

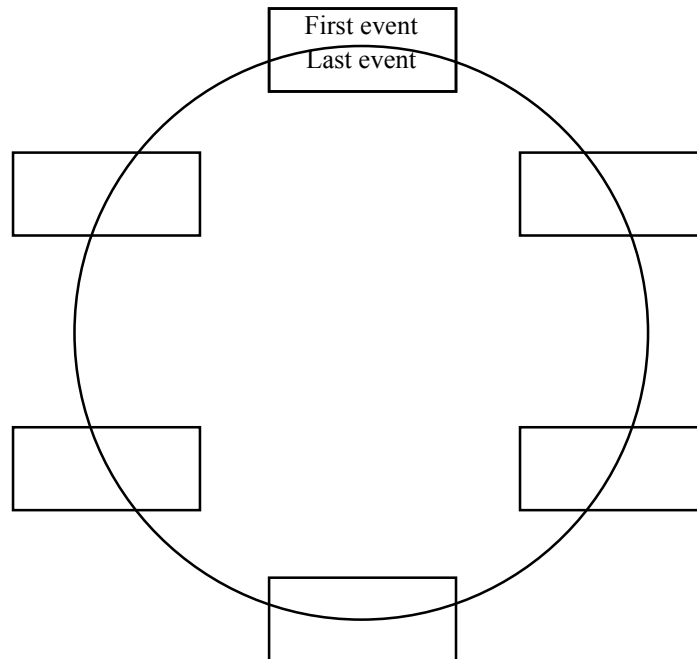
TRACKING THE STORY

Make a story circle showing the main events in *Free Willy*.

- Take a full page or, if necessary, a larger sheet of paper.
- Write each event in a small box in order around the circle.
- Work around the circle in a clockwise direction.

Making a Story Circle

- 1 Start by making a list of the main events in the film and arrange them in order.
- 2 Select events that you think are really important to the outcome of the story.
- 3 From this list, work out how many boxes around the circle you will need.
- 4 Make a much larger circle than shown below.
- 5 Share or display your story circle when finished.



Discussing the Story

Working with a partner, discuss and write briefly about the events in *Free Willy*:

Willy's story

- In what ways does the story of *Free Willy* end where it began?
- Did you worry about what might happen to Willy after he escapes? Why or why not?

Jesse's story

- Does Jesse's story end where it began? Why or why not?
- What kind of chart or diagram would best show what happened in Jesse's life? Why? Show how.

The story of Willy and Jesse

- Why do you think Rae, the seal-trainer, cannot teach Willy to perform tricks?
- Why is Jesse able to get Willy to perform?
- Why do you think Willy will not perform for the crowd?

Role Playing the Story from Different Points of View

- 1 Form a team of three or four to tell the story of *Free Willy* from different points of view.
- 2 Write some notes on cue cards to use as prompts for each character you choose to present.
- 3 Select a set of characters that would have very different versions of the events in the film, eg:
 - Rae Diall Randolph
 - Dwight Wade Annie Greenwood
 - Glenn Greenwood Dial Rae.
- 4 Taking the role of each character, tell the story using the same basic outline, as follows:
 - The main problems
 - What you did about these problems
 - Whether or not the problems were solved at the end of the story.



SAMPLE PAGE
MURIEL'S WEDDING

Discussing the Narrative of the Film

- 1 Working in a small group, select an important sequence or collection of scenes that you think played a significant part in the narrative. What part of the story does it tell? Some suggestions are given in the boxes below.
- 2 Use the ideas and information generated in this study of key scenes and sequences in a report to the class on important ways in which the story is told.

Juxtapositions

Select two or three contrasting scenes that occur side by side in a sequence, ie, are 'juxtaposed'.

For example, look at the contrasting scenes in the sequences of Hibiscus Island or Mariel's Wedding:

- What happens in each scene?
- What differences between scenes are there in mood and atmosphere?
- Why do you think they were placed in this order?

Images of Weddings and Marriages

Review two different sequences of weddings and/or marriages shown in the film, eg:

- Tania's Wedding
- A Royal Wedding
- Mariel's Wedding
- The marriage of Bill and Betty Heslop
- The wedding and "marriage" of Mariel and David.

What kind of story about weddings and marriage are these images telling?

A Humorous Sequence

Select the funniest sequence in the film. Discuss what amuses you, eg:

- dialogue – funny lines, jokes
- actions of characters
- appearance of characters
- the situation.

What kind of humour is generated?

- pathetic
- ridiculous
- incongruous
- ironic
- true, recognisable or like real life
- unusual, surprising
- or something else?

What significant part of the story does the sequence tell?

The Final Sequence as Ending

In what ways do the following scenes provide an end to the story?

- Betty's funeral
- Bill and Muriel in the back yard
- At Rhonda's mother's house
- the Porpoise Spit sign
- the talk and facial expressions of Muriel and Rhonda in the taxi
- the goodbyes and the crescendo of the music.

What picture of Muriel does the ending generate?

What does the ending of the film suggest about the future for Muriel?

Motifs That Tell the Story

Investigate the meaning of the word *motif* as it is used when discussing film, art or literature.

- 1 Why might the song 'Dancing Queen' and other ABBA music be considered a motif in *Muriel's Wedding*?
- 2 In what ways do you think the following images are motifs:

- the Porpoise Spit sign
- the Heslop home and backyard
- bridal shops
- taxis
- bouquets
- restaurant tables.

What do they represent? What story do they tell?

INVESTIGATING THE USE OF LANGUAGE IN *THE GATHERING*

Did you ever want to say to Nathaniel "Stop! Don't do this!" What do you think made you feel this way? Explore the ways in which the writer involved you as a participant in the story.

1 In the Grip of the Story

"A trickle of icy premonition ran down my spine." (p53)

- Did you share Nathaniel's fears at certain times in the story? If so, at what points? What made you scared?
- Did you feel that you were actually involved and participating in the events?

Think of a passage in the text where you:

- felt tense, scared, anxious, worried
- felt a sense of foreboding, that something bad might happen
- were kept in suspense .

Re-read the selected passage and identify the various things that made you feel this way. Explain how you felt to a small group. Read the passage aloud and stop at certain points to explain what gripped you as a reader and why.

2 Investigating Language

- What examples can you find of words and phrases used by the writer to create fear, tension and foreboding?

Working with a partner, make a collection of these words and phrases by re-reading passages where they are used and listing them in a chart as follows:

Event or Episode	Words creating mood and atmosphere
<i>Arriving in Cheshunt. Driving past the school.</i> (pxii)	slab-grey complex asphalt island like a concentration camp shapeless terror

Review the list of words and phrases you have made. Investigate the meanings of the following terms and group some words and phrases from your list under each term. You can use examples more than once.

- Figurative language
- Similes
- Metaphors
- Images
- Symbols

3 Discussing the Language

Working with another pair of students, discuss examples of the language used in *The Gathering*.

Begin by discussing the phrase "like a concentration camp" (pxii).

- What kind of language is this?
- Why is it used? What impression does it give the reader (especially when used at the start of the novel)?
- Is this impression accurate?

4 Group Review

Review the words and phrases in the lists of all group members.

- Which words and phrases recur, ie, are used several times? Why?
- Which words and phrases collected by the group contrast with each other?
- Which phrases from the novel do you think best sum up the mood and atmosphere of the text as a whole? Why?

5 Writing about "icy premonitions"

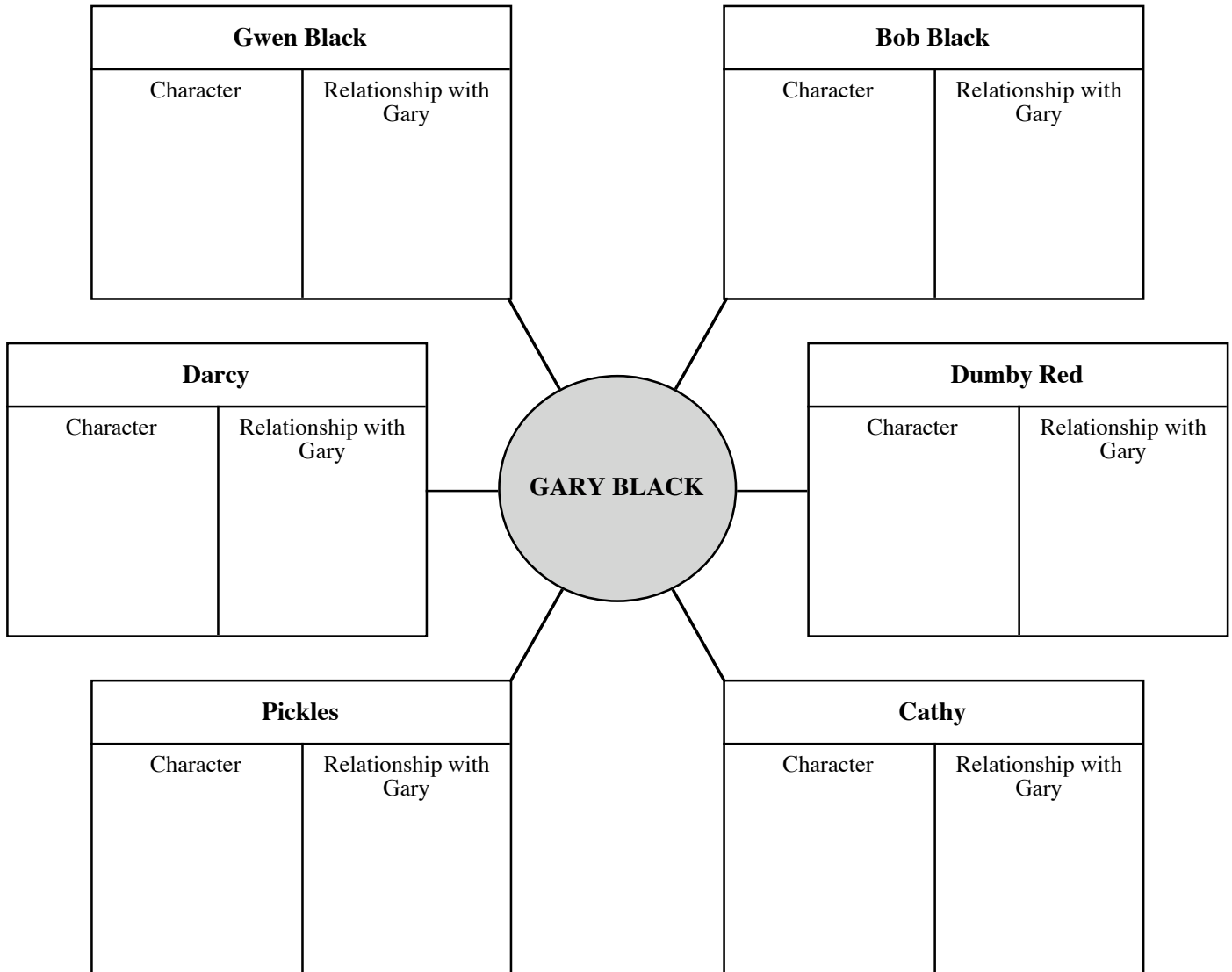
- When you were reading the novel, did icy premonitions run down *your* spine? If so, where and why?
- Did you feel as if you were participating in the story — that you were gripped by fear in some situations? What put you in this kind of mood?

Write about these questions in your reading journal.

CHANGING GARY BLACK

Using a double-page spread in your journal, draw up the chart below. Use this chart to explore the influence — positive and negative — of the important people in Gary's life on his growth as a person.

- Make brief notes about each character — eg, age, background, personality, actions, motivation.
- Note the kind of relationship that exists between each character and Gary Black.



Discussion Use the ideas below as the agenda for a group discussion in which you sum up the ways in which Gary Black grows as a person during the course of the story.

Relationships

- 1 Which relationship do you think has the most influence on Gary as a person? Why?
- 2 When does Gary's attitude to his father harden? Why?
- 3 Does Gary use Pickles or is he a friend?
- 4 Why doesn't the relationship with Cathy develop very far?



Identity

- 1 Which characters teach Gary about himself?
- 2 In what ways does his performance in the Grand Final increase his sense of self-worth?
- 3 What actions or events were more lasting than the football in developing Gary's sense of identity?



Independence and Responsibility

- 1 At what point in the story do you think Gary starts acting independently?
- 2 Which relationships do you think teach him to think for himself? Why?
- 3 In what ways does Gary show a growing sense of responsibility?



Investigating Persuasive Techniques

Persuasive techniques are ways of influencing readers to consider or share your point of view on an issue. Below are some opinions on the issue of junk food TV advertisements. The writers of each of these pieces from letters to a newspaper use some persuasive techniques. Can you identify them?

Australia has the highest rate of food advertising to children in the world. Research from Flinders University shows that nearly 80 per cent of all food advertisements during times when children watch television promote non-nutritious foods such as icecream, hamburgers, chocolate and soft drinks.

Food advertisers target Saturday morning television which is the time when children most watch television. The research shows that 38 per cent of advertisements at this time promote junk food. Can we afford to injure our children's future and the health of the nation? There should be a complete ban on junk food TV ads during late afternoon and Saturday morning programs.

People who call for a ban on food advertising during children's TV viewing times are insulting the history and traditions of this wonderful country. Here we are on top of the world in so many athletic pursuits and yet the food police behind this move cannot trust children and their parents to make the right choices about their health.

Such a ban would be undemocratic and un-Australian. People in our nation have the right of free choice about their lifestyle. If we let this ban through, what's next? Sitting down?

Do we really want to live in a country where the simple pleasures of choosing food are closely supervised and so heavily restricted?

Obesity in children is becoming a national issue. The Doctors for Healthy Food group calls for urgent action on TV advertising of junk foods which is a major factor in young people becoming overweight.

Watching so much television means that children use too little energy on exercise and they grow fat. Children's lives are now more sedentary than ever, as they watch TV programs heavily sponsored by junk food advertising.

Advertising chocolate bars and fried snacks in children's viewing times encourages them to want these foods. It is essential that restrictions are placed on the showing of junk food ads at these times. The health of the nation demands this.

TV food ads pay for children's programs. Less food advertising on television will mean fewer programs for children to enjoy. Is that what parents want?

It should also be noted that a recent Monash University study reported that television programs now play an important role in the development of children's thinking and language skills.

It seems deceitful of the researchers to call chocolate and ice cream "junk" or "non-nutritious". Throughout history, healthy races such as the Mayans and Aztecs ate and drank a primitive form of chocolate as part of their daily diet. And, as we all know, ice-cream has long been "the health food of a nation".

In which piece did you find ...?

- An appeal to history: ie, an argument based on lessons from history.
- A rhetorical question; ie, a question to which the expected answer is obvious.
- An appeal to national pride or patriotism; an argument based on the reputation of Australia.
- Statistics: sometimes called "hard evidence"; eg, research results which support the writer's case.
- Emotive words or labelling: a word or phrase that is intended to gain the sympathy of readers, or arouse their fears.
- Predicting the consequences: an argument which predicts future problems if no action is taken.
- Use of expert evidence: information from people who are regarded as experts or authorities on the subject.
- Questioning definitions of key terms, or re-defining them: eg, what *is* junk food?



Investigation 4 Different Times, Different Language

Think of a memorable event in your life, one that has remained in your mind because you were involved in the action. Investigate your memories of the event. Make a list of words and phrases about what happened.

Give your memory a chance to work. Choose two or three things from your list and think more deeply about each one. List more words and phrases about this memory.

Using your list of words and phrases, write a series of short pieces about the event in the following ways.

Present

Being There Again

Go back in time. You are actually there. What do you see? How do you feel? Write about it. Start with "I am..."

Past

Be a Reporter (e.g. "The family was ...")

What did you see? What would you have reported about the event? Write this as a news report for a newspaper.

Conditional

Second Chance ("What I would have done ...")

What would you do if you had a second chance — if you could go back and live the event over again? Tell a partner what you would do. Then write about it.

Future

Plan for the Future (If this happens again, I will ...")

What will you do if you are involved in a similar event in the future?

What did you learn from the event?

Tell a partner what you will do. Then write about it.

Reflecting on Your Work: Exploring Ways of Using Verbs

- Using different colours, underline or highlight the action words or verbs you used in each piece. Use a different colour to show the verbs you used when you were:
 - back there again (Present Tense)
 - a reporter (Past Tense)
 - given a second chance (Conditional)
 - thinking about what you would do in the future (Future).
- What does the use of verbs tell you about when, where and why a text was composed? Investigate this question by finding and comparing the verbs used in two different kinds of texts such as a letter to the newspaper, a short story, a school newsletter, a class worksheet.



MISSING LINKS

Working with a partner, fill in the missing words in each of the short pieces below. All of the missing words provide links between different pieces of information and different ideas about television news.

In today's televised world, _____ busy people have limited time, television news presents the pictures that tell us the story of the day. _____ offers viewers the chance to make up _____ own minds about happenings, _____ the opportunity to be witnesses _____ events unfold.

their as it where or

_____, a newsreader introduces a story in the foreground, _____ the relevant pictures begin to appear in a window behind. At _____ times, the news reader's voice is heard over the pictures. _____ the sense of really being there is best achieved _____ there is a report from an on-the-spot reporter.

but sometimes other when while

_____ pictures can take viewers right into the story, some important items are covered by talking heads. _____, a report on events in parliament may be best told by a reporter or newsreader talking directly to viewers. _____ thoughtful words can be worth more than any number of pictures. So we can say, _____, that good pictures don't always make good stories.

for example therefore although these

Writing On

- 1 Now write a short piece on what you know about television news — something to add to what is already there.
- 2 Where would your short piece fit in? Rewrite the whole thing putting in your own piece where it makes the best link with what goes before and what comes after.
- 3 Reread the whole piece. Does it flow smoothly?
- 4 What kind of language have you learnt in this activity?



GENERATING PORTFOLIOS IN ENGLISH

The chart below shows how students' work in reading, viewing, speaking, listening and writing generate the resources and records for portfolios. Units, projects and courses involve a range of activities in different modes of English from which students select work for portfolios that best represents the level of their achievement. The portfolio exhibits learning and achievement over the duration of a unit — such as several weeks or a term — while a series of portfolios can provide a view of achievement over a semester, a year or longer period.

READING AND VIEWING

Students select from collections of their work on a range of activities:
eg

- reading journal entries
- viewing journal entries
- writing file, folder, folio
- reflective pieces on writing tasks

over a range of texts — literature, mass media, everyday texts.

WRITING

Students select from collections of their work on a range of activities:
eg

- journal notes, plans and drafts
- examples of improved drafts
- shorter and extended responses
- finished writing

over a range of contexts, for different purposes and audiences.

ASSESSMENT PORTFOLIO

A selection of work drawn from:

- reading, viewing, writing, speaking and listening
- different activities within units, projects, courses
- a particular unit, project or course

showing and reflecting on achievement in a wide range of learning contexts and tasks.

SPEAKING

Students select from collections of their work on a range of activities:
eg

- notes of informal discussions
- texts of more formal presentations and performances
- oral language tasks

over a range of contexts, for different purposes and audiences.

LISTENING

Students select from collections of their work on a range of activities:
eg

- notes from informal and more structured discussions
- listeners' reports
- work which shows evidence of learning from listening

over a range of contexts and for different purposes.

ORAL PRESENTATION: READINGS FROM A NOVEL

Activity 1 Selecting Passages for Presentation

Form a small group to present different kinds of readings of key passages from a novel. Together, select at least two passages that you think highlight important features of the text and that would make effective oral presentations.

Activity 2 Keeping Records of Speaking and Listening

For this unit, you will need to keep a record of your work in two roles: as a speaker or presenter, and as a listener to other people's presentations.

Record 1: Speaker/Presenter/Performer

Keep a presenter's journal or notebook in which you record:

- ideas for the presentation
- decisions made by the group
- notes on the structure or format of your presentation
- notes from discussions during and after rehearsals
- a copy of the text or script of the presentation

Record 2: Listening Report

Keep a record of listening to other people's presentations. Use a chart as follows:

Column 1: Date

Column 2: Passages presented – a short sentence or note for each passage read or performed by a group, such as "Carl has a row with Aunt Beryl."

Column 3: Type of presentation – eg, play, interview

Column 4: Comments and questions on the presentation — eg, ways in which the presentation helped you understand aspects of the novel; questions you would like to ask the presenters.

Activity 3 Selecting Different Ways of Presenting the Passages

Discuss the different ways of presenting the information in each passage could be presented. Choose different ways of reading each passage from the following options:

- the script of a short play
- a workshop of the passage during which group members stop and discuss how to read parts of the passage
- a radio interview with a character

- a news report based on the passage
- a debate between group members about the importance of the passage to the story or the themes of the novel
- a vox populi or street opinion poll in which characters in the novel played by group members are asked to give their opinion on an important question (eg, Should Lockie have started seeing Vicki again? Should Anna have dumped Hayden?)
- a dramatic monologue by a character played by a group member coached by the group
- write and perform a poem based on a passage, accompanied by recorded music.

Use the presentation format known as *readers' theatre* in which you tell the unfolding story by:

- linking the different readings into a smoothly flowing presentation
- using minimal costumes and music
- positioning readers around the presentation area.

Activity 4 Rehearsing and Presenting

- Decide on the format of the presentation and work out how you will use sections of the text.
- Fix rehearsal times and the date of the presentation
- Rehearse or workshop the presentation, afterwards discussing any changes to be made.
- After your presentation, discuss the purposes of what you did with one other group.

Activity 5 Listening to Presentations

- Listen to other people's presentations and note comments and questions to ask the presenters.
- Take a turn at discussing another group's presentation with the presenters.

Activity 6 Reflecting on Speaking and Listening

Write an extended piece in three parts:

Part 1: How your presentation helped your understanding of the novel. Explain and support what you say by drawing on your journal notes.

Part 2: How listening to the presentations made by other groups helped your understanding of the novel. Explain and support what you say by drawing on your listening notes.

Part 3: The ways in which the presentations changed your mind about aspects of the novel.

COMPETITIVE SPORT

Thinking about Competitive Sport

In this unit, you will think about the role of competitive sport in young people's lives and consider the links between competitive sport and some current issues.

An issue is a subject of debate or discussion in the community and in the media.

1 Exchanging Views on Competitive Sport

- Do you play competitive sport? Do you enjoy it?
- Do you avoid competitive sport? If so, why?

Form a small group composed of people who play competitive sport and some who do not. Swap views on competitive sport. Then write a short piece in a workbook about differing views on competitive sport.

2 Identifying the Issues

The following letter to the newspaper was written by a parent of teenagers.

- What issues about competitive sport does it raise?

Kids Slam Competitive Sports (from Jenny Kennedy, Patch Creek)

Kids are turning off competitive sports. Here is why.

A star footballer struggles to his feet with a broken collarbone and is set upon by two burly opponents who bump and punch him. The bullies are praised by the commentators. 'What a great display of the toughness of our game,' says one.

A small, skilful netballer is scratched and punched by a burly opponent. Her coach says: 'I didn't see the incident.'

A star footballer, widely regarded as the best playmaker in the competition, is held down and gang-bashed while the game is allowed to go on. Afterwards, the star player says: 'It's all part of the game.'

A talented young hockey player is racially taunted by an opposing player during a national final. She objects and is called a whinger.

Competitive sport at the highest levels is rapidly becoming a game for bullies. The better team doesn't always win; the bullies usually do.

How can that be fair competition? Why encourage young people to play team sports when they may get hurt or abused?

Many teenagers are forced to play competitive sports at school. This is where the school bullies thrive. This is where the bullying on the sports field starts.

My kids are suffering from this and they want it stopped.

3 Expressing the Issues

An issue can be expressed in several ways, eg:

- a word (eg, Water)
- a phrase (eg, Water waste)
- a statement or contention (eg, Hosing concrete driveways should be banned.)
- a question. (eg, Should hosing concrete driveways be banned?)

Working in a small group, think about the issues raised in the above letter.

- What issues does the letter raise?
- How can these issues be best expressed?

Brainstorm a list of possible issues raised by the writer of the letter.

Compose the issues in different ways, as shown above.

Read this list of issues to the class or to another group.

Listen to other groups and write down good ways of expressing the issues raised in the letter.