

Documenting our world

Stage 5 unit of work – Davidson High School

In 2012 a number of schools and teachers in NSW were brought together to explore and develop approaches to implementing NSW syllabuses for the Australian curriculum K-10.

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Overview

This unit encourages students to engage with the documentary films, a very popular form of non-fiction. Students spend time responding to two feature-length documentaries before undertaking the task of composing a documentary in a small team.

The driving question for this unit is ‘How do we make a powerful documentary?’ This question encourages students to think critically about the documentary form, focusing specifically on the purpose of the composer and the impact of the text on the responder. Central to this unit is a consideration of social and environmental sustainability and the role that documentary makes play in ensuring this sustainability.

Students will know the metalanguage of documentary film and how to apply this to their own analysis and evaluation of documentary films as well as applying it to their own composition of a documentary film. Students will understand the ethics relating to issues of social and environmental sustainability and how a composer’s own attitudes, values and context influence the composition of a documentary film. Students will know the process, roles and responsibilities required to work effectively in a group to create a collaborative product. Students will know the appropriate language and grammar relevant to writing a critical response to a text.

Students will be able to use the processes of idea generation, planning, drafting, editing and revision for writing a critical response to a documentary film. Students will be able to use the processes of planning, goal setting, collaboration, delegation of responsibilities and reflection required to work effectively in a group to create a collaborative product. Students will be able to script, storyboard, film, edit and publish a collaborative documentary on an issue relating to environmental or social sustainability relevant to their local area.

Assessment

Assessment for learning

Weekly quiz on learning goals, post-viewing questions, class discussions, teacher (and self/peer) feedback given on draft essays and scripts/storyboards, class-created rubrics and checklists for essay and documentary.

Assessment as learning

Students keep a ‘learning log’ in which they record their team and individual project calendars, lesson goals, learning reflections and application of peer, self and teacher feedback to improve learning.

Assessment of learning

An essay on one or two of the documentaries studied in class, answering the question – How can we make a powerful documentary?

A collaborative documentary on an issue relating to environmental or social sustainability relevant to their local area.

Syllabus outcomes

Assessment for/as learning (during unit of work) – 1, 5, 6, 7, 8

Assessment of learning (at conclusion of unit of work) – 1, 2, 3, 9

Learning across the curriculum

Sustainability, critical and creative thinking, ethical understanding, information and communication technology capability, literacy, numeracy.

Texts

Syllabus text requirements – Non-fiction – film

Bowling for columbine, Michael Moore (2002)

‘The Cove’, Louie Psihoyos (2009)

Teachers are advised to view these documentaries and their content before using in the classroom. Other documentaries may be substituted and activities modified to suit different contexts.

Rationale for approach used in this unit of work

This unit of work has been constructed using a ‘project-based learning’ approach where students are given a very clear understanding of their learning requirements and how this learning will be assessed from the outset. Students spend the duration of the unit developing an answer to the driving question, How can we make a powerful documentary? Their final response will take the form of a group-created documentary on an issue relating to environmental or social sustainability relevant to their local area. This unit of work sees students adopting the role of both responder and composer, therefore sharpening their analytic and creative thinking skills.

This unit of work is relevant to the context of Davidson High School because students are very interested in technology and enjoy creative activities. Our students are also very social and find working in teams and enjoyable and rewarding experience. At our school, we are very focused on encouraging students to develop responsibility for their own learning and feel that a constructivist approach is the most effective to facilitate this skill in our students.

Teachers who do not have access to the technology required to compose a documentary (or who feel that their students may not enjoy working in teams), can easily have students individually submit a script and storyboard of a documentary.

Evaluation

Teacher – use the project evaluation rubric. See Resources 27.

Content overview Stage 5

Outcome EN5-1A

Responds to and composes increasingly sophisticated and sustained texts for understanding, interpretation, critical analysis, imaginative expression and pleasure

Related Life Skills outcomes – ENLS-1A, ENLS-2A, ENLS-3A, ENLS-4A, ENLS-8A

* develop and apply contextual knowledge
	+ analyse ideas, information, perspectives, contexts and ideologies and the ways they are presented in increasingly demanding, sustained imaginative, informative and persuasive texts
* understand and apply knowledge of language forms and features
	+ investigate and experiment with the ways irony, sarcasm and ridicule can be used to expose, denounce and deride, and how these shape responses
* respond to and compose texts
	+ evaluate the impact on audiences of different choices in the representation of still and moving images (ACELA1572)
	+ create sustained texts, including texts that combine specific digital or media content, for imaginative, informative, or persuasive purposes that reflect upon challenging and complex issues (ACELY1746, ACELY1756)

Outcome EN5-2A

Effectively uses and critically assesses a wide range of processes, skills, strategies and knowledge for responding to and composing a wide range of texts in different media and technologies

Related Life Skills outcomes – ENLS-5A, ENLS-6A, ENLS-7A, ENLS-9A

* engage personally with texts
	+ evaluate their own processes of composition and response and reflect on ways of developing their strengths, addressing their weaknesses and consolidating and broadening their preferences as composers and responders
	+ value engagement in the creative process of composing texts
	+ consider how aspects of texts, including characterisation, setting, situations, issues, ideas, tone and point of view, can evoke a range of responses, including empathy, sympathy, antipathy and indifference
* develop and apply contextual knowledge
	+ interpret, analyse and evaluate how different perspectives of issue, event, situation,
	+ individuals or groups are constructed to serve specific purposes in texts (ACELY1742)
	+ understand the nature, scope and ethical use of digital technologies and apply this knowledge in their own composing and responding in digital media
* understand and apply knowledge of language forms and features
	+ review, edit and refine students' own and others' texts for control of content, organisation, sentence structure, vocabulary, and/or visual features to achieve particular purposes and effects (ACELY1747, ACELY1757)
* respond to and compose texts
	+ interpret and evaluate the effectiveness of information and ideas conveyed in diagrammatic representation, for example charts, graphs, timelines and surveys

Outcome EN5-3B

Selects and uses language forms, features and structures of texts appropriate to a range of purposes, audiences and contexts, describing and explaining their effects on meaning

Related Life Skills outcome – ENLS-10B

* respond to and compose texts
	+ compose and respond to a wide range of visual texts, for example picture books, graphic novels and films, using a range of appropriate techniques and metalanguage
	+ use voice effects, for example tone, volume, pitch, pauses and change of pace, for specific effects such as arguing a point of view or attempting to persuade an audience to a course of action
	+ use interaction skills to present and discuss an idea and to influence and engage an audience by selecting persuasive language, varying voice tone, pitch, and pace, and using elements such as music and sound effects (ACELY1811)

Outcome EN5-5C

Thinks imaginatively, creatively, interpretively and critically about information and increasingly complex ideas and arguments to respond to and compose texts in a range of contexts

Related Life Skills outcomes – ENLS-12C, ENLS-13C

* engage personally with texts
	+ create literary texts that reflect an emerging sense of personal style and evaluate the effectiveness of these texts (ACELT1814)
* develop and apply contextual knowledge
	+ compare ways in which spoken, written, visual, multimodal and digital texts are shaped according to personal, historical, cultural, social, technological and workplace contexts
* understand and apply knowledge of language forms and features
	+ critically evaluate the ways bias, stereotypes, perspectives and ideologies are constructed in texts
* respond to and compose texts
	+ respond to and compose a range of sustained imaginative, informative and persuasive texts which are increasingly demanding in terms of ideas, arguments and linguistic, structural, cognitive, emotional and moral complexity
	+ formulate, develop and express their own ideas and beliefs creatively, thoughtfully, positively and confidently on issues such as sustainable patterns of living
	+ understand and analyse differences between opinions and reasoned arguments, differences in shades of opinion and inconsistencies

Outcome EN5-6C

Related Life Skills outcomes – ENLS-12C, ENLS-13C

* engage personally with texts
	+ explain and justify responses to texts and widening personal preferences within and among texts
* understand and apply knowledge of language forms and features
	+ select a range of digital and multimedia texts and investigate the ways content, form and ideas of texts can be connected
	+ use appropriate metalanguage to identify, describe and explain relationships between and among texts

Outcome EN5-7D

Understands and evaluates the diverse ways texts can represent personal and public worlds

Related Life Skills outcomes – ENLS-14D, ENLS-15D

* engage personally with texts
	+ explore and reflect on their own values in relation to the values expressed and explored in texts
	+ reflect on personal experience and broadening views of the world by responding to the ideas and arguments of others with increasingly complex ideas and arguments of their own
* develop and apply contextual knowledge
	+ evaluate the social, moral and ethical positions represented in texts (ACELT1812)
* understand and apply knowledge of language forms and features
	+ use and analyse increasingly complex language features to present a viewpoint on issues such as environmental and social sustainability

Outcome EN5-9E

Purposefully reflects on, assesses and adapts their individual and collaborative skills with increasing independence and effectiveness

Related Life Skills outcome – ENLS-17E

* engage personally with texts
	+ articulate and discuss the pleasures and difficulties, successes and challenges experienced in investigation, problem-solving and independent and collaborative work, and establish improved practices
* develop and apply contextual knowledge
	+ understand the learning purposes, specific requirements and targeted outcomes of tasks
* understand and apply knowledge of language forms and features
	+ understand and apply appropriate metalanguage to reflect on their learning experiences
* respond to and compose texts
	+ choose effective learning processes, resources and technologies appropriate for particular tasks and situations
	+ examine the ways that the processes of planning, including investigating, interviewing, selecting, and recording and organising ideas, images and information, can and should be modified according to specific purposes, texts and learning contexts

Week 1

Introduction to the project and initial inquiry stage

| Syllabus outcomes/content/LATC | Learning and teaching activities | Resources | Assessment for learning | Assessment as learning | Assessment of learning |
| --- | --- | --- | --- | --- | --- |
| * compare ways in which spoken, written, visual, multimodal and digital texts are shaped according to personal, historical, cultural, social, technological and workplace contexts
* explore and reflect on their own values in relation to the values expressed and explored in texts
* articulate and discuss the pleasures and difficulties, successes and challenges experienced in investigation, problem-solving and independent and collaborative work, and establish improved practices
* understand and apply appropriate metalanguage to reflect on their learning experiences
* formulate, develop and express their own ideas and beliefs creatively, thoughtfully, positively and confidently on issues such as sustainable patterns of living
* explore and reflect on their own values in relation to the values expressed and explored in texts
* understand the learning purposes, specific requirements and targeted outcomes of tasks
* choose effective learning processes, resources and technologies appropriate for particular tasks and situations
* examine the ways that the processes of planning, including investigating, interviewing, selecting, and recording and organising ideas, images and information, can and should be modified according to specific purposes, texts and learning contexts
 | Hook lessonStudents watch a 3-minute segment from a David Attenborough documentary. Students are then given two different coloured Post-it notes (e.g. pink and green). On one they write an animal behaviour (swinging from trees; nocturnal); on the other an animal habitat (sea; jungle). Stick these to the whiteboard. Teacher has different animal types written on another coloured post-it (reptile, bird, mammal, fish, amphibian). Teacher puts students in teams of three (planned earlier) and students are given one of each of the post-its. Students are to create a 3-minute David Attenborough-style documentary skit designed to inform their audience about their made-up animal. They are to name it and describe its behaviour and habitat. One student acts as David Attenborough whilst the other two act as the animal being observed in its natural habitat. Class discussion about which documentary skit was the most effective and why. | [David Attenborough clip from YouTube](http://www.youtube.com/watch?v=VjE0Kdfos4Y)Post-it notes and markersOutdoor space for rehearsing skitsProject journal (this can be a paper book or a student blog) | Teacher and peer feedback whilst planning and rehearsing skitTeacher and peer feedback of which skit was the most effective and why |  | Teacher and peer assessment of which skit was the most effective. |
| As above | ReflectionStudents are given their ‘project journals’ and asked to write today’s date and a 5-minute reflection on the Hook lesson. What did they learn? What did they find challenging? What are they still wondering about the activity? |  |  | Journal reflective writing |  |
| As above | Teacher writes the driving question on the whiteboardHow do we make a powerful documentary? Students write their initial personal response to this question in their project journal. Class then discusses the possible sub-questions that need to be answered before the driving question can be answered. These are recorded in their project journals. Example sub-questions – What is a documentary? Are there different types of documentaries? What do we mean by ‘powerful’? What are some examples of powerful documentaries? | Project journalsProject outline (Resource 1)KWL table (Resource 2) | Responses on KWL tableResponses during discussion | Individual contribution to calendarJournal reflective writing |  |
| As above | Teacher hands out the project outline (students glue this in their books or it is accessed online) and reads it to the class. Teacher doesn’t answer any questions - if students raise some, they are recorded on the whiteboard. Students are given a KWL table for the project. Students are asked to write at least five things in the ‘K’ and ‘W’ and ‘L’ columns – note students can only use ‘Google’ and ‘my teacher’ once in the ‘L’ column. (Add speed-KWL activity here). The class-generated list of ‘W’ questions is put on the classroom wall and/or edmodo/class blog. These will drive the students’ inquiry during the project. | Project calendar (Resource 3) |  |  |  |
| As above | Class discussion of project time-line and a class project-calendar is created. This is put on classroom and/or edmodo/class blog PLUS copy put in project journal. On this guide, students to add ‘inquiry’ for the first three weeks of the project and the last three weeks will be creating the ‘product’ and planning the ‘presentation’.  |  |  |  |  |
| As above | Prior-knowledge testingTeacher selects three of the ‘W’ questions from the KWL table (teacher will have added these or guided students to add these) to be focus of next two lessons – * What do we know about film?
* What do we know about documentaries?
* How are documentaries and film similar and different?
 | Partially completed KWL tableFilm techniques quiz (Resource 4) | Quiz responsesQuality of PPT |  |  |
| As above | Quiz on film techniques – discuss results and give feedback to correct mistakes.Using iPods/smart phones/class cameras and Lego men, working in project teams students take photos/video to apply their knowledge of camera shots, angles and movement. These are posted to edmodo or class blog with description of film technique and when/why it could be used. | iPods/smart phones/class cameras and Lego menComputers/laptops |  |  |  |
| * compare ways in which spoken, written, visual, multimodal and digital texts are shaped according to personal, historical, cultural, social, technological and workplace contexts
* formulate, develop and express their own ideas and beliefs creatively, thoughtfully, positively and confidently on issues such as sustainable patterns of living
* evaluate the social, moral and ethical positions represented in texts (ACELT1812)
* articulate and discuss the pleasures and difficulties, successes and challenges experienced in investigation, problem-solving and independent and collaborative work, and establish improved practices
 | Focus is on the question – What do we know about documentaries?Think/pair/share answering the question – answers can include names of documentaries they know, documentary makers they know, content for documentaries, techniques, etc. Class ideas from ‘sharing’ stage put on the whiteboard. This begins the class-generated ‘Documentary glossary’ (teacher explains importance of metalanguage to creative professions) – glossary includes three columns ‘what’, ‘when’ and ‘why’. This will be throughout the project. | Documentary glossary pro forma (Resource 5)Venn diagram pro forma (Resource 6)Modes of documentary film overview (Resource 7) | Quality of T/P/S tableQuality of Venn diagramResponses to homework task |  |  |
| As above | Class discussion – How are documentaries and film similar and different? Class-created Venn diagram. Teacher briefly gives an overview of the six different modes of documentary film – poetic, expository, observational, participatory, reflexive and performative. | Project journal |  |  |  |
| As above | Homework taskStudents are randomly allocated a documentary genre, documentary or a documentary maker and complete a mini-research report on it. Research report to be posted on edmodo or class blog or in project journal. Focus is on answering these two questions – What are our ‘need to knows’ for this mode/documentary/composer? What makes this mode/documentary/composer powerful? |  |  |  |  |

Week 2

Inquiry stage continues – close study of ‘‘The Cove’’

| Syllabus outcomes/content | Learning and teaching activities | Resources | Assessment for learning | Assessment as learning | Assessment of learning |
| --- | --- | --- | --- | --- | --- |
| * critically evaluate the ways bias, stereotypes, perspectives and ideologies are constructed in texts
* analyse ideas, information, perspectives, contexts and ideologies and the ways they are presented in increasingly demanding, sustained imaginative, informative and persuasive texts
* evaluate the impact on audiences of different choices in the representation of still and moving images (ACELA1572)
* compare ways in which spoken, written, visual, multimodal and digital texts are shaped according to personal, historical, cultural, social, technological and workplace contexts
* respond to and compose a range of sustained imaginative, informative and persuasive texts which are increasingly demanding in terms of ideas, arguments and linguistic, structural, cognitive, emotional and moral complexity
* explore and reflect on their own values in relation to the values expressed and explored in texts
* evaluate the social, moral and ethical positions represented in texts (ACELT1812)
 | Teacher introduces the term ‘nature documentary’ and shows an excerpt from a documentary on dolphins. Class discussion – What is the main purpose of this documentary? Teacher introduces the term ‘environmental sustainability’. Class reads through background information about ‘The Cove’ and teacher introduces the terms ‘context’, ‘persuasion’ and ‘bias’. Begin watching ‘The Cove’. Note – this documentary is rated M and requires a permission note to be sent home to parents. The film has some graphic scenes of animal slaughter. Teacher should discuss this with the students before showing the film, focusing on why this may be included in an expository documentary film mode. Teachers may choose not to show this part of the documentary.Students take notes using the ‘Critical viewing lotus’ worksheet whilst watching the film. In the last ten minutes of the lesson, students complete the ‘post-viewing’ reflection task. (When first introducing this worksheet, teacher needs to explicitly teach the grammatical term abstraction.) Class adds to the ‘Documentary glossary’ where relevant | [BBC dolphin documentary](http://www.youtube.com/watch?v=7hzUZE5bdfI)Environmental sustainability information sheet. (Resource 8)Access information on ‘The Cove’.[‘The Cove’ synopsis page](http://www.thecovemovie.com/the_cove/synopsis.htm)[‘The Cove’ filmmakers information page](http://www.thecovemovie.com/the_team/the-filmmakers.htm)[‘The Cove’ review on SBS](http://www.sbs.com.au/films/movie/4187/The-Cove)‘The Cove’ documentaryCritical viewing lotus worksheet (Resource 9) | Quality of student notes on critical viewing worksheet | Journal reflection |  |
| * analyse ideas, information, perspectives, contexts and ideologies and the ways they are presented in increasingly demanding, sustained imaginative, informative and persuasive texts
* evaluate the impact on audiences of different choices in the representation of still and moving images (ACELA1572)
* compare ways in which spoken, written, visual, multimodal and digital texts are shaped according to personal, historical, cultural, social, technological and workplace contexts
* respond to and compose a range of sustained imaginative, informative and persuasive texts which are increasingly demanding in terms of ideas, arguments and linguistic, structural, cognitive, emotional and moral complexity
* analyse and evaluate how people, cultures, places, events, objects and concepts are represented in texts, including media texts, through language, structural and/or visual choices (ACELY1749)
 | Continue watching ‘The Cove’. Students take notes using the ‘Critical Viewing’ worksheet whilst watching the film. | ‘The Cove’ documentaryCritical viewing worksheet (Resource 10) | Quality of critical viewing responses | Journal reflection |  |
| As above | Last ten minutes of the lesson students complete the ‘post-viewing’ reflection task AND add to the ‘Documentary Glossary’ where relevant. | Post-viewing worksheet (Resource 11)Documentary glossary (Resource 5) | Contributions to class documentary glossary |  |  |
| * analyse ideas, information, perspectives, contexts and ideologies and the ways they are presented in increasingly demanding, sustained imaginative, informative and persuasive texts
* evaluate the impact on audiences of different choices in the representation of still and moving images (ACELA1572)
* create literary texts that reflect an emerging sense of personal style and evaluate the effectiveness of these texts (ACELT1814)
* understand and analyse differences between opinions and reasoned arguments, differences in shades of opinion and inconsistencies
* use and analyse increasingly complex language features to present a viewpoint on issues such as environmental and social sustainability
* explore and reflect on their own values in relation to the values expressed and explored in texts
* evaluate their own processes of composition and response and reflect on ways of developing their strengths, addressing their weaknesses and consolidating and broadening their preferences as composers and responders
* review, edit and refine students' own and others' texts for control of content, organisation, sentence structure, vocabulary, and/or visual features to achieve particular purposes and effects (ACELY1747, ACELY1757)
 | Finish watching ‘The Cove’.  | ‘The Cove’ documentary. | Quality of responses on What/How sheet |  |  |
| As above | Teacher poses the question – What makes ‘The Cove’ a powerful documentary? Students think/pair/share their response (answers listed on the board using the ‘what’ and ‘how’ headings to focus on both ideas and techniques). | Think/pair/share sheet (Resource 13)What/How sheet (Resource 14) |  |  |  |
| As above | Teacher models how to write a STEEL paragraph. Teacher explicitly teaches key grammatical terms with examples – nominalisation, sentence types, abstraction. | STEEL paragraph scaffold and model (Resource 15) | Quality of STEEL paragraph | Self and peer assessment of STEEL paragraphs |  |
| As above | HomeworkStudents are to read two STEEL paragraphs answering the question ‘What makes ‘The Cove’ a powerful documentary?’ Students use criteria to self-assess and peer-assess responses posted to edmodo or given back next lesson. | Grammar and essay-writing information sheet (Resource 19) |  |  |  |

Week 3

Inquiry stage continues – close study of ‘Bowling for Columbine’

| Syllabus outcomes/content | Learning and teaching activities | Resources | Assessment for learning | Assessment as learning | Assessment of learning |
| --- | --- | --- | --- | --- | --- |
| * analyse ideas, information, perspectives, contexts and ideologies and the ways they are presented in increasingly demanding, sustained imaginative, informative and persuasive texts
* investigate and experiment with the ways irony, sarcasm and ridicule can be used to expose, denounce and deride, and how these shape responses
* evaluate the impact on audiences of different choices in the representation of still and moving images (ACELA1572)
* analyse and evaluate how people, cultures, places, events, objects and concepts are represented in texts, including media texts, through language, structural and/or visual choices (ACELY1749)
 | Teacher refreshes students’ understanding of the ‘expository’ documentary mode and the ‘observational’ documentary mode. Teacher shows an excerpt from a documentary on the history of gun use in America. Class discussion – What is the main purpose of this documentary? Teacher introduces the term ‘social sustainability’. Class reads through background information about ‘Bowling for Columbine’ and teacher reminds students of the terms ‘context’, ‘persuasion’ and ‘bias’. Teacher introduces the terms ‘subjectivity’, ‘objectivity’ and ‘sensationalism’.  | [Tales of the gun YouTube video](http://www.youtube.com/watch?v=BMMCBC2xRIc) (only show first 5 mins)Information on ‘Bowling for Columbine’[Synopsis for ‘Bowling for Columbine’](http://www.bowlingforcolumbine.com/about/synopsis.php)[‘Who is Michael Moore?’ Web page](http://www.wisegeek.com/who-is-michael-moore.htm#lbimages) |  |  |  |
| As above | Begin watching ‘Bowling for Columbine’. Note – this documentary is also rated M and requires a permission note to be sent home to parents. The film has brief scenes from the Columbine massacre. If preferred, teachers can replace this film with Michael Moore’s other film, Sicko. Please watch this film carefully before showing it students. | Key terms sheet (Resource 17)‘Bowling for Columbine’ DVDCritical viewing worksheet (Resource 10) | Quality of responses on critical viewing worksheet | Post-viewing reflection |  |
| As above | Students take notes using the ‘Critical viewing’ worksheet whilst watching the film. | Post-viewing worksheet (Resource 11) | Additions to documentary glossary |  |  |
| As above | Last ten minutes of the lesson students complete the ‘post-viewing’ reflection task and add to the ‘Documentary glossary’ where relevant. |  |  |  |  |
| * analyse ideas, information, perspectives, contexts and ideologies and the ways they are presented in increasingly demanding, sustained imaginative, informative and persuasive texts
* investigate and experiment with the ways irony, sarcasm and ridicule can be used to expose, denounce and deride, and how these shape responses
* evaluate the impact on audiences of different choices in the representation of still and moving images (ACELA1572)
* compare ways in which spoken, written, visual, multimodal and digital texts are shaped according to personal, historical, cultural, social, technological and workplace contexts
* respond to and compose a range of sustained imaginative, informative and persuasive texts which are increasingly demanding in terms of ideas, arguments and linguistic, structural, cognitive, emotional and moral complexity
* evaluate the social, moral and ethical positions represented in texts (ACELT1812)
* analyse and evaluate how people, cultures, places, events, objects and concepts are represented in texts, including media texts, through language, structural and/or visual choices (ACELY1749
 | Continue watching ‘Bowling for Columbine’. | ‘Bowling for Columbine’ DVD | Quality of responses on critical viewing worksheet |  |  |
| As above | Students take notes using the ‘Critical viewing’ worksheet whilst watching the film. | Critical viewing worksheet (Resource 10) |  |  |  |
| As above | Last ten minutes of the lesson students complete the ‘post-viewing’ reflection task and add to the ‘Documentary glossary’ where relevant. | Post-viewing worksheet (Resource 11) | Contributions to class documentary glossary | Post-viewing reflection |  |
| * analyse ideas, information, perspectives, contexts and ideologies and the ways they are presented in increasingly demanding, sustained imaginative, informative and persuasive texts
* investigate and experiment with the ways irony, sarcasm and ridicule can be used to
* expose, denounce and deride, and how these shape responses
* evaluate the impact on audiences of different choices in the representation of still and moving images (ACELA1572)
* create literary texts that reflect an emerging sense of personal style and evaluate the effectiveness of these texts (ACELT1814)
* compare ways in which spoken, written, visual, multimodal and digital texts are shaped according to personal, historical, cultural, social, technological and workplace contexts
* understand and analyse differences between opinions and reasoned arguments, differences in shades of opinion and inconsistencies
* explore and reflect on their own values in relation to the values expressed and explored in texts
* reflect on personal experience and broadening views of the world by responding to the ideas and arguments of others with increasingly complex ideas and arguments of their own
* use and analyse increasingly complex language features to present a viewpoint on issues such as environmental and social sustainability
* evaluate their own processes of composition and response and reflect on ways of developing their strengths, addressing their weaknesses and consolidating and broadening their preferences as composers and responders
* review, edit and refine students' own and others' texts for control of content, organisation, sentence structure, vocabulary, and/or visual features to achieve particular purposes and effects (ACELY1747, ACELY1757)
 | Finish watching ‘Bowling for Columbine’. | ‘Bowling for Columbine’ DVD |  |  |  |
| As above | Teacher poses the question – What makes ‘Bowling for Columbine’ a powerful documentary? Students think/pair/share their response – answers listed on the board using the ‘what’ and ‘how’ headings to focus on both ideas and techniques. | Think/pair/share sheet (Resource 13)What/How sheet (Resource 26) | Quality of responses on T/P/S sheet |  |  |
| As above | Teacher poses the question – What is similar and different between ‘The Cove’ and ‘Bowling for Columbine’? Class created Venn diagram on the board. | How to write an English essay booklet (Resource 18)Grammar and essay-writing information sheet (Resource 19) | Quality of responses of What/How sheet |  |  |
| As above | Teacher refreshes students understanding of the STEEL paragraph structure and introduces the six-paragraph essay structure. The How to write an English essay booklet may be used here if required. Teacher reminds students about the key grammatical terms with examples – nominalisation, sentence types, abstraction. Teacher provides students with a ‘success checklist’ for peer and self-assessment as well as a rubric that will be used by the teacher for final assessment of the essay. | Essay success check-list (Resource 20) | Quality of essay paragraphsCheck for understanding of grammatical terms through discussion and questioning | Self-assessment using check-list | Collaborative essay |
| As above | HomeworkIn project teams, students are to write a collaborative six paragraph essay in response to the question – What makes a documentary powerful? Students use evidence from ‘The Cove’ and ‘Bowling for Columbine’ to support their answer the question. Draft due end of next week. (This is one essay per project team; teams need to negotiate which two paragraphs each member is responsible for writing. |  |  |  |  |

Week 4

Composition – documentary research, idea generation, scripting

| Syllabus outcomes/content | Learning and teaching activities | Resources | Assessment for learning | Assessment as learning | Assessment of learning |
| --- | --- | --- | --- | --- | --- |
| * evaluate the impact on audiences of different choices in the representation of still and moving images (ACELA1572)
* create sustained texts, including texts that combine specific digital or media content, for imaginative, informative, or persuasive purposes that reflect upon challenging and complex issues (ACELY1746, ACELY1756)
* formulate, develop and express their own ideas and beliefs creatively, thoughtfully, positively and confidently on issues such as sustainable patterns of living
* understand the learning purposes, specific requirements and targeted outcomes of tasks
* understand and apply appropriate metalanguage to reflect on their learning experiences
* choose effective learning processes, resources and technologies appropriate for particular tasks and situations
* examine the ways that the processes of planning, including investigating, interviewing, selecting, and recording and organising ideas, images and information, can and should be modified according to specific purposes, texts and learning contexts
* create texts to demonstrate their view of the world with reference to the texts of other cultures
 | Quiz – main features of documentaries and the structure of a STEEL paragraph and an essay. Teacher uses this data to give assistance to students/modify instruction. | Quiz (Resource 21) | Quiz results | Project calendar |  |
| As above | Complete the ‘L’ column of KWL table given at the beginning of the project. | Project outline (Resource 1) | Contributions to class discussions |  |  |
| As above | Class discussion about the project’s driving question. Teacher poses the question – How has your response to the question changed having watched the two documentaries? Students write own response in project journal. | Proforma for checklist (Resource 22) | Contributions to checklist |  |  |
| As above | Teacher reintroduces the ‘project outline’ and reminds students that they will be making a collaborative documentary film on an issue relating to environmental or social sustainability relevant to their local area. | Blank KWL table (Resource 2) |  |  |  |
| As above | Class creates a ‘success checklist’ and/or a ‘rubric’ for a powerful documentary based on their understanding of what makes a documentary powerful. This becomes the rubric for assessing the student-composed documentaries. | Blank project calendar (Resource 3) |  |  |  |
| As above | Class brainstorms issues relating to environmental or social sustainability relevant to their local area. From the list, each project team selects an issue to investigate for their documentary.In project teams, students begin brainstorming their issue and complete a ‘KWL’ table on the issue. Each team completes a ‘team project calendar’ and allocates roles and responsibilities using the template provided by the teacher. This will help students to plan, set and achieve learning goals to ensure they successfully complete the project. |  |  |  |  |
| * formulate, develop and express their own ideas and beliefs creatively, thoughtfully, positively and confidently on issues such as sustainable patterns of living
* evaluate their own processes of composition and response and reflect on ways of developing their strengths, addressing their weaknesses and consolidating and broadening their preferences as composers and responders
* value engagement in the creative process of composing texts
* consider how aspects of texts, including characterisation, setting, situations, issues, ideas, tone and point of view, can evoke a range of responses, including empathy, sympathy,
* antipathy and indifference
* review, edit and refine students' own and others' texts for control of content, organisation, sentence structure, vocabulary, and/or visual features to achieve particular purposes and effects (ACELY1747, ACELY1757)
 | Students spend a few minutes setting learning goals for the lesson – these are recorded in their learning journal. In project teams, students research their issue using the pro forma given by the teacher and their KWL table from last lesson. This may require students to access to Internet this lesson. | Internet via mobile devices or PCs | Quality of student presentations | Goal settingPeer feedback |  |
| As above | In the last ten minutes of the lesson, each time gives a one-minute presentation on their issue and how they plan to present it to their audience through the documentary film form. Peer feedback to help develop their plan – students need to ask probing questions of each team to challenge their ideas.Students spend a few minutes reflecting on what they learned that lesson and how effectively they worked as a team. |  |  | Journal reflection |  |
| * investigate and experiment with the ways irony, sarcasm and ridicule can be used to expose, denounce and deride, and how these shape responses
* create sustained texts, including texts that combine specific digital or media content, for imaginative, informative, or persuasive purposes that reflect upon challenging and complex issues (ACELY1746, ACELY1756)
* compose and respond to a wide range of visual texts, for example picture books, graphic novels and films, using a range of appropriate techniques and metalanguage
* use voice effects, for example tone, volume, pitch, pauses and change of pace, for specific effects such as arguing a point of view or attempting to persuade an audience to a course of action
 | Teacher gives instruction on the requirements of a script and introduces the students to [a script-writing program like Celtix](https://www.celtx.com/index.html) – free version to download at home or school [available through reliable third party site](https://celtx.en.softonic.com/?ex=DSK-347.1) – already installed on DER machines or a script pro forma that students could use. | Script model (Resource 23) | Quality of scripts and group work. | Goal setting |  |
| As above | Celtx already has a model documentary AV script and storyboard called A day at the races installed in the program. Students should be encouraged to use this program as it is possible to upload images or sketches to the program to complete their storyboard and write their script as well. Both script and storyboard can then be downloaded as PDFs.Students plan and write their script using the pro forma provided by the teacher. Teacher provides help to groups individually.Students spend last few minutes reflecting on what they learned that lesson and how effectively they worked as a team. |  |  | Journal reflection. |  |
| * investigate and experiment with the ways irony, sarcasm and ridicule can be used to expose, denounce and deride, and how these shape responses
* create sustained texts, including texts that combine specific digital or media content, for imaginative, informative, or persuasive purposes that reflect upon challenging and complex issues (ACELY1746, ACELY1756)
 | Students spend a few minutes setting learning goals for the lesson – these are recorded in their learning journal. |  | Quality of scripts and group work | Goal setting |  |
| As above | Students plan and write their script using the pro forma provided by the teacher. Teacher provides help to groups individually. |  |  |  |  |
|  | Students spend last few minutes reflecting on what they learned that lesson and how effectively they worked as a team. |  |  | Journal reflection |  |

Week 5

Composition – documentary storyboarding and filming

| Syllabus outcomes/content | Learning and teaching activities | Resources | Assessment for learning | Assessment as learning | Assessment of learning |
| --- | --- | --- | --- | --- | --- |
| * evaluate the impact on audiences of different choices in the representation of still and moving images (ACELA1572)
* respond to and compose a range of sustained imaginative, informative and persuasive texts which are increasingly demanding in terms of ideas, arguments and linguistic, structural, cognitive, emotional and moral complexity
* evaluate their own processes of composition and response and reflect on ways of developing their strengths, addressing their weaknesses and consolidating and broadening their preferences as composers and responders
 | Each project team presents an overview of their documentary script and receives feedback from their peers – students need to ask probing questions of each team to challenge their ideas. | Storyboard pro forma (Resource 24) | Quality of peer-feedback | Peer feedback |  |
| As above | Teacher introduces the term ‘storyboard’ and explains how and why they are used. Shows students the storyboard pro forma to use. |  | Quality of documentary overview |  |  |
| As above | Students complete scripting and/or begin storyboarding. |  |  |  |  |
| * evaluate the impact on audiences of different choices in the representation of still and moving images (ACELA1572)
* compose and respond to a wide range of visual texts, for example picture books, graphic novels and films, using a range of appropriate techniques and metalanguage
* create literary texts that reflect an emerging sense of personal style and evaluate the effectiveness of these texts (ACELT1814)
* understand the nature, scope and ethical use of digital technologies and apply this knowledge in their own composing and responding in digital media
 | Students continue storyboarding and teacher gives assistance to individual project teams.  |  |  | Journal reflection |  |
| As above | Students spend last few minutes reflecting on what they learned that lesson and how effectively they worked as a team. |  |  |  |  |
| * create sustained texts, including texts that combine specific digital or media content, for imaginative, informative, or persuasive purposes that reflect upon challenging and complex issues (ACELY1746, ACELY1756)
* understand the nature, scope and ethical use of digital technologies and apply this knowledge in their own composing and responding in digital media
* review, edit and refine students' own and others' texts for control of content, organisation, sentence structure, vocabulary, and/or visual features to achieve particular purposes and effects (ACELY1747, ACELY1757)
 | Teacher introduces the term ‘running sheet’, explains how and why they are used. Shows students the running sheet pro forma to use. | Running sheet pro forma (Resource 25) | Team work |  |  |
| As above | Students fill in a running sheet for their scenes. |  |  | Journal reflection |  |
| As above | Students spend last few minutes reflecting on what they learned that lesson and how effectively they worked as a team. |  |  |  |  |
| * create sustained texts, including texts that combine specific digital or media content, for imaginative, informative, or persuasive purposes that reflect upon challenging and complex issues (ACELY1746, ACELY1756)
* understand the nature, scope and ethical use of digital technologies and apply this knowledge in their own composing and responding in digital media
 | Students spend a few minutes setting learning goals for the lesson – these are recorded in their learning journal. |  | Team work | Goal setting |  |
| As above | Students use their running sheet to begin filming their documentary. Some scenes may need to be filmed outside of school on the weekend – this will need to be negotiated with the teacher. |  | Progress with running sheet |  |  |
| As above | Students spend last few minutes reflecting on what they learned that lesson and how effectively they worked as a team |  |  | Journal reflection |  |

Week 6

Composition – document editing. Presentation – public screening of documentaries

| Syllabus outcomes/content | Learning and teaching activities | Resources | Assessment for learning | Assessment as learning | Assessment of learning |
| --- | --- | --- | --- | --- | --- |
| * formulate, develop and express their own ideas and beliefs creatively, thoughtfully, positively and confidently on issues such as sustainable patterns of living
* understand the nature, scope and ethical use of digital technologies and apply this knowledge in their own composing and responding in digital media
 | Students spend a few minutes setting learning goals for the lesson – these are recorded in their learning journal. | Learning journals | Team work. | Goal setting |  |
| As above | Students continue to film using running sheet. Teacher provides assistance to individual groups where necessary. | Running sheet pro forma (Resource 25) | Progress with running sheet |  |  |
| As above | Students spend last few minutes reflecting on what they learned that lesson and how effectively they worked as a team |  |  | Journal reflection |  |
| * create sustained texts, including texts that combine specific digital or media content, for imaginative, informative, or persuasive purposes that reflect upon challenging and complex issues (ACELY1746, ACELY1756)
* compose and respond to a wide range of visual texts, for example picture books, graphic novels and films, using a range of appropriate techniques and metalanguage
* use voice effects, for example tone, volume, pitch, pauses and change of pace, for specific effects such as arguing a point of view or attempting to persuade an audience to a course of action
 | Students spend a few minutes setting learning goals for the lesson – these are recorded in their learning journal. | Computers | Progress of each team | Goal setting |  |
| As above | Computer lab lesson – Students use editing software to edit their documentary. Students are encouraged to emulate editing style in the documentaries by Moore and Psihoyos, where relevant. | Editing software | Quality of documentary | Journal reflection |  |
| As above | Students spend last few minutes reflecting on what they learned that lesson and how effectively they worked as a team |  |  |  |  |
| * compose and respond to a wide range of visual texts, for example picture books, graphic novels and films, using a range of appropriate techniques and metalanguage
* use voice effects, for example tone, volume, pitch, pauses and change of pace, for specific effects such as arguing a point of view or attempting to persuade an audience to a course of action
* create literary texts that reflect an emerging sense of personal style and evaluate the effectiveness of these texts (ACELT1814)
 | Students spend a few minutes setting learning goals for the lesson – these are recorded in their learning journal. | Computers | Progress of each team | Goal setting |  |
| As above | Computer lab lesson – Students continue to use editing software to edit their documentary. Students are encouraged to emulate editing style in the documentaries by Moore and Psihoyos, where relevant.  | Editing software | Quality of documentary | Journal reflection |  |
| As above | Students spend last few minutes reflecting on what they learned that lesson and how effectively they worked as a team. Complete the ‘L’ column of the KWL table from the beginning of the documentary composition process. |  |  |  |  |
| * use voice effects, for example tone, volume, pitch, pauses and change of pace, for specific effects such as arguing a point of view or attempting to persuade an audience to a course of action
* value engagement in the creative process of composing texts
* consider how aspects of texts, including characterisation, setting, situations, issues, ideas, tone and point of view, can evoke a range of responses, including empathy, sympathy, antipathy and indifference
 | Students prepare for the presentation in the evening. Each team rehearses their speech and checks that their documentary is ready to be screened that evening or class screening and peer assessment. (Class should create criteria for peer assessment.) | Pro forma for peer assessment checklist (Resource 22) |  | Peer assessment. | Assessment of documentaries |

List of resources

Project outline (Resource 1)

KWL table (Resource 2)

Project calendar (Resource 3)

Film techniques quiz (Resource 4)

Documentary glossary pro forma (Resource 5)

Venn diagram pro forma (Resource 6)

Modes of documentary film overview (Resource 7)

Environmental sustainability information sheet (Resource 8)

Information sheet on ‘The Cove’ (Resource 9)

Critical Viewing Lotus worksheet (Resource 10)

Post-viewing worksheet (Resource 11)

Think/pair/share sheet (Resource 13)

What/How ‘The Cove’ sheet (Resource 14)

STEEL paragraph scaffold and model (Resource 15)

Information sheet on ‘Bowling for Columbine’ (Resource 16)

Key terms sheet (Resource 17)

Documentary essay criteria checklist (Resource 18)

Grammar and essay writing information sheet (Resource 19)

Essay success criteria (Resource 20)

Quiz (Resource 21)

Pro forma for documentary checklist (Resource 22)

Script model (Resource 23)

Storyboard model (Resource 24)

Running sheet model (Resource 25)

Peer assessment checklist (Resource 22)

What/How ‘Bowling for Columbine’ (Resource 26)

Teacher project evaluation (Resource 27)

Other recommended resources

For students

[Basic overview of film techniques](http://edubuzz.pbworks.com/f/Film%2Bterms.htm)

For teachers

[A very rich, detailed unit of work looking at documentaries](http://apcentral.collegeboard.com/apc/public/repository/AP_CurricModEnglish.pdf)

[Summary of scenes of ‘Bowling for Columbine’](http://www.tc.umn.edu/~ryahnke/filmteach/My-Archive-of-Film-Notes/bowling-columbine-VIEW.htm)

[The official Teacher’s guide to ‘Bowling for Columbine’](http://www.bowlingforcolumbine.com/library/teachers/index.php)

There are some [good resources and tips for teaching documentary film](http://teachingmedialiteracy.pbworks.com/w/page/19924124/DocumentaryFilm)