 Year 11 English Standard Module A Program

Unit Title: Year 11 Standard Module A – Contemporary Possibilities – Documentaries and Fictional Documentaries – ‘Is the Authentic true? What Truths are Authentic?’

Duration: 40 hours

Texts: ‘Kenny’; various documentary trailers; ‘MY:24” (available for digital download from the ACTF catalogue) and various others.

Unit Description

The focus of this unit is a study of how we understand and appreciate televisual documentaries, a contemporary textual form used to represent ideas and experiences. This unit is a study of how ‘Truths’ are constructed.

Students will engage in a close, detailed study of the complex core text, ‘Kenny’, a televisual fictional documentary. The film will be studied from at least two perspectives. The first perspective is an exploration of how the fictional can be made authentic and, through extension, an examination of how contemporary communication technologies can authenticate both fictional and non-fictional experiences through their creative possibilities. This includes examples of how contemporary technologies and texts give rise to the voice of the ‘ordinary’ individual and place value on their stories and experiences. The second perspective is a study of how personal stories can be made textually and culturally powerful through developing students’ appreciation of how aural, language and visual devices position audiences and shape how meaning is made.

Additionally, students will study how televisual documentaries address contemporary possibilities and ideas including how these texts reveal and shape global issues such as racism, male identity and personal experiences. This will be achieved through the study of the following:

1. ‘Kenny’*,* a hybrid of fictional and non-fictional forms and features, which addresses the active roles of both composers and responders in its revelation of the extraordinary in the ordinary.
2. A range of documentaries, especially trailers which deal with some significant global and local issues.
3. A study of ‘MY:24’ a contemporary Australian televisual series, which presents the positive personal stories of young Australians through the use of social media platforms, amongst other contemporary technologies.

Students will engage in guided and independent research into the texts’ significant textual and cultural meanings. This research will help inform students’ own perspectives and shape their compositions. Students will analyse and assess the features, conventions, contexts, values and purpose of the core text, as well as similar aspects of the other texts they will study. Students will analyse televisual techniques in regards to the film. Some suggested strategies for study include structural analysis, an investigation of how the constant movement of characters and camera builds the authenticity of the text/responder relationship, the use of sound bridges and swiftly edited montages to progress the narrative and the heroic characterisation of Kenny through humour, direct address and a recurrent use of low camera angles.

Students will explore the power of personal stories in the formation of their own cultural attitudes and that of others. Student responses will show an understanding of the ways film/documentary collaborators use specific features and forms to shape our knowledge and understanding of contemporary ways of life. Students will create a multimodal representation of a fictional and/or non-fictional personal story using contemporary and traditional technologies.

Teachers may include lessons explicitly teaching skills in reading and writing to address the particular needs of their students. Teachers may also need to differentiate the learning to suit the varied needs of different groups in the class. This unit contains a range of resources and teaching and learning activities. It is not an expectation that all texts or activities are completed in order to achieve the learning outcomes of this module. Teachers may add, change or delete activities as appropriate to their context and the learning needs and interests of students.

Focus Questions

* Is the authentic true?
* What truths are authentic?
* How are truths constructed?
* What is reality?

Outcomes

* EN11-1 responds to and composes increasingly complex texts for understanding, interpretation, analysis, imaginative expression and pleasure.
* EN11-2 uses and evaluates processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies.
* EN11-3 analysis and uses language forms, features and structures of texts, considers appropriateness for purpose, audience and context and explains effects on meaning.
* EN11-4 applies knowledge, skills and understanding of language concepts and literary devices into new and different contexts.
* EN11-5 thinks imaginatively, creatively, interpretively and analytically to respond to and compose texts that include considered and detailed information, ideas and arguments.
* EN11-6 investigates and explains the relationships between texts.
* EN11-7 understands and explains the diverse ways texts can represent personal and public worlds
* EN11-8 identifies and explains cultural assumptions in texts and their effects on meaning
* EN11-9 reflects on, assesses and monitors own learning and develops individual and collaborative processes to become an independent learner

Assessment Outline

Students will compose a creative multimodal text which tells a fictional and/or non-fictional personal story. It will demonstrate their understanding of the conventions, codes and narrative possibilities of contemporary communications technologies. It will involve students creating their own multimodal representations using contemporary and traditional technologies. The task will focus on the reality, authenticity or truth of a personal story that is non-fictional or fictionalised when translated into a contemporary communications technology. Students will have a choice of task and digital platform according to their personal needs and interests and school contexts.

Prior to commencing work on their task students should produce their own code of conduct that will govern their research and production prior to commencing their final text – the final negotiated text of the Code of Conduct should accompany their work.

Program

| Outcomes/ Content | Teaching and learning | Evidence of learning |
| --- | --- | --- |
| EN11 – 2 uses and evaluates processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies* appreciate the ways mode, medium and technology affect meaning and influence personal response
* explore the ways different media and technologies influence the experience of a text, for example how reading pathways in digital texts can offer responders (readers, listeners, viewers, an audience and so on) autonomy
* consider the appropriateness of processes and technologies for particular purposes, audiences and contexts
* assess the effects of the choice of mode and medium, including digital texts, in shaping the response of audiences in a variety of contexts
* consider how the reliability of texts is shaped and influenced by choices of medium
 | Truth, Authenticity, RealityIn the context of the unit’s program, one week is allocated for Truth, Authenticity, and Reality. The elements of this program segment that teachers use is their decision, based on their students’ needs and interests and the school context.Students to explore their understanding of the above terms and how they are represented in the variety of modes and media they engage with.* Allocate students one of these terms as they enter the room. Ask students to draw three interconnecting circles into their workbooks, one circle for each term. Without discussion students write down a) their understanding/definition of their allocated word b) its level of importance in texts they encounter and c) what types of texts or examples of texts deal with this concept.
* Students share their answers and record what people are saying in the blank 3 circles in their books. Overlapping idea/elements should be recorded where the circles overlap.
* Students to discuss and answer these questions: What is truth? Where do we find truthful texts? What makes an authentic voice/text? How do texts represent reality? What does a realistic text look like?
* Students draw up a chart in their books, or use google docs to create a collaborative document. Reasons to support/Reasons to reject. Students discuss/brainstorm ideas together and then put points on each side of the chart for these statements: 1. Social media is where we represent our true selves. 2. Many forms of media can be trusted to give us the true version of events. 3. Characters and people shown in texts/media are representations of real people. 4. It is important for media/texts to represent truth, authenticity and realism.
* Extension, if needed or interested - What is ‘fake news’.
 | Week OneStudents’ contribution to discussion.Students’ responses will show their understanding/definition in interlocking circles.Students’ responses will show their ability to create paragraph synthesising main conceptual focus of Truth, Authenticity, and Reality.Students’ discussion/written ability to make connections to real experiences/examples.Students will show their responses in chart.Students’ responses will show their ability to apply information from class discussion to new context of social media use – answers in charts.Students research the current definition of ‘fake news’ as popularly espoused by Donald Trump and record 3-5 examples of how fake news works now and in the past. Student written responses and presentation of ideas.  |
| EN11 – 1 responds to and composes increasingly complex texts for understanding, interpretation, analysis, imaginative expression and pleasure* investigate, appreciate and enjoy a wide range of texts and different ways of responding
* analyse the ways language features, text structures and stylistic choices represent perspective and influence audiences
* apply and articulate criteria used to evaluate a text or its ideas

EN11 – 2 uses and evaluates processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies* locate suitable information sources, skimming for general meanings and scanning for specific information, note-taking, summarising, paraphrasing and using graphic organisers to collect and collate information
 | Rubric Deconstruction / Metalanguage Development.Students explore the rubric, Module A: Contemporary Possibilities, in order to understand the focus of learning by creating essential questions of investigation.* Allocate relevant syllabus docs (see rubric) Students skim and scan page, highlighting key words and words they feel unsure of. Collect responses to both aspects on the board clarifying vocabulary and metalanguage. Use information to create a Module glossary that students can use frequently when reading and responding throughout the unit.
* Read the rubric together, this time closely, to explore the purpose of the unit and the key learning aspects. Students discuss what they think they will have to learn, then summarise this into a written passage in their books and share.
* In small groups ask students to use the rubric to create questions about the things the rubric is asking them to consider and another list of the actions/processes the rubric is guiding them to use. (Sample attached resource 01)
* Students to rewrite their definitions to show deeper understanding of the rubric and learning outcomes.
 | Development of rubric glossary in response to students own vocabulary familiarity.Students to contribute to discussion.Students’ responses will show their written summary of Module A.Questions identified.Processes identified.Matching of questions to processes.Students’ responses will show their revised summary. |
| EN11 – 3 analyses and uses language forms, features and structures of texts, considers appropriateness for purpose, audience and context and explains effects on meaning* engage with increasingly complex texts to understand and appreciate the power of language in shaping meaning
* use appropriate form, content, style and tone for different purposes and audiences in real and imagined contexts
* explore the ways text structures, language features and stylistic choices are used in different types of texts
* understand and explain how language forms, features and structures are effectively integrated in a range of quality literature and other texts

EN11 – 5 thinks imaginatively, creatively, interpretively and analytically to respond to and compose texts that include considered and detailed information ideas and arguments.* investigate and reflect on the difference between initial personal response and more studied and complex responses
* understand how the contexts of composers (authors, poets, playwrights, directors, designers and so on) and responders influence their perspectives and ideas
 | Power of communication – autobiography and fiction as vehicles for truth, reality and authenticity.* Subjective / Objective - assess students understanding of these concepts and where they believe each type of perspective is found. What are the key features of each perspective? Challenge their assumptions with examples of texts that use these perspectives in nuanced ways (Facebook, feature article, advertising). Using a contextually relevant event, students write paragraphs where they employ an objective perspective and identify their use of language and form. They then switch to subjective perspective and identify how they used language to create a subjective voice.
* Using a print text, students explore the way Australian literature attempts to create authentic voices in order to explore truth and reality. (Texts could include an autobiographical recount, first person recounts, memoir extracts)
* Explore how perspective and point of view are represented through structure, ordering, vocabulary, idiom, rhetoric, figurative language, emphasis, emotive language, modality (see 11EN- 5) and the role they play in developing authentic voices for specific purposes. Working in groups, students complete a joint deconstruction of a text to identify features and explain their function in creating meaning.
* Synthesis task – students write an extended paragraph on how to tell an effective personal story.
 | Student contribution to discussion.Student note-making.Students’ responses will show their Objective/Subjective writing and understanding.Student Socratic Discussion.Students’ comprehension answers. Group presentations to class.Student identification and explanation of language and structural features and critical assessment of their effectiveness.Students’ responses will express how to compose a personal story. |
| EN11 – 7 understands and explains the diverse ways texts can represent personal and public worlds* reflect on how their personal values and perspectives are confirmed or challenged through their engagement with a variety of texts including those by and about Aboriginal and/or Torres Strait Islander People
* analyse the diverse ways in which creative, informative and persuasive texts can explore human experience, universal themes and social contexts
* speculate on the possibility of different interpretations of texts when they are considered from different perspectives
 | Documentaries as ways of communicating:* Students are given the word ‘documentary’ and are told that is the answer. They have to write the question. Guide students to use metalanguage of previous lessons and include information on forms and features.
* Using the resource 03 file, create notes on the definitions and purpose of documentaries. Students brainstorm the forms and features of documentaries.
* Use brainstorm to create a list of features on one side and to discuss and write down the effect these techniques can produce on an audience on the other side of their notebooks.
* Using the following headings in the middle of poster paper have students form small groups to discuss the statements and write on the paper their thoughts and ideas. Share the poster info back to the class.

Documentaries can be powerful in telling stories because…Documentaries are engaging to read/view because…Documentaries are important tools in showing alternative points of view…Documentaries are not simple objective texts because…Documentaries can be ineffective when… | Students’ shared questions with use of metalanguage.Students take notes.Students brainstorm.Students’ responses will demonstrate their understanding of features and effects.Students’ contributions to group discussion.Students’ responses will show their thoughts and ideas. Students’ oral presentation of ideas |
| EN11 – 1 responds to and composes increasingly complex texts for understanding, interpretation, analysis, imaginative expression and pleasure* analyse the ways language features, text structures and stylistic choices represent perspective and influence audiences
* compose personal responses to texts and consider the responses of others

EN 11 – 2 uses and evaluates processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies* appreciate the ways mode, medium and technology affect meaning and influence personal response
* use and assess strategies for planning, drafting, editing and revising, correcting for errors, refining ideas and ensuring consistent and appropriate style

EN11 – 3 analyses and uses language forms, features and structures of texts, considers appropriateness for purpose, audience and context and explains effects on meaning* explore the ways text structures, language features and stylistic choices are used in different types of texts
* use accurate spelling, punctuation, syntax and metalanguage
* create cohesion in texts by strengthening the internal structure of paragraphs through the use of examples, quotations and substantiation of claims

EN11 – 9 reflects on, assesses and monitors own learning and develops individual and collaborative processes to become an independent learner * assess their own strengths and needs as learners and apply strategies to ensure their ongoing improvement
* support the learning of others by objectively assessing their strengths and needs as learners and offering constructive feedback as appropriate

EN11 – 4 applies knowledge, skills and understanding of language concepts and literary devices into new and different contexts * appreciate and explain how composers (authors, poets, playwrights, directors, designers and so on) may transform and adapt texts for different purposes, contexts and audiences, for example appropriations in popular culture

EN11 – 6 investigates and explains the relationships between texts investigate the ways in which texts are influenced by other texts and by contexts * examine how genres and their conventions have changed and adapted over time

EN11 – 7 understands and explains the diverse ways texts can represent personal and public worlds * relate their responses to texts to aspects of human experience
* analyse the diverse ways in which creative, informative and persuasive texts can explore human experience, universal themes and social contexts
 | Documentaries and Contemporary PossibilitiesPlease note the program segment that follows contains more than two weeks’ work. In the context of this unit’s term program, two weeks is allocated for Documentaries and Contemporary Possibilities. The elements of this program segment which teachers use is their decision, based on their students’ needs and interests and the school context.Students explore documentary texts and the conventions that guide the audience toward the composer's view.The teacher reviews the relationship between composer, purpose and audience as part of a larger concept of how different communication technologies shape meaning. As a class, students brainstorm text forms that enable them to share their experiences or views for example, text message, social media post, Youtube channel, blogs and so on. Expand this by labelling the aural, language and visual devices that can shape meaning within each text form and position the audience to accept your viewpoint or experience. In what ways can textual form enable an audience response?Pre-test student knowledge of documentary conventions: Interactive self-marking quizzes to identify documentary conventions with definition and examples. Quizlet flashcard matching: (resource 04)[Contemporary Possibilities](https://quizlet.com/218433160/contemporary-possibilities_documentary-conventions-flash-cards/): https://quizlet.com/218433160/contemporary-possibilities\_documentary-conventions-flash-cards/ Students record their time through a screen shot.Think Tank Graphic organiser – Collaborative Jigsaw TaskStudents contribute their knowledge of documentaries in a Think Tank sharing activity. Each group member has a focus area to brainstorm and share with the group to develop their own definition of a documentary.To make the graphic organiser:1. Fold a piece of paper in half and in half again to create four sections.
2. At the point where the two folded edges meet, fold up a small triangle.
3. When unfolded, the paper will have four sections with a diamond in the middle.
4. You can fold a narrow strip (about 2cm) across the top and bottom of the page to add headings to each section.

Students place the following headings in each quarter: types of documentaries, purpose, conventions that shape the meaning in the text and sample texts. Each group member focuses on one aspect of the think tank and takes notes. They then each have a turn to report back to the other group members who can take notes when they speak. Each group member reports back and then they each have a turn to add ideas to any of the headings. As a group, they then need to form their own definition of a documentary using all the information provided in the activity. This should be written in the centre diamond on the page.Vocabulary Predicto-BingoStudents then form a list of six words they think will occur in the documentary definitions and write them into their books. As the groups share their definitions of what a documentary is, they cross off the word until someone reaches Bingo. As a class, discuss the commonalities between the groups and form a class definition of documentary.Students explore sub-genres of documentaries.Teacher guides students through sub-genres of documentaries with types and definitions. Students are to allocate the two teacher guided examples to the correct category by viewing trailers. (resource 05)Teacher guided trailers: After viewing the trailer discuss the content and purpose of the text. Consider the use of conventions to draw the audience into the text. Refer to the definition to identify the documentary sub-genreTrailer 1: [The March of the Penguins](https://www.youtube.com/watch?v=L7tWNwhSocE)https://www.youtube.com/watch?v=L7tWNwhSocE (Expository mode)Trailer 2: [The Cove](https://www.youtube.com/watch?v=jHaLJOYqvUQ) https://www.youtube.com/watch?v=jHaLJOYqvUQ (Participatory mode)Collaborative task: Allocate a sample documentary trailer to small groups with a cover image, synopsis and trailer. Students compose a paragraph that identifies the sub-genre, purpose and key conventions shown in the trailer to address the target audience. (resource 06)Students review their own work and make corrections. Provide the peer editing checklist (resource 07) and have students work with a partner to make adjustments to their work. Students complete reflection task on their text response writing by stating what they have done well and what they need to improve on.As groups present their sample documentary the class adds this example to their sub-genre handout (resource 05).Each group shares with the class by playing the trailer and presenting one of the group peer-edited paragraphs. As a class discuss whether each sample text presents a subjective or objective perspective and categorise the mode of documentary.Sample texts:1. Performative mode: [Who do you think you are?](https://www.youtube.com/watch?v=KJYYTojhkT8) https://www.youtube.com/watch?v=KJYYTojhkT8
2. Expository mode – [An Inconvenient Truth](https://www.youtube.com/watch?v=Bu6SE5TYrCM) https://www.youtube.com/watch?v=Bu6SE5TYrCM
3. Observational mode: [Hoop Dreams](https://www.youtube.com/watch?v=-TRIx7oD3lo) https://www.youtube.com/watch?v=-TRIx7oD3lo
4. Participatory mode: [Bowling for Columbine](https://www.youtube.com/watch?v=hH0mSAjp_Jw) https://www.youtube.com/watch?v=hH0mSAjp\_Jw
5. Self-reflexive mode: [The Scientology Movie](https://www.youtube.com/watch?v=s-9qUjE40wM) https://www.youtube.com/watch?v=s-9qUjE40wM

Hybrid genresDiscuss the idea of hybridity and how new forms of documentary texts have evolved through time. Discuss the commonalities between reality television programs for example. ‘Gogglebox’, reality television competitions for example, ‘Masterchef’, Investigative journalism for example, ‘Making a Murderer’ and docudramas for example, ‘The Queen’.Discuss each hybrid form and the conventions that have been drawn from the documentary genre. Use a Venn diagram (resource 08) to visually represent the concept of hybrid genre by looking at commonality and differences in the use of conventions, purpose and audience expectation between hybrid documentary genres and the documentary genre. Discuss the purpose of different hybrid genres and explore the concept of humour and whether it has a place in the documentary genre.Evaluating the text form and considering audience expectations of the documentary genre.Film theory and purpose: explore notions of documentary and audience expectation. Provide statements about documentary and students align themselves to what extent they agree.This can be done by placing markers in the room: Agree, Strongly Agree, Disagree, And Strongly Disagree.Some possible statements:1. Documentary films should persuade the audience or make some political point.
2. Documentary film is the most effective film genre to create social change.
3. Documentary films should be truthful.
4. Documentary filmmakers should not try to edit their films to make them more dramatic and entertaining.
5. Documentary filmmakers should be objective in the construction of their texts.
6. Documentary films should be authentic.
7. Documentary films should never do anything to mislead the audience.
8. Documentary film makers should deliver the information using mise-en-scène composition rather than cutting.
9. Special effects have no place in documentary texts.
10. A documentary should not incorporate humour.

Alternatively this could be completed as an online poll which captures responses. This would provide an opportunity to incorporate numeracy analysis of audience responses. Possible formats: Google classroom.Close Analysis of documentaryComplete Analysing a Documentary handout (resource 09) with pre-viewing, viewing and post-viewing tasks. This will be achieved by viewing an episode of the Australian version of 'Who do you think you are?' which aligns to the interests of the cohort. An episode that aligns to this could be Season 6, Episode 6 which explores the personal story of Adam Goodes.  [Who Do You Think You Are?](http://www.sbs.com.au/programs/who-do-you-think-you-are/article/2015/07/16/who-do-you-think-you-are-season-6)http://www.sbs.com.au/programs/who-do-you-think-you-are/article/2015/07/16/who-do-you-think-you-are-season-6 Students complete viewing analysis tasks (resource 09)Provide stills from the documentary for students to analyse using ALARM processes (resource 10) to evaluate the impact of the still on the audience. You could also allocate groups different codes of analysis: technical, symbolic and audio to deconstruct. (resource 11) | Weeks Two to ThreeStudents’ contribution to discussion. Students will show understanding of text forms by identifying specific forms and their corresponding features.Students demonstrate ability to review incorrect responses and make adjustments.Students provide a screenshot of their completion of the task with recorded completion time.Students show independent thinking and ability to contribute to jigsaw task.Students share responses in discussion task in small groups. Students make additional points to peer contributions to demonstrate understanding and listening skills.Groups develop a definition of documentary.Students demonstrate knowledge of metalanguage that relates to the documentary genre.Students read identifiers of sub-genre and apply this to documentary trailers to accurately classify text sub-genres.Students understand documentary sub-genres through teacher modelling and discussion.Students contribute to discussion. Students identify purpose and the key conventions of the documentary sub-genre textual details through viewing the trailer.Students use editing scaffold to make adjustments to their work.Students present peer-edited paragraphs.Self-reflectionStudents match texts to sub-genre by viewing trailer and active listening of group presentations.Student contribution to discussion.Students evaluate unseen texts through identifiers of genre.Students contribute to discussion of hybrid texts.Students apply knowledge in a graphic organiser to convey the commonality and difference in hybrid documentary texts.Students’ responses show their thoughts and ideas in relation to the nature of documentaries and audience expectations.Students can move around the room or submit electronic responses to the statements depending on Teacher and class choice.Students take notes while viewing the text.Student responses show understanding of film technique and its impact on created meanings in documentary texts.Students’ responses show their understanding of how documentary texts have different effects on the audience. Students consider how different techniques create authenticity.Students produce a storyboard of a created documentary trailer. |
| EN11 – 3 analyses and uses language forms, features and structures of texts, considers appropriateness for purpose, audience and context and explains effects on meaning* analyse how language choices are made for different purposes and in different contexts using appropriate metalanguage; for example personification, voice-over, flashback and salience
* use language forms, features and structures to shape meaning, influence responses and achieve particular effects
* engage with increasingly complex texts to understand and appreciate the power of language in shaping meaning
* analyse how language choices are made for different purposes and in different contexts using appropriate metalanguage; for example personification, voice-over, flashback and salience
* explore the ways text structures, language features and stylistic choices are used in different types of texts

EN11 – 1 responds to and composes increasingly complex texts for understanding, interpretation, analysis, imaginative expression and pleasure* compose personal responses to texts and consider the responses of others
* analyse the ways language features, text structures and stylistic choices represent perspective and influence audiences
* develop creative and informed interpretations of texts supported by close textual analysis

EN11 – 5 thinks imaginatively, creatively, interpretively and analytically to respond to and compose texts that include considered and detailed information, ideas and arguments* understand and appreciate how different language forms, features and structures can be used to represent different ways of thinking
* select, interpret and draw conclusions about information and ideas in texts
* compose critical and creative texts that explore increasingly complex ideas

EN11 – 7 understands and explains the diverse ways texts can represent personal and public worlds* relate their responses to texts to aspects of human experience
* identify and describe the social, moral and ethical positions represented in texts
* analyse the impact of language and structural choices on shaping own and others’ perspectives
* compose critical and creative texts that reflect particular values and perspectives, including their own
 | Viewers analyse the validity of the message in a documentary.Students view an excerpt from the documentary 'SuperSize Me'. They respond to the following viewing questions. (resource 12)Teachers to choose excerpt from ‘Supersize Me’.View oppositional text: ['Me and Mickey D'](https://www.youtube.com/watch?v=Onv62b88_mQ). https://www.youtube.com/watch?v=Onv62b88\_mQ Applying knowledge of text conventionsStudents can prepare a storyboard trailer of a documentary to portray a specific view of an issue or event. They should use the documentary conventions to storyboard a trailer to portray and encourage the audience to adopt a specific perspective.Storyboard Template (resource 13)‘Kenny’– Please note the program segment that follows contains more than three weeks’ work. In the context of this unit’s term program, three weeks is allocated for the study of ‘Kenny’. Elements of this program segment that teachers use is their decision, based on their students’ needs and interests and the school context. Also, how teachers decide to use these notes and questions is up to them. It is not expected that all responses should be completed or that all responses should be in writing. Teachers may decide to use some of these notes and questions as stimulus questions for class discussion. This means that the 57 questions that follow may be set as Assessment for Learning or Assessment as Learning, depending on how teachers choose to use the notes and questions.* Teacher starts the study of ‘Kenny’ with the information that it is a text that uses many of the documentary conventions that students have been learning.
* Show the film, ‘Kenny’. If at all possible this should be done in one sitting – trade periods perhaps. From here it becomes the decision of the teacher as to how the following notes and questions are to be used in the classroom.
* Provide students with the Structural Breakdown (Resource 14). The Structural Breakdown Resource informs the following notes and questions.

Guided Learning Notes and Questions – ‘Kenny’Some of the language that follows may be unfamiliar but most of it is explained and exemplified as used. The two basic building blocks of moving image texts are the shot and the edit. Thomas Caldwell in Film Analysis Handbook defines a shot as “a continuous piece of filming without interruption from the time the camera is turned on and starts filming until it is turned off” (p 4) and “an edit is a break in the film where one shot finishes and the next shot begins” (p 4).1. How does the opening quote direct our attention to the ordinary rather than the extraordinary?
2. How do the opening 20 seconds train us to listen carefully?
3. We first see and hear Kenny talking on the telephone. Why is he presented in this way?
4. The two opening cross-cut sequences (this is where separate events are edited so one interweaves with at least one other) that form the Kenny Talking On The Phone first scene fade to black at around 1.37. What has this first scene established in terms of our knowledge and understanding of Kenny?
5. At around 1.38 we follow Kenny as we share his forward motion, we move with him into his world. He becomes the narrative focus visually as well as the narrative focaliser, which is the character from whose subjective perspective we experience the story’s events. This is to become Kenny’s personal story. Kenny fills the screen, he becomes the centre of the mise-en-scène (Caldwell defines this as “all the visual elements within the frame” P. 7) and of the diegesis, or fictional world. This short sequence valorises Kenny, he becomes a hero, an ordinary person but in his own way heroic. A sound bridge where Kenny talks to us carries us across two cross-cut sequences connecting them. The shot cuts at 1.46 to the cabin of Kenny’s truck. Both of these shots use a hand-held camera, a documentary convention. What meanings are created by this use of the camera?
6. This scene, Kenny At Work, goes until 4.30. The sequences in this scene are cross-cut. In these sequences Kenny talks directly to us, the documentary convention of direct address. Describe what relationship between Kenny and us is encouraged or constructed.
7. The narrative moves at around 4.30 to The Hose scene. Discuss how this is achieved. (remember the work you have done on montage)
8. How is the hose made into a character during this scene? (until 5.32)
9. Name three ways the character of Kenny is made authentic in the sequence from 5.32 to 5.50.
10. In the sequence from around 5.50 to 6.48 the acronym S.H.I.T. is mythologised, made the stuff of legends and heroic stories. Kenny says, “I don’t know whether there’s any truth to that story or not”. Yet it sounds authentic and Kenny, our focaliser and voice of authority in this fictional documentary, says, “I’m going with it’”? What do you think? Is it authentic? Is it true? What makes it authentic? What makes it true? What makes it untrue?
11. From 7.07 to 7.16 Kenny shows us the ‘curry toilet door’. Explain how you think this visual gag is meant to be funny.
12. Find one other example of humour up until 8.25 and explain how it is funny.
13. How does the humour work to make Kenny more appealing?
14. Kenny is not perfect. Name three aspects of his characterisation that show this ordinariness up until 11.07. How do these imperfections make him more engaging and heroic? Also account for how this contributes in making Kenny authentic and Kenny truthful.
15. The narrative progression from the scene of Kenny At Home, which finishes around 11.07, to another outdoor event, the Airshow where we see Kenny at work, is achieved by what documentary and televisual technique? Televisual means a film or TV show is viewed on a television screen rather than a cinema screen. This conditions our experience of the text.
16. The Airshow scene from 11.07 to 13.19 uses film footage of a real event to lend authenticity and drama. Describe what elements of this scene achieve these meanings.
17. Kenny’s voiceover during the Caravan Party scene further authenticates his experiences and the fictional personal story. How else is this scene made truthful?
18. From 16.14 to 16.19 Kenny’s direct address to the camera and to us creates a sense of dramatic immediacy. It also shows his decency. Explain how Kenny’s decency is shown. Additionally, this sequence foreshadows what has become a key contemporary issue in Australia. What is this issue and how does Kenny’s perspective shape our perspective on this issue?
19. From 16.27 to 19.10 we hear personal marriage stories. Describe one funny moment.
20. At around 19.20 Kenny appears visually trapped. Describe how this is represented and why it is appropriate to this narrative moment.
21. From 19.10 to 26.11 the composers of the film place Kenny in three different family situations – (i) at his ex-wife’s (ii) in his car with his son (iii) at his Dad’s. What contrasts are apparent and how are we supposed to feel about Kenny?
22. What is a “muppet” according to Kenny? (28.40)
23. The Beach Festival scene from 32.13 to 37.17 is introduced in a similar way to previous outdoor events using a particular televisual technique (see your responses to Questions 7 and 15). Why do the composers use this technique/convention to transition from one scene to another? In your response consider the text/audience relationship. How is our response shaped by this creative use of a televisual technique?
24. At around 33.09, Kenny looks directly at the camera, at us, and says, “We’re filming here” and “I’ve gotta go now”. These moments reinforce the authenticity and truthfulness, yet this is a fictional text, not a non-fictional documentary text where these conventions are normally used. Discuss how this truthfulness has been constructed.
25. At around 35.11, Kenny says to Pat, “There’s no pecking order in poo mate”. This an example of colloquial language. Write down at least three other examples. It is also an example of the Australian vernacular, or ordinary spoken language. Write down at least three other examples of Australian vernacular from the film.
26. During the Beach Festival scene Kenny retrieves the woman’s ring. What does this action show us about Kenny?
27. What is a marble cubbyhouse? (39.48)
28. During the Race Event scene in four separate shots from 42.43 to 42.55 Kenny leads his working team down the z-axis towards us. In geometric space the z-axis describes the third dimension of moving images, the space into the mise-en-scène perpendicular to the screen. The music, the visual composition, the movement towards us, the editing and the lighting combine to create a heroic dimension. It is as if Kenny and his team are on a quest. Why is this thirteen second sequence constructed like this? (Respond in terms of the film’s overall meanings and in terms of how this sets up the rest of the Race Event scene.)
29. List in order all the sounds you hear from 42.56, immediately after the heroes’ sequence, to 45.22. What meanings are created by the use of these sounds in this sequence?
30. How do the two boxing scenes represent Kenny’s changed emotional state?
31. In the first half of the film we are shown an ordinary Australian worker, Kenny. We see him mostly at work, mostly in constant motion. We learn about his decency in the face of adversity. The advertising for Kenny, including the DVD cover, promotes Kenny, “As a knight in shining overalls”. Explain what is meant by these words.
32. By the end of the first half of the film, after the Business Cards scene at around 48.57, how would you describe Kenny’s emotional state? What has caused this? How does it change during the Plane and Nashville scenes?
33. At 56.19 Kenny says, “Do you see the snow?”. What language technique is this an example of? What is the purpose of its use?
34. During the Expo Montage scene Kenny talks in three separate presentation styles – (i) dialogue with other people (ii) direct address to the camera and us (iii) voiceover. This has been the case throughout the film. Of these (ii) and (iii) are documentary conventions while (i) is a fiction convention. Explain how the three talking presentation styles authenticate Kennys personal story.
35. Explain why the film’s composers want us to feel pleased when Kenny meets Jackie at the Wild Horse Saloon (1.03.04). How do they achieve this?
36. At around 1.08.20 Kenny asks, “Has someone rung the Queen and let her know what they’re doing with her language?” Kenny is a creative, funny and successful user of our language. Find three examples of Kenny’s language use and show how this use is creative, funny and successful.
37. We often hear the expression a ‘feel good movie’. The Date with Jackie scene (1.01.17 – 1.11.42) is intended to make us ‘feel good’. Using at least three narrative moments and/or televisual technique examples discuss how we are positioned to feel good.
38. Kenny’s happiest emotional times occupy the third quarter of the film after his low point at the halfway point. Discuss how the film’s composers change this emotional trajectory from the three quarter point of the narrative around 1.13.56.
39. Kenny’s father says to another patient in the hospital, “Get back on your camel” (1.17.10). Explain how this is racist.
40. Is Kenny’s father racist? Explain why or why not.
41. Discuss why racism is such an important contemporary issue in Australia today.
42. Kenny says to his father, “Have a bit of respect alright . . . just a bit of respect” (1.17.36). How does this express some of the film’s central ideas?
43. At around 1.20.48 we have one of the few still moments in the film. It lasts for seven seconds. This contrasts to Kenny’s almost constant motion. Suggest why Kenny is represented as a character always on the move. Consider the documentary convention of the voice and figure of authority as well as characterisation and narrative progress.
44. At around 1.21.27 Kenny says to his brother, “This is where [their father] used to bring Mum”. What is the emotional truth of this statement?
45. Kenny’s Dad says, “You gonna do your same old caper are ya? Take a backward step and let everyone stand all over ya” (1.25.30). How does this set up the narrative resolution at the end of the Let It Go scene?
46. In The Family Camping scene (1.19.47 – 1.26.00) Kenny’s emotional decency is contrasted to his brother’s emotional decency. Describe the differences between the brothers. Are the film’s composers positioning you to accept one of these forms of emotional connection as more worthy than the other? How?
47. The musical background to the Melbourne Cup scene (1.26.00 – 1.33.31) is a Mozart concerto. Discuss why.
48. Why is Kenny’s ex-wife represented as blurred? (1.26.33)
49. Identify and explain the irony at 1.33.00 when we, in a point of view shot from Kenny, observe the woman urinating in public.
50. Identify each of the stress factors Kenny experiences during the Melbourne Cup Day scene.
51. At around 1.34.02, similarly to near the beginning of the film, Kenny fills the screen again. As this sequence unfolds the view we have of Kenny is cross-cut with point of view shots from Kenny looking at the man who parked Kenny’s truck in. A point of view shot is where a sequence of shots is constructed so that it is visually apparent that some of the shots are from the visual perspective and point of view of an identified character, in this case Kenny. Express how and why we are encouraged to share Kenny’s experiences and emotions here.
52. Note how in this sequence the overlapping dialogue and overlapping visual content presented with a hand held camera work together to once again make these events truthful and authentic, rather than carefully composed as in Hollywood fictional feature films. Yet these shots and sounds and the truth they bring are also carefully constructed. Does this make these events less truthful? If not, explain why. If so, explain why.
53. The irony in Kenny repeating “Let it go” has been described as delicious. Express how this irony is delicious.
54. Early in the film the hose became a character. Discuss how it becomes a character again in the Let It Go scene. (1.33.31 – 1.35.57)
55. At the end of the Let It Go scene Kenny is triumphant. Once again we have shared Kenny’s experiences as he underwent an emotional low and an emotional high. The emotional arc depicted is satisfying. Discuss how.
56. Are you happy or unhappy that Kenny never took the Sydney desk job? Express why or why not.
57. The film’s finishing scene or coda, Re-meeting Jackie, takes us back to the start – Kenny talking on the phone about work. The narrative then ends on a note of affirmation that makes us once again feel good. Explain how this is achieved.

Assessment of Learning – Summative QuestionsIt is not expected that all of these questions should be completed. Teachers should select as appropriate to the students’ needs and interests and the school context. Teachers are encouraged to set an expectation of student written responses to the chosen questions.1. Draw a line graph of Kenny’s personal emotional journey. Use the film’s time as the X axis, going from 0 at the left to 100 minutes at the right. Use High at the top of your Y axis, Neutral in the middle and Low near the bottom. Remember from the Guided Learning Notes and Questions that Kenny’s lowest emotional moment is in the 49th minute and his highest emotional moment is around the 74th minute.
2. Much of the time we see Kenny he is presented to us from a slightly below eye level position. Suggest why, discussing how this televisual technique shapes our relationship with Kenny.
3. Kenny is an unusual hero. He doesn’t save the world. His adventure is his work, as it is for most of us. Describe the jobs Kenny does in the film going in chronological order.
4. Stress at work is a major factor in ordinary life that most of us will face. Identify and explain what stresses Kenny experiences at work.
5. What documentary conventions do you feel have most impact on the meanings of this film? Explain why.
6. Kenny is our focaliser. He authorises us to see these narrative events as reality, as a documentary revealing his actual lived experiences. Yet they are not, they are created, he is a fictional character, a construct. This is Kenny’s personal story but it is not the personal story of a real person. In spite of this we accept his personal story as authentic and true. Explain why and discuss how contemporary technologies such as smart phones and social media have the capacity to shape our reality.
7. How can we guard ourselves against being fooled by the everyday texts of our lives such as films like Kenny and social media platforms like Facebook and Instagram.
8. Kenny is a good, decent person. Describe at least three acts of decency he performs, showing how these acts are decent.
9. Kenny is a funny film. Explain the purposes behind the use of humour, both within scenes and more generally across the whole film.
10. Discuss what you see as the film’s central ideas making sure you support your opinions with evidence from the film.
11. Kenny appears ordinary, but is extraordinary. Explain why in around 500 to 700 words.
12. Narrate Kenny’s personal story in around 300 – 500 words. You may start with “G’day, my name’s Kenny Smyth . . . ”
13. Narrate Kenny’s Dad’s personal story in around 300 – 500 words. You may start with “G’day, my name’s Bill Smyth . . . ” You may include created events.
14. Pick one other character from the film and narrate that character’s personal story in around 300 – 500 words. You may include created events.
15. Over the course of the film various depictions of contemporary male behaviour are shown. This includes the consequences of the Buck’s party for the groom-to-be and the activities of the hoons at the Race Event. It also includes Kenny’s constant decency. Thus various perceptions of maleness in Australian culture are shown. Is Kenny a good role model? Discuss with reference to specific events from the film.
16. There are 22 Scenes in the first half of the film and 10 in the second half. The first half of the film seems to pass more quickly than the second half yet both run for the same time. This sense of the speed of time passing is constructed by the editing and the narrative pace and rhythm. It is a constructed reality. How is your understanding and appreciation of the film shaped by this structure?

Personal stories and ‘MY:24’– Please note the program segment that follows contains more than two weeks’ work. In the context of this unit’s term program, two weeks is allocated for Personal stories and ‘MY:24”*.* The elements of this program segment that teachers use is their decision, based on their students’ needs and interests and the school context.Introduction to the personal story* Class discussion:
	+ What types of stories exist?
	+ When you think about individual people, whose stories are told? What types/groups of people do we hear/read/see stories about?
	+ What types of stories do we hear about people?
	+ Are the stories you mostly read representative of everyday people?
	+ How often do you hear stories about everyday people?
	+ What sorts of stories are told about everyday people?
* [Humans of New York](http://www.humansofnewyork.com/): http://www.humansofnewyork.com
	+ Choose three street portraits and vignettes. Take notes in response to the following questions and discuss:
	+ What makes these stories interesting? Are they honest/truthful depictions?
	+ What is the effect of positioning the written account with the street portraits?

Compare and contrast by clicking on ‘Countries’ on HONY website: Students to separate into groups, with each group exploring a different country. Students to take notes about the experiences and themes running through each story. Students share their findings with the class. Students to write a paragraph about how personal stories reveal truths about human experience. | Students’ written or spoken responsesStudents produce a graphic organiserStudents’ critical and informative written responsesStudent’s creative written responses |
| EN11 – 7 understands and explains the diverse ways texts can represent personal and public worlds * relate their responses to texts to aspects of human experience
* understand how contexts influence the perspectives represented in texts and how audiences respond to them
* analyse the diverse ways in which creative, informative and persuasive texts can explore human experience, universal themes and social contexts
* identify and describe the social, moral and ethical positions represented in texts
* speculate on the possibility of different interpretations of texts when they are considered from different perspectives

EN11 – 8 identifies and explains cultural assumptions in texts and their effects on meaning* identify cultural assumptions in their own texts and in their responses to the texts of others
* analyse and discuss the ways ideas, voices and opinions are represented

EN11 – 6 investigates and explains the relationships between texts* explore and analyse the similarities and differences in language forms, features and structures between and among texts
* describe and explain the connections between texts including the ways in which particular texts are influenced by other texts
* consider the importance of context in explaining the similarities and differences between texts

EN11 – 2 uses and evaluates processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies* appreciate the ways mode, medium and technology affect meaning and influence personal response
* consider how the reliability of texts is shaped and influenced by choices of medium
* experiment with and assess the effects of using multimodal and digital conventions, for example navigation, sound and image
* use different processes and technologies, individually and in groups, to generate, investigate, clarify, organise, refine and present information and ideas
* explore the ways different media and technologies influence the experience of a text, for example how reading pathways in digital texts can offer responders (readers, listeners, viewers, an audience and so on) autonomy
* assess the effects of the choice of mode and medium, including digital texts, in shaping the response of audiences in a variety of contexts

EN11 – 5 thinks imaginatively, creatively, interpretively and analytically to respond to and compose texts that include considered and detailed information, ideas and arguments* investigate a wide range of texts, including those by and about Aboriginal and/or Torres Strait Islander People(s), in order to think broadly, deeply and flexibly in imaginative, creative, interpretive and analytical ways

EN11 – 3 analyses and uses language forms, features and structures of texts, considers appropriateness for purpose, audience and context and explains effects on meaning* explore the ways text structures, language features and stylistic choices are used in different types of texts

EN11 – 9 reflects on, assesses and monitors own learning and develops individual and collaborative processes to become an independent learner* support the learning of others by objectively assessing their strengths and needs as learners and offering constructive feedback as appropriate
* use and understand the value of writing as a reflective tool
 | Introduction to MY:24 and previewing activities* Class discussion: Are documentaries truthful? How so/how not?
* View [MY:24 trailer](https://www.youtube.com/watch?v=pL83MxJWgJs)

https://www.youtube.com/watch?v=pL83MxJWgJs * Issue students with copy of MY: 24 Press Kit (resource 16). Students to read and highlight (in different colours) points which link to truth and personal stories.
* Students record and discuss responses to the following questions after reading ‘Key Points and Context’, ‘Series Overview’, ‘A statement from the producer’ and ‘Point of View from the ABC and ACTF’:
	+ What is the purpose of the show?
	+ How does it link to the idea of truth and authenticity?
	+ What is different about this series from traditional children’s entertainment?
	+ How do you feel this series aims to tell the truth?
* Students record and discuss responses to the following questions after reading ‘Making the series’:
	+ What techniques and decisions contributed to the telling of the participants’ stories?
	+ Do you think there are any barriers or challenges to truthful storytelling in this format?

Viewing activities* Students to view the identified participant’s episodes/stories.
* For each participant, they must watch the episode once for comprehension. They are then to watch the episode again, from a critical/structural/technical perspective.
* Distribute copy of participant profile scaffold to students (resource 17).

Rida* Watch episode once
	+ What structure did the episode follow?
* Distribute copy of shooting script (resource 18) before watching a second time. Students to follow along with this as they view the episode.
	+ What structure did the episode follow?
	+ How are the director’s intentions for effect on audience illustrated through the shooting script? Why is the audience important? How is interest and suspense built and maintained?
* Students complete participant profile for Rida (resource 17) and discuss responses as a class.
* Paragraph response – How was the personal story format used in Rida’s episode on ‘MY:24’to highlight personal and cultural challenges?

Previewing activity for viewing the following episodes* Quick recap class discussion on perceptions of maleness in Australia. What does it mean? Explain that students will need to be considering perceptions of maleness as they view the next three episodes.

Lucas* Students examine shooting script (resource 19)
	+ Students are to make a list of questions which might have been asked to elicit certain responses in indirect interviews.
	+ Students complete participant profile for Lucas (resource 17) and discuss responses as a class.

Ryan* Students examine shooting script (resource 20)
	+ How were visuals/locations used to help tell Ryan’s story.
	+ Students complete participant profile for Ryan (resource 17)

Mikey* Students examine shooting script (resource 21)
	+ Students complete participant profile for Mikey and discuss responses as a class (resource 17).

Students to complete three paragraphs comparing and contrasting in response to the following question:* How did the ‘MY:24”episodes for Mikey, Ryan and Lucas represent or challenge perceptions of maleness?

Post-viewing* Record and discuss responses to the following questions:
	+ How does ‘MY:24’unpack the idea of being true to yourself?
	+ Do you think these stories are a full representation of the truth?
	+ What role does editing play in the truth that we see as an audience?
	+ What role does a text like ‘MY:24’ play in perceptions of personal stories?
* Students use the shooting script scaffold and list of questions from original shooting scripts to interview a classmate, creating a brief overview of their personal story (that they feel comfortable sharing). They might also choose to interview their teacher as a group.

Conditions of useWhy do you think it is necessary for the ABC to publish their ‘Conditions of use’? How does this encourage a responsible digital footprint? How does this help ensure honesty and integrity and how does it help inform the public that an organisation is acting in a socially acceptable and professional manner? What might happen if organisations / groups / communities / individuals didn’t have a code of conduct or conditions of use in place? Where should a code of conduct exist? Students consider and prioritise the guiding principles of responsible and ethical online behaviour. Students to work in groups to develop a code of conduct with guidelines on how to behave reasonably and ethically online.Social media and the Personal Story* Discuss social media as telling stories of everyday people
* How are ordinary people represented on social media? Focus on Instagram. What sorts of photos are posted? Why are these sorts of photos posted? What is the purpose of posting these photos?
* Perception vs reality – What does this mean? Students to consider and discuss a time when they have interpreted a situation differently to someone else – Can someone’s perception of an event be more accurate? Or are perceptions still reality?
* The term ‘social media’ is often regarded as a misnomer. What do you think this means?
* Separate class into four or five groups and distribute copies of the following articles to groups (a different article for each group) to read:
	+ [How technology disrupted the truth](https://www.theguardian.com/media/2016/jul/12/how-technology-disrupted-the-truth): https://www.theguardian.com/media/2016/jul/12/how-technology-disrupted-the-truth
	+ [Ring up the cost of a marriage proposal](http://www.dailytelegraph.com.au/news/nsw/ring-up-the-cost-of-a-perfect-marriage-proposal/news-story/5350f0b5429d6e1062f267e452064f2e): http://www.dailytelegraph.com.au/news/nsw/ring-up-the-cost-of-a-perfect-marriage-proposal/news-story/5350f0b5429d6e1062f267e452064f2e
	+ [Social Media The truth behind the pictures](http://www.huffingtonpost.co.uk/nicola-humber/social-media-the-truth-be_b_14197790.html): http://www.huffingtonpost.co.uk/nicola-humber/social-media-the-truth-be\_b\_14197790.html
	+ [The false self on social media](http://www.todaypictures.com/social-media-false-self/): http://www.todaypictures.com/social-media-false-self/
	+ [Social Media has created a generation of self-obsessed narcissists](https://www.highsnobiety.com/2017/03/14/social-media-narcissism/): https://www.highsnobiety.com/2017/03/14/social-media-narcissism/
* Each group to discuss and identify the main points of their article, as well as links to truth and the idea of the personal story – notes to be taken on a shared piece of butcher’s paper.
* Class discussion: What common ideas were presented in the articles? Students to share their own ideas about social media and truth.
* Watch the following YouTube videos
	+ [Are You Living an Insta Lie? Social Media vs Reality](https://www.youtube.com/watch?v=0EFHbruKEmw): https://www.youtube.com/watch?v=0EFHbruKEmw
	+ [A Social Life](file:///C%3A%5CUsers%5Cnpapas%5CDownloads%5CA%20Social%20Life): https://www.youtube.com/watch?v=GXdVPLj\_pIk
	+ [The Millennial Marriage Proposal](https://www.youtube.com/watch?v=wTIpt65Ns24): https://www.youtube.com/watch?v=wTIpt65Ns24
* Paragraph response (may be completed as a group with teacher modelling, or individually) – Students compare two of the texts about social media (print and/or Youtube video) explaining the similarities and differences in their approach to the truth of personal stories on social media.
* Class discussion: What are your experiences of social media? Do these videos and articles reflect your experience with social media? When considering the idea of personal stories about everyday people, do you think social media is an effective platform for the communication of these stories? Why/why not?
* Individual reflective paragraph response – Why is it important to tell honest stories of everyday people?

What is different between the way personal stories are told in Humans of New York and by people themselves? Why do you think people tell their own story differently on social media? | Weeks Seven and EightStudents’ responses during class discussionStudents take notes about HONY storiesStudents work collaboratively to write notes about experiences and themes in HONY storiesStudents produce individual paragraph responseStudents’ responses during class discussionStudents’ deconstruction of Press Kit – highlighting key pointsStudents’ notes and discussion in response to Press KitStudents’ notes and discussion in response to reading ‘Making the Series’Students’ notes and discussion about structural analysisStudents’ analysis of shooting scriptStudents’ completion of participant profile Students’ written paragraph responseStudents’ responses during class discussionStudents’ compiling of appropriate questionsStudents’ completion of participant profile Students’ responses during class discussionStudents’ completion of participant profileStudents’ completion of participant profileStudents’ completion of compare and contrast paragraphsStudents’ notes and sharing of responsesStudents’ completion of shooting script scaffold from interview with classmate/teacherStudents’ responses during class discussionStudents’ written responses to code of conduct expectationsStudents collaboratively create a code of conductStudents’ responses during class discussionStudents’ collaborative analysis of articlesStudents’ discussion about social media and truthStudents’ paragraph responseStudents’ responses and contributions during class discussionStudents’ reflective response |