PRE-APPROVED LEARNING AND ASSESSMENT PLAN

Stage 2 English Literary Studies

Pre-approved learning and assessment plans are for *school use only*.

* Teachers may make changes to the plan, retaining alignment with the subject outline.
* The principal or delegate endorses the use of the plan, and any changes made to it, including use of an addendum.
* The plan does not need to be submitted to the SACE Board for approval.

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| School |  | Teacher(s) |  |

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| SACESchool Code |  | Year |  | Enrolment Code |  | Program Variant Code (A–W) |
| Stage | Subject Code | No. of Credits (10 or 20) |
|  |  |  |  | **2** | **E** | **L** | **S** | **20** |  |

**Addendum – changes made to the pre-approved learning and assessment plan**

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| Describe any changes made to the pre-approved learning and assessment plan to support students to be successful in meeting the requirements of the subject. In your description, please explain:* what changes have been made to the plan
* the rationale for making the changes
* whether these changes have been made for all students, or for individuals within the student group.
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**Endorsement**

The use of the learning and assessment plan is approved for use in the school. Any changes made to the plan support student achievement of the performance standards and retain alignment with the subject outline.

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| Signature of principal or delegate |  | Date |  |

Stage 2 English Literary Studies

Assessment Overview

The table below provides details of the planned tasks and shows where students have the opportunity to provide evidence for each of the specific features of all of the assessment design criteria.

| **Assessment Type and Weighting** | **Details of assessment**Course title: Aspiration and Regret | **Assessment Design Criteria** | **Assessment conditions**(e.g. task type, word length, time allocated, supervision) |
| --- | --- | --- | --- |
| **K & U** | **An** | **Ap** |  |
| **Responding to texts****Weighting 50%** | Three responses to the following texts* *The Art of Travel* by Alain de Botton
* *Radiance* by Rachel Perkins
* *Top Girls* by Caryl Churchill
* The poetry of Emily Dickinson, Carol Duffy, Oodgeroo Noonuccal & Adrienne Rich
 | 1,21,21,21,2,3 | 1,21,21,2,31,2,3 | 1,2,31,32,32,3 | 1. Response to the shared prose text and shared film (1,500 words)
2. Response to the play (1,000 words)
3. Response to the work of TWO poets analysing at least FOUR poems (1,000 words)
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| Critical Perspectives Task* *Radiance* or *Top Girls* interpreted from both feminist and advocacy perspectives.
 | 1,2 | 1,2,4 | 1,3 | One response of 1,500 words analysing:1. Either text from a gender or a moral perspective
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| **Creating texts****Weighting 20%** | Two created texts* one transformative text including writer’s statement using either an extract from *The Art of Travel* or the Tom Waits’ song “What’s He Building In There?”
* one negotiated written, oral, or multimodal text (1000 words, or 6 minutes, or equivalent in multimodal form)
 | 1,21,2 | 1,2,3 | 1,21,3 | 1. one transformative text linked to another text, with a writer’s statement (1500 words, or 9 minutes, or equivalent in multimodal form)
2. one written, oral, or multimodal text (1000 words, or 6 minutes, or equivalent in multimodal form)
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| **Text Study*** Comparative text study
* Critical reading

**Weighting 30%** | Comparative text studyThis response is a critical essay, in which the two texts are discussed in relation to each other. Students frame their own question and develop their response during the year, and submit the completed response for external assessment.Critical readingA critical reading of one or more short texts, which may be in a variety of forms (e.g. prose, fiction, non-fiction, poetry, texts with graphic or visual elements, or excerpts from film or soundtracks). | 1,2,31,2,3 | 1,2,31,2,*3* | 1,2,31,*2* | 1. A comparative text study that compares one of the texts studied in the shared studies with another text individually chosen by the student, in a response of a maximum of 1500 words.
2. A 100-minute examination developed by the SACE Board
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