for a text, and
- choices in language can affect, challenge or subvert the register and genre.

For example, a student is expected to be polite and deferential when speaking to the principal, but a student could challenge the relationship by sitting in the principal's chair, calling her 'mate' and asking the questions.

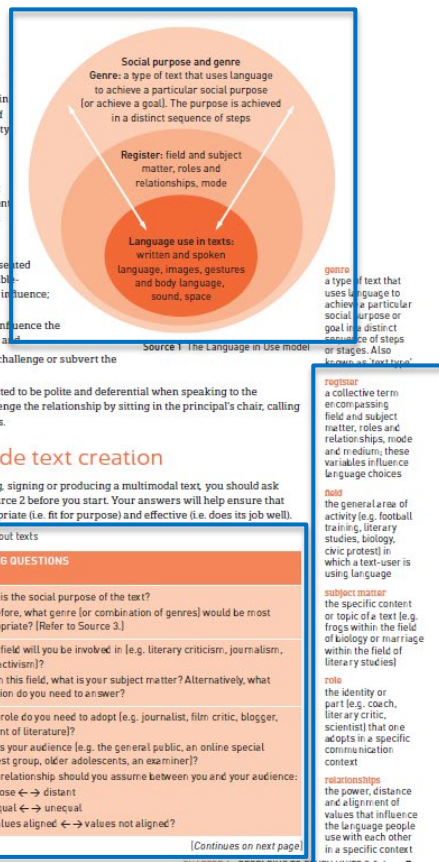
## Questions to guide text creation

Whether you are writing, speaking, signing or producing a multimodal text, you should ask yourself the questions listed in Source 2 before you start. Your answers will help ensure that the text you produce is both appropriate (i.e. fit for purpose) and effective (i.e. does its job well).

Source 2 Questions to ask yourself about texts

ASPECT OF LANGUAGE IN USE MODEL	GUIDING QUESTIONS
Purpose and genre	<ul style="list-style-type: none"> <li>- What is the social purpose of the text?</li> <li>- Therefore, what genre (or combination of genres) would be most appropriate? (Refer to Source 3.)</li> </ul>
Register Field and subject matter	<ul style="list-style-type: none"> <li>- What field will you be involved in (e.g. literary criticism, journalism, civic activism)?</li> <li>- Within this field, what is your subject matter? Alternatively, what question do you need to answer?</li> </ul>
Roles and associated relationships	<ul style="list-style-type: none"> <li>- What role do you need to adopt (e.g. journalist, film critic, blogger, student of literature)?</li> <li>- Who is your audience (e.g. the general public, an online special interest group, older adolescents, an examiner)?</li> <li>- What relationship should you assume between you and your audience:               <ul style="list-style-type: none"> <li>- close ↔ distant</li> <li>- equal ↔ unequal</li> <li>- values aligned ↔ values not aligned?</li> </ul> </li> </ul>

(Continues on next page)



Chapter features include:

- **transferrable, consistent frameworks**
- **margin glossary – key terms bolded in text and defined on the page**
- **graphic organisers, tables, flowcharts and illustrations – reduce reliance on text alone and make content more accessible.**

# Digital resources and purchasing options



**obook**

obook is a fully interactive digital version of every student book with note-taking, highlighting and dictionary support included. Every obook contains links to additional resources, such as videos, interactive modules and worksheets.



**assess**

assess is an online assessment platform that provides access to tens of thousands of additional auto-correcting questions designed to support student understanding and progression across all subjects.



**Teacher support**

Additional teacher notes, answers, tests, and assessments and differentiated learning advice is all included for teachers. Teacher obook assess also allows teachers to assign work electronically, track progress, and manage results and assessment.

*English for Queensland is supported by a range of additional digital resources, including:*

- **obook**
- **assess**
- **Teacher support.**

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## The characters' American Dreams

One of the first people to write about the American Dream was James Truslow Adams, in his 1931 book, *The Epic of America*. His view of the American Dream is expressed in Source 8.

Source 8 An extract from *The Epic of America*

The American Dream is that dream of a land in which life should be better and richer and fuller for everyone, with opportunity for each according to ability or achievement. It is a difficult dream for the European upper classes to interpret adequately, and too many of us ourselves have grown weary and mistrustful of it. It is not a dream of motor cars and high wages merely, but a dream of social order in which each man and each woman shall be able to attain to the fullest stature of which they are innately capable, and be recognized by others for what they are, regardless of the fortuitous circumstances of birth or position.

James Truslow Adams, *The Epic of America*, Little, Brown, 1931, p. 404

Adams shared concerns of authors like Fitzgerald, and others of the Lost Generation who questioned the integrity of the American Dream in a modern world. Regardless of how true it remained to the ideals of their ancestors, the American Dream continued to be an aspirational target for US society, and notably, the characters of *The Great Gatsby*.



Source 9 Leonardo DiCaprio plays the role of Jay Gatsby in the 2013 adaptation of the film.

## 4.24 Your turn

Resources [View all](#)



Teacher notes

3.4 The rights of an accused



Student book answers

3.4 The rights of an accused



Student book questions

3.4 The rights of an accused



Weblink

3.4 Victoria's Charter of Human Rights ...

## Gatsby's aspirations

Jay Gatsby is a pure **representation** of the concept of aspiration. Frustrated with his situation in life, Gatsby sets out early to better himself and achieve success: the American Dream.

Read what Nick has to say about Gatsby in Source 10.

Source 10 Extract 2 from *The Great Gatsby*

The truth was that Jay Gatsby, of West Egg, Long Island, sprang from his Platonic conception of himself. He was a son of God – a phrase which, if it means anything, means just that – and he must be about His Father's Business, the service of a vast, vulgar and meretricious beauty. So he invented just the sort of Jay Gatsby that a seventeen-year-old boy would be likely to invent, and to this conception he was faithful to the end.

F. Scott Fitzgerald, *The Great Gatsby*, Penguin Books, London, 1926, p. 104

Nick's use of 'Platonic conception of himself' refers to the philosopher Plato's contentious 'theory of Forms' (or 'theory of Ideas') in which he considers the relationship between the real world and the ideal versions of reality humans can create in their minds. Essentially, this is the way we can dream or visualise versions of ourselves and attempt to become them, either by knowingly emulating our dreams, or unwittingly becoming too occupied with them. For Gatsby, this started early in his life: he planned a program of self-improvement, changed his name from James Gatz and befriended Dan Cody as a mentor and patron.

We learn in Chapter 4 of the novel that Daisy and Gatsby met prior to the events of the novel. They shared a brief romantic affair before he was sent to war in 1917, and despite promising to wait for him, Daisy married Tom before Gatsby could return.

Gatsby recounts this to Nick in Chapter 8 (see Source 11).

Source 11 Extract 3 from *The Great Gatsby*

I can't describe to you how surprised I was to find out I loved her, old sport. I even hoped for a while that she'd throw me over, but she didn't, because she was in love with me too. She thought I knew a lot because I knew different things from her. ... Well, there I was, way off my ambitions, getting deeper in love every minute, and all of a sudden I didn't care. What was the use of doing great things if I could have a better time telling her what I was going to do?

**representation**  
the way texts construct concepts, identities, times and places, underpinned by the cultural assumption's attitudes, beliefs, values or world view of the writer, shaper, speaker/signifier, dealer or kind of the reader, listener

## obook:

- is visually integrated with the printed Student book – enabling students to move seamlessly between print and digital products
- provides a range of additional teacher and student resources.





The screenshot displays the Assess website interface. At the top, the 'Assess' logo is visible. Below it, a navigation bar includes 'MY LIBRARY' and a 'Review' section. The main content area shows a quiz question titled '16. The case *Grant v. Australian Knitting Mills* (1936) followed the:'. The question has four multiple-choice options: a. binding precedent of *Donoghue v. Stevenson* (1932), b. persuasive precedent of *Donoghue v. Stevenson* (1932), c. binding precedent of *George v. Skivington* (1869), and d. persuasive precedent of *Langridge v. Levy* (1837) ER 863. Option c is selected. The interface also shows a 'VCE' badge and 'Unit 3 AOS 1 Outcome 1'.

### **Assess:**

- provides hundreds of differentiated, auto-marked quiz questions, ideal for homework or in-class use
- questions are aligned to the syllabus and graded for different ability levels.

# Teacher support

**Teacher support may include:**

- detailed **teacher notes** with syllabus connections and ideas for teaching each chapter
- answers to **EVERY** question and activity in the Student book
- **assess quizzes** for every chapter
- **Videos (TBC).**

Students receive digital access for 2 years when purchasing print Student books – ideal for revising Year 11 content in Year 12.

Schools that purchase Oxford resources receive **FREE print Student Books for all teachers** and **ongoing access to all digital resources and teacher support.**

# Pricing

English for Queensland Units 3 & 4 (1 <sup>st</sup> edition)	Format	Price
<b>Student book + obook assess</b> Print book with 2 years' digital access included	PRINT + DIGITAL	\$49.95
<b>Student obook assess</b> Digital book with 2 years' digital access included	DIGITAL	\$39.95
<b>Student obook assess MULTI</b> Digital book that includes 3 x 2 years' digital access	DIGITAL	\$49.95
<b>Teacher obook assess*</b> Digital book that includes access to additional teacher only resources. Ongoing access.	DIGITAL	\$299.95

\* FREE ongoing access to Teacher obook assess with booklist or class set purchase

## Digital renewal fees

Institution	\$5 per student for an additional 15 months' access A service fee to support annual rollover of subscriptions
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**If your school has a different purchasing model, ask our team about options**

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# Availability

English for Queensland Units 3 & 4 (1 <sup>st</sup> edition)	Samples	Final product
Student book + <u>o</u> book <u>a</u> ssess (print + digital)	Full page proofs (print)  <b>August 2019</b>	<b>November 2019</b>
Student <u>o</u> book <u>a</u> ssess (digital only)	Full page proofs (digital)  <b>August 2019</b>	<b>November 2019</b>
Teacher <u>o</u> book <u>a</u> ssess (digital only)	Unit 3 – Topic 1 Chapters 1–7 • Teacher notes • Student book answers  <b>October 2019</b>	<b>January 2020</b>