English 3–6 Multi-age – Year A Unit 7

Narrative – *Brother Moon*

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# Unit overview and instructions for use

In this 5-week unit, students will explore 'narrative' and 'imagery, symbol and connotation' through 2 texts written by Aboriginal authors. They will identify the purpose and structure of Cultural narratives, including Dreaming stories and Songlines. Students will learn about the significance of natural phenomena (such as the moon and seasons) in Aboriginal and/or Torres Strait Islander culture and ways of living to create both imaginative and informative texts about these natural phenomena. Students will reflect on the Aboriginal and/or Torres Strait Islander ways of ‘storytelling’ and ‘passing down information’ by presenting a hybrid multimodal text about an Indigenous season to a younger audience.

Outcomes and content in this unit are organised into Component A and Component B. The components are connected, with learning in Component A complementing learning in Component B.

**Note**: the duration of this unit can be adapted to suit individual school contexts. For example, learning could occur across 5 days rather than 4.

The table below highlights the focus areas and preparation required for Component A and Component B.

|  |  |  |
| --- | --- | --- |
| Teaching and learning | Component A | Component B |
| Suggested duration | 60 minutes × 4 days/week or equivalent | 60 minutes × 4 days/week or equivalent |
| Explicit teaching focus areas | Component A addresses content from the focus areas:   * Vocabulary * Reading fluency (Stage 2) * Reading comprehension * Creating written texts * Spelling * Handwriting and digital transcription   It centres on the development of foundational skills and knowledge through regular, systematic and repeated practice. | Component B addresses content from the focus areas:   * Oral language and communication * Vocabulary * Reading comprehension * Creating written texts * Understanding and responding to literature   It centres on the conceptual understandings of English and exemplifies the importance of learning about and enjoying literature through the study of quality texts. |
| Preparing for teaching and learning | * Specific teaching and learning activities need to be developed by the teacher. When planning for these activities, please refer to the Component A outcomes and content, teaching guides and planning frameworks. * Plan and document how you will sequence teaching and learning in whole-class and targeted-groups across the 5-week cycle as required. This should be based on student needs identified through ongoing assessment data. | * Familiarise yourself with the mentor and supporting texts and textual concepts, and the teaching and learning sequence. * Determine how you will support students in whole-class and targeted-groups across the 5-week cycle as required. This should be based on student needs identified through ongoing assessment data. |

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## Teacher notes

Aboriginal and/or Torres Strait Islander Peoples should be aware that this resource may contain images, voices or names of deceased persons in photographs, film, audio recordings or printed material.

1. At the NSW Department of Education, we recognise the ongoing custodians of the lands and waterways where we work and live. We celebrate Aboriginal and/or Torres Strait Islander Peoples' unique cultural and spiritual relationship to Country and acknowledge the significance of their cultures in Australia. We pay respect to Ancestors and Elders, both past and present. The department recognises that by acknowledging our past, we are laying the groundwork for a future that embraces all Australians; a future based on mutual respect and shared responsibility.
2. ‘Narrative’ is the mentor concept of this unit, explored using the texts Brother Moon by Maree McCarthy Yoelu and Samantha Fry, and Cooee Mittigar: A Story on Darug Songlines by Jasmine Seymore and Leanne Mulgo Watson.
3. ‘Narrative’ is an account of events or experiences, which are real or imagined. In English literary theory, narrative includes a story (what is narrated) and a discourse (how it is narrated). Narrative can present as an explicit sequencing of events (type of text) or it can be an implied or inferred component in a text. (NESA 2024).
4. Understanding of ‘narrative’ can be supported through watching the department’s video: [Understanding narrative (3:51)](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts#/asset5).
5. While ‘narrative’ is the mentor concept for the conceptual component of this unit, the supporting concept of 'imagery, symbol and connotation’ is also explored. Additional textual concepts may be included based on individual school context and student needs.
6. There are variations to the spelling of ‘Darug’, for example ‘Dharug’. In this unit, when the text *Cooee Mittigar: A story on Darug Songlines* is referenced*,* the spelling 'Darug' is used. Alternate spelling is applied when referencing other sources.
7. To develop knowledge about cultural principles and protocols, definitions and terminology related to Aboriginal education, schools can contact their [Local or Regional Aboriginal Education Consultative Group (AECG)](https://www.aecg.nsw.edu.au/aecg-regions/), Aboriginal education officers/advisors within education sectors, local Aboriginal Land Councils and/or Aboriginal Language centres. Further support can be found using the [Diversity of learners resources](https://curriculum.nsw.edu.au/about-the-curriculum/diversity-of-learners), and the Australian Government’s [Style Manual](https://www.stylemanual.gov.au/accessible-and-inclusive-content/inclusive-language/aboriginal-and-torres-strait-islander-peoples). Visit the NSW Education Standards Authority (NESA) website to download the [Aboriginal and/or Torres Strait Islander principles and protocols](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/diversity-in-learning/aboriginal-education/aboriginal-and-torres-strait-islander-principles-and-protocols). The [Narragunnawali](https://www.narragunnawali.org.au/about) online platform may support the implementation of reconciliation initiatives.
8. The department acknowledges that the use of the term First Nations is a complicated and sensitive term for most communities. It is with this in mind that we ask, when creating resources, the preferred terminology of Aboriginal and/or Torres Strait Islander Peoples is used.
9. In NSW classrooms there is a diverse range of students including Aboriginal and/or Torres Strait Islander students, students learning English as an additional language or dialect, high potential and gifted students, and students with disability. Some students may identify with more than one group or possibly all of them. Refer to [Curriculum planning for every student – advice](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/advice-on-curriculum-planning-for-every-student-k-12) for further information.
10. For information on ‘imagery, symbol, connotation’, ‘narrative’, Aboriginal English, Dreaming, adjectival clauses, multimodal texts, salience and figurative language, refer to the [NESA Glossary](https://curriculum.nsw.edu.au/curriculum-support/glossary).
11. In addition to the resources listed, students will require access to short passages of the mentor and/or supporting texts. Teachers can copy extracts from texts in reliance on the [Statutory Text and Artistic Works Licence](https://smartcopying.edu.au/guidelines/education-licences/the-statutory-text-and-artistic-works-licence/). Teachers need to attribute the extracts and include the following notice: ‘This material has been copied [and communicated to you] in accordance with the statutory licence in section 113P of the Copyright Act*.* Any further reproduction or communication of this material by you may be the subject of copyright protection under the Act. Do not remove this notice’.
12. This unit could enhance student learning towards the achievement of human society and its environment (HSIE), Aboriginal languages and science and technology outcomes.
13. [Lesson 1](#_Lesson_1_–_1) and [Lesson 20](#_Lesson_20_–_1) require students to access a range of Cultural narratives. [Lesson 19](#_Lesson_19_–_1) requires students to host a mini film festival at the school and invite younger students as the audience. Students will also need access to the internet and devices to research digital sources throughout the unit.
14. Reflect on student learning and engagement in activities and record differentiation and adjustments within the unit to inform future teaching and learning. One way of doing this could be to add comments to the digital file.
15. Content points are linked to the National Literacy Learning Progression (version 3).

Levels and indicators sourced from [National Literacy Learning Progression](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) © Australian Curriculum, Assessment and Reporting Authority (ACARA), (accessed 28 June 2024) and was not modified. See references for more information.

## Outcomes and content

The tables below outline the outcomes and content for this unit. The letters 'A' and 'B' in the header refer to Components A and B. The numbers 1 to 5 refer to weeks. The use of 'x' in these columns indicates where the content points are intended to be addressed and in which week.

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Stage 2 focus area and outcome, content points and National Literacy Learning Progressions | A | B | 1 | 2 | 3 | 4 | 5 |
| **Oral language and communication**  **EN2-OLC-01** communicates with familiar audiences for social and learning purposes, by interacting, understanding and presenting |  |  |  |  |  |  |  |
| * Identify contexts in which social conventions can vary and influence interactions (InT4, InT5) |  | x | x |  |  | x | x |
| * Identify cultural practices and/or protocols that Aboriginal and/or Torres Strait Islander Peoples use to interact, and how these may relate to specific roles (InT5) |  | x | x |  | x |  | x |
| * Identify connective vocabulary that supports cohesion and understanding in a spoken text (LiS5) |  | x |  | x | x |  | x |
| * Make notes when listening to spoken texts, asking questions to clarify or follow up on information and seeking assistance if required (LiS6) |  | x |  | x | x |  |  |
| * Paraphrase portions of a spoken text or information that is presented through media (LiS6) |  | x |  | x | x | x |  |
| * Identify language features in spoken texts that contribute to own or others’ enjoyment and understanding |  | x |  | x |  | x | x |
| * Use temporal connectives to sequence planned information in a presentation (SpK4, UnT7, GrA4) |  | x |  | x | x |  |  |
| * Include multimodal features in planned and delivered presentations, to expand meaning and engage an audience (SpK5) |  | x |  | x |  |  | x |
| * Reflect on and monitor own presentations according to given criteria |  | x |  | x |  |  | x |
| **Vocabulary**  **EN2-VOCAB-01** builds knowledge and use of Tier 1, Tier 2 and Tier 3 vocabulary through interacting, wide reading and writing, and by defining and analysing words |  |  |  |  |  |  |  |
| * Understand that Aboriginal English is a recognised dialect and that Aboriginal English words are used in multimodal, spoken and written texts | x | x | x | x | x | x |  |
| * Identify and explain the difference between synonyms and antonyms (SpK5) | x |  | x |  | x |  | x |
| * Recognise that words and phrases can have literal or implied meanings according to context (UnT7) | x |  |  |  |  | x | x |
| * Understand that many words derive from other languages, including Aboriginal and Torres Strait Islander Languages, and that the pronunciation and spelling of words may reflect their etymology | x |  |  | x | x |  |  |
| * Use a thesaurus to locate synonyms and antonyms or to clarify dictionary meanings, to expand vocabulary | x |  | x |  | x |  | x |
| **Reading fluency**  **EN2-REFLU-01** sustains independent reading with accuracy, automaticity, rate and prosody suited to purpose, audience and meaning |  |  |  |  |  |  |  |
| * Explain how effortless and accurate word reading, at a pace appropriate for text and purpose, can support reading fluency and comprehension | x |  | x | x | x | x | x |
| * Demonstrate use of navigation pathways to support fluency when engaging with print, visual and multimodal texts (UnT7) | x |  |  | x | x | x |  |
| * Apply appropriate tone to represent characters' emotions when reading text with dialogue (FlY5) | x |  | x |  | x |  | x |
| * Recognise that there are different purposes and audiences for reading and adjust reading rate to suit a text’s purpose (FlY5) | x |  |  | x | x |  | x |
| * Reflect on and compare differences between own oral reading fluency and silent reading fluency | x |  | x | x |  | x |  |
| * Reflect on stamina for reading sustained texts | x |  | x |  | x | x |  |
| **Reading comprehension**  **EN2-RECOM-01** reads and comprehends texts for wide purposes using knowledge of text structures and language, and by monitoring comprehension |  |  |  |  |  |  |  |
| * Select and read texts of personal interest and to gather information for learning (UnT7) | x |  | x | x | x | x |  |
| * Locate, select and retrieve relevant information from a print or digital text and consider accuracy of information presented | x | x | x | x | x |  |  |
| * Identify and describe how text structure, features and language work together to achieve a text’s purpose |  | x | x | x | x | x |  |
| * Describe how multimodal features enhance meaning and contribute to salience in texts (UnT7) |  | x | x | x | x |  | x |
| * Understand that literal information can be sourced directly from a text and that inferences can be made by using multiple sources of information | x |  | x |  | x | x | x |
| * Adjust own mental model as reading presents new words and understanding | x |  | x | x | x | x | x |
| * Identify different types of connectives used by the author that support inference | x |  | x | x |  | x |  |
| * Understand past, present and future tense and their impact on text meaning (GrA4) | x | x |  | x | x | x | x |
| * Identify where meaning breaks down when reading (UnT6) | x |  | x | x | x | x | x |
| * Ask questions to clarify meaning and promote deeper understanding of a text (LiS6, UnT6) | x | x | x | x | x | x |  |
| * Reflect on reading experiences and identify texts of personal significance and pleasure | x |  |  | x |  | x | x |
| **Creating written texts**  **EN2-CWT-01** plans, creates and revises written texts for imaginative purposes, using text features, sentence-level grammar, punctuation and word-level language for a target audience  **EN2-CWT-02** plans, creates and revises written texts for informative purposes, using text features, sentence-level grammar, punctuation and word-level language for a target audience |  |  |  |  |  |  |  |
| * Create informative written texts that include headings, paragraphs beginning with topic sentences, and may conclude information in a final paragraph (CrT8) |  | x |  |  |  | x |  |
| * Create written texts that explain how or why something happens through a series of steps, including an opening statement and a conclusion (CrT8) |  | x |  | x |  |  |  |
| * Maintain appropriate, consistent past, present or future tense across a text (CrT8, GrA4) | x | x |  |  | x | x |  |
| * Maintain noun–pronoun referencing across a text for cohesion (CrT7) | x | x | x | x | x | x |  |
| * Use temporal, conditional and causal conjunctions within sentences, and as connectives to link ideas across sentences for cohesion (CrT8) | x | x | x | x |  | x |  |
| * Select and use multimodal features to add meaning |  | x |  | x |  | x | x |
| * Use adjectival clauses with noun groups to add information to subjects and objects | x | x |  |  | x | x | x |
| * Use coordinating conjunctions in compound sentences to compare and contrast, or for addition (GrA4) | x | x |  | x |  | x |  |
| * Use declarative sentences to provide facts or state a viewpoint | x | x | x | x |  | x |  |
| * Use simple, compound and complex sentences of varying lengths for variation and readability (CrT7, GrA5) | x | x |  | x | x | x |  |
| * Use capital letters to indicate the beginning of a sentence, proper nouns, headings and subheadings, to indicate the beginning of a poetry line, for emphasis, and when using acronyms (PuN5) | x | x |  | x |  | x | x |
| * Plan structures and language to suit the purpose of a text (CrT7) |  | x |  | x | x | x |  |
| * Create texts using digital technologies (HwK7) |  | x |  | x |  |  | x |
| * Reflect on and monitor texts according to given criteria, and respond to feedback from others |  | x | x | x | x | x | x |
| **Spelling**  **EN2-SPELL-01** selects, applies and describes appropriate phonological, orthographic and morphological generalisations and strategies when spelling in a range of contexts |  |  |  |  |  |  |  |
| * Explain how to segment multisyllabic words into syllables and phonemes, and apply this knowledge when spelling | x |  | x | x | x | x |  |
| * Identify differences in vowel phonemes (short, long, diphthong and schwa vowels) (SpG9) | x |  |  | x | x | x | x |
| * Recognise stressed and unstressed syllables in multisyllabic words and apply this knowledge when spelling | x |  |  |  | x |  | x |
| * Understand that the schwa occurs in an unstressed syllable and apply this knowledge when spelling | x |  |  |  | x |  | x |
| * Understand that some graphemes are dependent on their position in a word in English and apply this knowledge when spelling | x |  | x | x | x | x |  |
| * Understand that graphemes can be explained by their etymology (SpG9) | x |  |  |  |  | x | x |
| * Identify derivational suffixes such as -able, -ness, -ian and -ment, explaining when and how to treat base words when they are affixed, and apply this knowledge when spelling (SpG9) | x |  | x | x | x |  |  |
| * Correctly spell taught homophones when creating written texts (SpG11) | x |  |  |  |  | x | x |
| **Handwriting and digital transcription**  **EN2-HANDW-01** forms legible joined letters to develop handwriting fluency  **EN2-HANDW-02** uses digital technologies to create texts |  |  |  |  |  |  |  |
| * Understand that legible handwriting is consistent in size and spacing and can support learning (HwK6) (Year 3) | x |  | x |  | x |  | x |
| * Join letters using consistent size and spacing to develop fluency (HwK6) (Year 3) | x |  | x |  | x |  | x |
| * Sustain the NSW Foundation Style cursive to facilitate fluency and legibility across a text (HwK6) (Year 4) | x |  | x |  | x |  | x |
| * Use knowledge of the keyboard layout and functions to type texts (HwK7) (Year 3) | x |  |  | x | x | x |  |
| * Monitor goals that build on typing accuracy and rate (Year 4) | x |  |  | x | x | x |  |
| * Use word-processing program functions or augmentative and alternative communication (AAC) to draft and revise texts (Year 4) | x |  |  |  |  | x | x |
| * Select and insert visual, print and audio elements into texts (Year 3) | x |  |  |  |  | x | x |
| **Understanding and responding to literature**  **EN2-UARL-01** identifies and describes how ideas are represented in literature and strategically uses similar representations when creating texts |  |  |  |  |  |  |  |
| * Identify the purpose and structure of Aboriginal and Torres Strait Islander cultural narratives |  | x | x | x | x |  | x |
| * Identify figurative language in literature and how it can influence meaning, and experiment with figurative language when creating texts (CrT8, UnT7) |  | x | x | x | x |  | x |
| * Recognise how Aboriginal and Torres Strait Islander authors use imagery and symbols in texts |  | x | x |  | x |  | x |

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|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Stage 3 focus area and outcome, content points and National Literacy Learning Progressions | A | B | 1 | 2 | 3 | 4 | 5 |
| **Oral language and communication**  **EN3-OLC-01** communicates to wide audiences with social and cultural awareness, by interacting and presenting, and by analysing and evaluating for understanding |  |  |  |  |  |  |  |
| * Identify varying social conventions that influence interactions across wide audiences (InT6) |  | x | x |  |  | x | x |
| * Describe ways of interacting with cultural protocols or practices used by Aboriginal and/or Torres Strait Islander Peoples |  | x | x |  | x |  | x |
| * Analyse key ideas and perspectives expressed by others through paraphrasing and note-taking (InT5, LiS7) |  | x |  | x | x | x |  |
| * Analyse how audio elements in texts integrate with linguistic, visual, gestural and spatial elements to create meaning and impact (SpK6) |  | x |  | x |  | x | x |
| * Evaluate features of spoken texts that contribute to own or others’ enjoyment |  | x |  | x |  |  | x |
| * Select multimedia components, visual displays or use gestural features to enhance and bring clarity to presentations (SpK6) |  | x |  | x |  | x | x |
| * Reflect on and monitor own and peer presentations according to given criteria |  | x |  | x |  |  | x |
| **Vocabulary**  **EN3-VOCAB-01** extends Tier 2 and Tier 3 vocabulary through interacting, wide reading and writing, morphological analysis and generating precise definitions for specific contexts |  |  |  |  |  |  |  |
| * Apply knowledge of taught Tier 3 subject-specific morphemes and their meanings (UnT9, CrT9) | x |  |  | x |  | x |  |
| * Identify Aboriginal English words used in multimodal, spoken and written texts | x | x | x | x | x | x |  |
| * Identify and use words derived from other languages, including Aboriginal and Torres Strait Islander Languages, and know that the pronunciation and spelling of words may reflect their etymology (UnT9) | x |  |  | x | x |  |  |
| * Compare nuances and subtleties between synonyms to discern the most appropriate word for a given context (UnT8) | x |  | x |  | x |  | x |
| **Reading comprehension**  **EN3-RECOM-01** fluently reads and comprehends texts for wide purposes, analysing text structures and language, and by monitoring comprehension |  |  |  |  |  |  |  |
| * Efficiently follow signposting features to navigate print and digital texts | x | x |  | x | x | x |  |
| * Select texts from print or digital sources to gather and organise research on a topic |  | x |  | x | x | x |  |
| * Bring subject vocabulary, technical vocabulary, background knowledge and conceptual knowledge to new reading tasks (UnT8) | x |  | x | x |  | x | x |
| * Use knowledge of text structure to navigate the text to locate specific information (UnT8) | x | x | x | x | x | x |  |
| * Analyse how the integration of persuasive, informative and/or narrative structures within a text can enhance effect | x |  |  |  |  | x | x |
| * Analyse use of multimodal features to enhance meaning within texts |  | x | x | x | x |  | x |
| * Use morphology and etymology to work out the meaning of unfamiliar words (UnT8) | x |  |  | x | x | x |  |
| * Describe how own mental model is adjusted as new words and information deepen understanding during reading | x |  | x | x | x | x | x |
| * Understand that sentence openers signal what the sentence will be about, and that the rest of the sentence can provide new information | x |  |  | x |  |  | x |
| * Recognise that a sequence of clauses may use different tenses but remains connected throughout a topic or section of text (GrA5) | x | x |  | x | x | x |  |
| * Evaluate the effectiveness of comprehension strategies used to support reading and interpretation of texts | x |  | x |  | x | x |  |
| * Synthesise summaries of multiple texts and share information with peers to generate, compare and contrast new conceptual understandings | x |  |  |  |  | x | x |
| * Reflect on personal connections with a text and identify how interests and experiences can influence understanding and appreciation of ideas presented | x |  | x |  | x |  | x |
| **Creating written texts**  **EN3-CWT-01** plans, creates and revises written texts for multiple purposes and audiences through selection of text features, sentence-level grammar, punctuation and word-level language |  |  |  |  |  |  |  |
| * Choose text formats with appropriate text structures, features and language to inform target audiences (CrT9) |  | x |  | x | x | x |  |
| * Develop informative texts that include headings, ideas grouped into paragraphs that include a topic sentence, and a paragraph with concluding information (CrT9) |  | x |  |  |  | x | x |
| * Control tense across a text according to purpose, shifting between past, present and future tense if required (GrA6, CrT9) | x | x |  |  | x | x |  |
| * Maintain correct noun–pronoun referencing, subject–verb agreement and use temporal, conditional and causal connectives to build cohesive links across a text (GrA5, CrT9, GrA6) | x | x | x | x | x | x |  |
| * Create written texts that include multiple paragraphs with clear, coherent transition of ideas (CrT9) |  | x |  |  | x |  |  |
| * Choose multimodal features suited to a target audience and purpose, to reinforce and extend ideas |  | x |  | x |  | x | x |
| * Experiment with embedding adjectival clauses with the subject and/or object of other clauses, to modify the meaning or to add detail to a noun or noun group (GrA6) | x | x |  |  | x | x | x |
| * Include appositives to provide details to nouns and to vary sentence structures suited to text purpose (CrT8) | x | x |  | x | x | x |  |
| * Vary sentence structures or lengths when using simple, compound and complex sentences, with a focus on achieving clarity and effect suited to text purpose | x | x |  | x | x | x |  |
| * Use capital letters at the beginning of a sentence, to indicate proper nouns, for headings and subheadings, to indicate the beginning of a poetry line, for emphasis, and when using acronyms (PuN7) | x | x |  | x |  | x | x |
| * Use parentheses in the first instance when abbreviating names using acronyms, and when acknowledging a source (PuN7) | x | x | x | x |  | x |  |
| * Use topic-specific Tier 2 and Tier 3 vocabulary intentionally to add credibility and enhance authority (CrT9) | x | x | x | x |  | x |  |
| * Select text formats for combined purposes, creating hybrid texts for target audiences |  | x |  |  | x | x | x |
| * Research and summarise information from several sources to plan for writing |  | x |  | x | x | x |  |
| * Create texts using digital technologies suited to a target audience and purpose, to support and enhance the development of ideas (CrT9) |  | x |  | x |  |  | x |
| * Assess the reliability and authority of sources, including digital sources, when researching and acknowledging texts |  | x |  | x | x | x |  |
| * Reflect on own writing by explaining and justifying authorial decisions regarding text-level features, sentence-level grammar, punctuation and word-level language |  | x |  | x | x | x | x |
| **Spelling**  **EN3-SPELL-01** automatically applies taught phonological, orthographic and morphological generalisations and strategies when spelling in a range of contexts, and justifies spelling strategies used to spell unfamiliar words |  |  |  |  |  |  |  |
| * Segment unfamiliar multisyllabic words into syllables and phonemes as a strategy when spelling | x |  | x | x | x | x | x |
| * Apply and explain graphemes identified by their etymology (SpG11) | x |  | x | x |  | x |  |
| * Apply infrequently occurring graphemes and letter patterns when spelling base words in a range of writing contexts (SpG10, SpG11) | x |  |  |  | x |  | x |
| * Recognise that the same grapheme can represent different phonemes (SpG10) | x |  |  |  |  | x | x |
| * Explain the etymology of taught roots and apply this knowledge when creating written texts (SpG10) | x |  | x | x |  | x |  |
| * Correctly spell taught homophones when creating written texts across a range of writing topics and learning areas (SpG10) | x |  |  |  | x |  | x |
| **Handwriting and digital transcription**  **EN3-HANDW-01** sustains a legible, fluent and automatic handwriting style  **EN3-HANDW-02** selects digital technologies to suit audience and purpose to create texts |  |  |  |  |  |  |  |
| * Sustain writing with a legible, fluent and personal handwriting style across a text (HwK8) | x |  | x |  | x |  | x |
| * Use handwriting efficiently in formal and informal situations (HwK8) (Year 5) | x |  | x |  | x |  | x |
| * Adjust handwriting style to suit writing purpose (HwK8) (Year 6) | x |  | x |  | x |  | x |
| * Reflect on and monitor typing accuracy rate according to goals and given criteria (Year 5) | x |  |  | x | x | x |  |
| * Evaluate and select applications and tools to create text to suit audience and purpose | x |  |  | x | x | x | x |
| * Use taught shortcut functions on digital tools to facilitate text creation (HwK8) (Year 5) | x |  |  |  |  | x | x |
| **Understanding and responding to literature**  **EN3-UARL-01** analyses representations of ideas in literature through narrative, character, imagery, symbol and connotation, and adapts these representations when creating texts |  |  |  |  |  |  |  |
| * Describe the difference in purpose between Aboriginal Dreaming stories and Aboriginal Songlines |  | x | x | x | x |  | x |
| * Analyse how figurative language in literature can enhance meaning and affect the audience (UnT9, CrT9) |  | x | x |  | x |  | x |
| * Describe how Aboriginal and Torres Strait Islander authors use symbols and imagery to share cultural perspectives and stories in texts |  | x | x | x | x |  | x |

[English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2022.

## Resources

The resources in the table below are referred to in this unit. Letters 'A' and 'B' in the header refer to Component A and B respectively, and the numbers 1 to 5 indicate weeks. The use of 'x' in these columns indicates whether the resources are required in Component A, B or both, and in which week.

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Resource | A | B | 1 | 2 | 3 | 4 | 5 |
| McCarthy Yoelu M (2020) Brother Moon (Campbell S (nee Fry), illus), Magabala Books, Broome, Australia. ISBN: 9781925936827 | x | x | x | x |  |  | x |
| Seymour J (2019) Cooee Mittigar, (Mulgo Watson L, illus), Magabala Books, Broome, Australia. ISBN: 9781925936865 | x | x |  |  | x | x | x |
| [Resource 1 – Cultural narrative analysis](#_Resource_1_–_1) |  | x | x |  |  |  | x |
| Website: [Starting where you are: First Nations non-linear storytelling](https://australian.museum/learn/first-nations/burra/non-linear-stories/) |  | x | x |  |  |  |  |
| [Resource 2 – learning map](#_Resource_2_–_1) |  | x | x | x | x | x | x |
| A range of print and digital Aboriginal and Torres Strait Islander Cultural narratives |  | x | x |  |  | x | x |
| Sticky dots |  | x | x | x |  |  |  |
| [Resource 3 – salience checklist (Stage 2)](#_Resource_3_–) |  | x | x |  |  |  |  |
| [Resource 4 – multimodal analysis (Stage 3)](#_Resource_4_–_1) |  | x | x |  |  |  |  |
| Website: [Digital version of *Brother Moon*](https://storyboxhub.com/stories/brother-moon) |  | x | x |  |  |  |  |
| Video: [*Brother Moon* Digital Storybook (3:08)](https://www.youtube.com/watch?v=uCp0nxvagyE.) |  | x | x |  |  |  |  |
| Large sheets of paper and drawing materials |  | x | x |  |  |  |  |
| Video: [This Place: Dreamtime story of the Nambucca River (1:37)](https://www.abc.net.au/education/this-place-dreamtime-story-of-the-nambucca-river/13723808) |  | x | x |  |  |  |  |
| Digital learning selector: [Venn diagram](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/599) |  | x | x | x |  |  |  |
| Digital learning selector: [exit tickets](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/543) |  | x | x |  |  |  | x |
| Video: [Pangkupirri: A short sand story (2:22)](https://ictv.com.au/video/item/3755) |  | x | x |  |  |  |  |
| Website: [The phases of the moon](https://www.natgeokids.com/uk/discover/science/space/the-phases-of-the-moon/) |  | x |  | x |  |  |  |
| Website: [Our World: Moon Phases (3:13)](https://nasaeclips.arc.nasa.gov/video/ourworld/our-world-moon-phases) |  | x |  | x |  |  |  |
| [Resource 5 – note-taking and paraphrasing](#_Resource_5_–_1) |  | x |  | x |  |  |  |
| [Resource 6 – planning template](#_Resource_6_–_1) |  | x |  | x |  |  |  |
| [Resource 7 – the phases of the moon](#_Resource_7_–_1) |  | x |  | x |  |  |  |
| [Resource 8 – Life cycle of a star](#_Resource_8_–_1) |  | x |  | x |  |  |  |
| Podcast: [Moon In Yugambeh | Little Yarns Podcast | ABC Kids (6:54)](https://www.abc.net.au/kidslisten/programs/little-yarns/moon-in-yugambeh/11876954?utm_content=link&utm_medium=content_shared) |  | x |  | x |  |  |  |
| Digital learning selector: [Canva for Education](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/653) |  | x |  | x |  |  | x |
| Website: [Songlines](https://deadlystory.com/page/culture/Life_Lore/Songlines) |  | x |  | x |  |  |  |
| Website: [Understanding Aboriginal Dreamings](https://www.aboriginal-art-australia.com/aboriginal-art-library/understanding-aboriginal-dreaming-and-the-dreamtime/#:~:text=Aboriginal%20philosophy%20is%20known%20as,workings%20of%20nature%20and%20humanity) |  | x |  | x |  |  |  |
| Website: [What is the Dreamtime and Dreaming?](https://www.aboriginalcontemporary.com.au/pages/what-is-the-dreamtime-and-dreaming) |  | x |  | x |  |  |  |
| Website: [Songlines: The art of navigating the Indigenous world](https://www.sea.museum/2016/05/31/songlines-the-art-of-navigating-the-indigenous-world) |  | x |  | x |  |  |  |
| Website: [Songlines: the Indigenous memory code](https://www.abc.net.au/listen/programs/allinthemind/songlines-indigenous-memory-code/7581788) |  | x |  | x |  |  |  |
| Website: [The Songlines (1:44)](https://dl.nfsa.gov.au/module/1539/) |  | x |  | x |  |  |  |
| Website: [‘Singing up Country’: reawakening the Black Duck Songline, across 300km in Australia’s southeast](https://theconversation.com/singing-up-country-reawakening-the-black-duck-songline-across-300km-in-australias-southeast-167704) |  | x |  | x |  |  |  |
| Website: [Indigenous Songlines tell the story of the night sky](https://reporter.anu.edu.au/all-stories/indigenous-songlines-tell-the-story-of-the-night-sky) |  | x |  | x |  |  |  |
| Anchor chart |  | x |  | x | x |  |  |
| Website: [What do the symbols in Aboriginal Art Mean?](https://www.aboriginal-art-australia.com/aboriginal-art-library/significance-and-meaning-in-aboriginal-art/symbols-and-meanings-in-australian-aboriginal-art/) |  | x |  |  | x |  |  |
| Website: [Looking Ten Times Two](https://pz.harvard.edu/resources/looking-ten-times-two) |  |  |  |  |  |  |  |
| Sticky notes |  | x |  |  | x |  |  |
| Video: [The Different Seasons in Australia's Indigenous Cultures – Behind the News (3:11)](https://youtu.be/_vQVjCdq-2I?si=qsCM33vwdwNDiB9V) |  | x |  |  | x |  |  |
| Website: [Gabrugal Yana – six Dharug seasons](https://www.westernsydneyparklands.com.au/things-to-do/get-back-on-track/gabrugal-yana/6-dharug-seasons/) |  | x |  |  | x |  |  |
| [Resource 9 – seasons wheel](#_Resource_9_–_1) |  | x |  |  | x |  |  |
| [Resource 10 – Gurangarra season exemplar](#_Resource_10_–) |  | x |  |  | x | x |  |
| Podcast: [Little Yarns: Rain in Tiwi (7:34)](https://www.abc.net.au/kidslisten/programs/little-yarns/rain-in-tiwi/11916914) |  | x |  |  | x |  |  |
| [Resource 11 – senses plan](#_Resource_11_–_1) |  | x |  |  | x |  |  |
| Digital learning selector: [peer feedback protocol](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549) |  | x |  |  | x |  |  |
| Website: [Connection to Animals and Country](https://www.commonground.org.au/article/connection-to-animals-and-country) |  | x |  |  |  | x |  |
| [Resource 12 – research template](#_Resource_12_–_1) |  | x |  |  |  | x |  |
| Website: [First Nations storytelling](https://australian.museum/publications/birds-storybox/first-nations-storytelling/) |  | x |  |  |  | x |  |
| [Resource 13 – Crimson Rosella](#_Resource_13_–_1) |  | x |  |  |  | x |  |
| [Resource 14 – text analysis (Stage 3)](#_Resource_14_–_1) |  | x |  |  |  | x |  |
| Digital learning selector: [informative writing scaffold](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/625) |  | x |  |  |  | x |  |
| Podcast: [Little Yarns: Honey possum in Noongar (8:00)](https://www.abc.net.au/kidslisten/programs/little-yarns/honey-possum-noongar/11937950) |  | x |  |  |  | x |  |
| Video: [Cycle of Seasons for Kids with HUE Animation (2:27)](https://www.youtube.com/watch?reload=9&v=F7A3PNwLn18) |  | x |  |  |  | x |  |
| Video: [Stop-motion animation presentation](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6359907463112) |  | x |  |  |  | x |  |
| [Resource 15 – storyboard](#_Resource_15_–_1) |  | x |  |  |  | x |  |
| Video: [How to Storyboard Your Animation | Stop Motion (2:36)](https://youtu.be/ji2nwkH2JRo?si=kp9ovFkqundeNRMG) |  | x |  |  |  | x |  |
| Video: [Stop Motion Animation Compilation | The Seasons | Margaret Scrinkl (4:18)](https://youtu.be/ikei8HLjEJ8?si=5NVxU-zKmGrGVn3T) |  | x |  |  |  |  | x |
| Resources, materials required for creating stop-motion animation |  | x |  |  |  |  | x |
| Technology required for creating a stop motion such as Claymation, animation apps, [Book Creator,](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/644) [Canva for Education](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/653), [Apple iMovie](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/617) |  | x |  |  |  |  | x |

# Week 1

## Component A teaching and learning

Component A focuses on the development of foundational skills and knowledge through regular, systematic and repeated practice. The mentor and supporting texts used in Component B of this unit will support the effective implementation of Component A teaching and learning.

### Planning framework

To plan and document Component A teaching and learning, a [planning scaffold (DOCX 228 KB)](https://education.nsw.gov.au/content/dam/main-education/en/home/schooling/curriculum/english/english-y3-y6-component-a-planning-scaffold.docx) is provided. To support you in your planning, a link to a detailed example of a one-week teaching and learning cycle is included in the scaffold. Additional resources to support teaching and learning in each focus area can be found at [Lesson advice guides](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/lesson-advice-guides).

## Component B teaching and learning

The following teaching and learning sequence has been designed to address Component B outcomes and content and develops conceptual understandings of English through the study of quality texts. Adapt the sequence as required to best meet the needs of your students.

### Learning intentions and success criteria

Learning intentions and success criteria are best co-constructed with students. The table below contains a suggested learning intention and success criteria.

|  |  |  |
| --- | --- | --- |
| Element | Stage 2 | Stage 3 |
| Learning intention | Students are learning to recognise how Aboriginal and/or Torres Strait Islander authors use imagery and symbols in Cultural narratives. | Students are learning to describe how Aboriginal and/or Torres Strait Islander authors use symbols and imagery to share cultural perspectives and stories. |
| Success criteria | Students can:   * identify the purpose and structure of Cultural narratives * describe how multimodal features enhance meaning and contribute to salience in Cultural narratives * create symbols to represent significant places and events in Cultural narratives * identify figurative language and how it can influence meaning in Cultural narratives. | Students can:   * describe the purpose and structure of Cultural narratives * analyse how multimodal features are used to enhance meaning in Cultural narratives * create symbols to represent significant places and events in Cultural narratives * analyse how figurative language is used to enhance meaning and affect the audience when reading or viewing Cultural narratives. |

## Lesson 1 – exploring the purpose and structure of Cultural narratives

The following teaching and learning activities support multi-age settings.

**Note**: when teaching and learning about Aboriginal Languages and Culture, it is essential for schools to work in partnership with their local Aboriginal community in line with their local cultural principles and protocols. In NSW, cultural principles and protocols may differ between local Aboriginal communities. Schools should adhere to these principles and protocols when sourcing local language speakers and throughout the development and implementation of school-based teaching and learning programs to maintain and revitalise local Aboriginal Language and culture. To find out about cultural principles and protocols, schools can contact their local or regional [Aboriginal Education Consultative Group](Aboriginal%20Education%20Consultative%20Group) (AECG), Aboriginal education officers/advisors within education sectors, local Aboriginal Land Councils, Aboriginal Language centres and/or other local Aboriginal community organisations.

1. Prior to the lesson, display a diverse range of Cultural narratives around the classroom. For example, Dreaming stories, Songlines, artworks, dance and texts written by Aboriginal and Torres Strait Islander authors and illustrators that reflect cultural themes and perspectives. Ensure that a range of both printed and digital texts, including audio texts, are available for exploration.

**Note:** a Cultural narrative recognises the interconnected relationships between Country, Place, Knowledges, ways of being and doing, and the lived experiences of Aboriginal and/or Torres Strait Islander Peoples. Cultural narratives build a common understanding of heritage, identity, Customary practices, spiritual connections and values. (NESA 2022).

1. Revisit previously used criteria for successful learning interactions during whole class and group activities. This may include turn-taking and active listening within a Yarning circle. Invite students to sit in a circle and unpack the word ‘yarn’. Using [Yarning protocols](https://education.nsw.gov.au/teaching-and-learning/aec/re-imagining-evaluation-framework/what-does-yarning-mean-), ask students what connotations the word ‘yarn’ conjures for them. Check for student understanding – ‘yarn’ is an Aboriginal English word; it is used to describe informal conversations or storytelling in a safe environment. Reinforce the idea that yarning has strong links to relationships and Place.

**Note:** Aboriginal English is a recognised dialect of English which is the first, or home, language of many Aboriginal People. It differs from other dialects of English, such as Standard Australian English, in systematic ways including sounds, grammar, words and their meanings, and language use. Aboriginal English is a powerful vehicle for the expression of Aboriginal identity (NESA 2024).

1. While still in the circle, discuss the significance of oral language in Aboriginal and/or Torres Strait Islander culture and storytelling and make connections to the word ‘yarn’. Ask students to define the term ‘narrative’. For example, an account of events or experiences, which are real or imagined (NESA 2024). Introduce the term ‘Cultural narrative’. Explain that Aboriginal and/or Torres Strait Islander Cultural narratives are a genre of texts that share knowledge about creation, ways of doing, being and belonging. Pose the question, ‘What do you already know about Cultural narratives?’
2. Conclude the Yarning circle by inviting students (in pairs) to analyse the range of Cultural narratives set up in the classroom. Provide pairs with a copy of [Resource 1 – Cultural narrative analysis](#_Resource_1_–_1) as a framework for discussion and to prompt thinking about the textual concepts of ‘narrative’ and ‘imagery, symbol and connotation’ within Cultural narratives. This activity could be an opportunity for students to build on their current understanding of Cultural narratives by populating [Resource 1 – Cultural narrative analysis](#_Resource_1_–_1) to use as pre-assessment (repeated in [Lesson 20](#_Lesson_20_–_1)).
3. Bring students back together. Invite them to share their analysis of some of the Cultural narratives provided. Use prompting questions such as:

* What did you notice about the purpose of the Cultural narratives? How might this be different or the same when compared to other types of narratives?
* What did you notice about the structure of the Cultural narratives? Did they follow the same structure as other narratives that you know?
* Did your analysis allow you to think about the different types of Cultural narratives? For example, the difference between Dreaming stories and Songlines (Stage 3).

1. Discuss how many Cultural narratives are non-linear (this will be addressed when exploring both Brother Moon and Cooee Mittigar). Use [Starting where you are: First Nations non-linear storytelling](https://australian.museum/learn/first-nations/burra/non-linear-stories/) to support the discussion. Ask students if they noticed examples of non-linear structures when exploring Cultural narratives in the previous activity. Ask students to describe the cultural significance of non-linear structures in Cultural narratives. How are they different from other genres of narratives? For example, beginning, middle and end or rising and falling action. **Note**: This question will be posed again later in the unit – responses could be recorded now and compared later to assess for depth of understanding.
2. Present an enlarged copy of [Resource 2 – learning map](#_Resource_2_–_1). Explain that the class will embark on a learning journey, exploring and responding to Cultural narratives through the textual lens of ‘narrative’ and ‘imagery, symbol and connotation’. Draw attention to the symbols on the learning map and ask students what connotations the map and symbols might have. For example, the connotation that learning is a journey, the lines from one activity to the next could be compared to the concept of Songlines (a journey or map), the circular symbols could represent learning together.
3. Use the [hexagonal thinking](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/579) strategy to record and reflect on why Cultural narratives are important in Aboriginal and/or Torres Strait Islander cultures.

## Lesson 2 – exploring multimodal features and salience in Brother Moon

1. Introduce the text Brother Moonas a slow reveal. Without giving away the title or showing thefront cover or illustrations, read up to the question: ‘Who is your brother?’ Stop reading here and ask students if they think they know who the mysterious brother could be. If they think they do, ask them to explain. For example, students explain clues they heard in the text, such as ‘When the sun goes down ...’
2. Discuss why it may be a bit difficult to know who the mysterious brother is at this point. For example, only a small part of the text has been read, the title and illustrations have been concealed. Briefly revise multimodal features in texts (for example, visual, audio, gestural and spatial). Ask students how visual features (illustrations) might enhance their understanding and interpretation of a text. Highlight how, in this text, illustrations might help to reveal the mysterious character. Ensure students understand that picture books, like Brother Moon, are multimodal (they contain written language and visual features).
3. Now show the illustrations (while still not revealing the title of the text), reading from the beginning of the text up to ‘My brother can be big and bold’. Stop reading before the brother’s identity is revealed and ask students again who they think the mysterious brother could be (the moon). Discuss how the illustrations made it easier to come to this conclusion. For example, the illustrations show that the story is set at night, the prominence of the moon on most of the pages, how the moonlight guides Great-Grandpa Liman on Country (for visibility when he hunts and to alert him to danger).
4. Finish reading the text, confirming that Great-Grandpa Liman’s brother is the moon. Turn to the back pages of the text and read about the author and illustrator. Ensure that students understand that Brother Moon is a Cultural narrative – it is written and illustrated by an Aboriginal author and illustrator and shares cultural perspectives.
5. Revise the textual concept of ‘imagery, symbol, and connotation’. Discuss how Aboriginal and/or Torres Strait Islander authors share cultural perspectives and stories using symbols and imagery. For instance, in the illustrations of Brother Moon, the moon may symbolise time, tides, protection, guidance and connection to Country or other cultural practices; the ocean could be symbolic of food, abundance, connections to Sea Country, and the campfire might signify warmth, kin, community and oral storytelling traditions. Imagery is also evident in the text through the use of figurative language. For example, ‘My brother is wise and never grows old’ (personification).
6. Revise multimodal features (visual) by focusing on illustrations, and how they can enhance meaning and contribute to the salience of a text. Check for students’ understanding of the concept of salience. Identify the etymology of the base word ‘salient’ which means stand out, noticeable, prominent or important.

**Note:** salience is a strategy used to highlight what is important in a text. In an image, salience may be created through framing an object in the foreground, and/or by its size or distinct colour. In written text, salience may be conveyed by positioning the most important idea at the beginning of a sentence, or through font styling such as the use of bold, underlined or italicised text (NESA 2024).

1. Demonstrate how salience in illustrations has been used to enhance the story of Brother Moon. Display the first double-page spread of Great-Grandpa Liman’s shack by the sea. Place sticky dots to model how to identify elements relating to salience, using think-alouds to describe these. For example, place dots on the shack, the 2 characters, the ocean and the night sky, both to the left (dark sky) and right (red sky).
2. Repeat this process with the whole class (co-construct) using the second double-page spread showing Great-Grandpa Liman and Hippy-Boy sitting around the campfire. Ask students to place the sticky dots on the page to identify the important objects or characters relating to salience (the text, sea, night sky, campfire, characters and trees). Model using [Resource 3 – salience checklist (Stage 2)](#_Resource_3_–) to analyse how salience contributes to the story. Reiterate that people may have different responses.

### Part

The table below details the differentiated teaching and learning activities for each stage.

|  |  |
| --- | --- |
| Stage 2 (pairs) | Stage 3 (teacher guided) |
| 1. Provide pairs of students with a range of double-page spreads from the text. These can be intentionally selected for differentiation. Students use [Resource 3 – salience checklist (Stage 2)](#_Resource_3_–) to describe how the multimodal features (text and illustrations) enhance meaning and contribute to salience in Brother Moon*.*   **Too hard?** Provide students with sticky dots and a range of double pages. Have them identify the important visual elements on the page (as demonstrated in activity 7). Students verbally share how the visual elements enhance the written text.  **Too easy?** Students complete the Stage 3 activity (analyse and compare the multimodal features in print and digital texts). | 1. Revise multimodal features (visual, audio, gestural, spatial). Make connections to some of the Cultural narratives explored in [Lesson 1](#_Lesson_1_–_1) (as per activity 2). Discuss how the different multimodal features enhance the texts and how salience is used within these elements. For example, audio in a podcast compared to the gestural and spatial salience in a dance. 2. View a [digital version of *Brother Moon*](https://storyboxhub.com/stories/brother-moon)*,* or [*Brother Moon* Digital Storybook.](https://www.youtube.com/watch?v=uCp0nxvagyE.) 3. Guide students to analyse and compare the multimodal features in the print and digital versions of Brother Moonusing [Resource 4 – multimodal analysis (Stage 3)](#_Resource_4_–_1). For example, colour, size and positioning are used in the same way, animation (movement) is used to draw attention to objects and characters.   **Too easy?** Students synthesise the similarities and differences between the multimodal features in the print and digital text and record their analysis in a sequence of paragraphs. |

### Whole

1. Students share how multimodal features enhance meaning in texts. Use questioning to check for student understanding of how salience is used for ‘attention grabbing’ attributes in print and digital texts, and how this contributes to meaning and interpretation. For example:

* Can you give examples of how colour, size and positioning affect the way you interpret *Brother Moon*?
* In what ways do digital texts use different techniques compared to print texts to capture attention and convey meaning? (Stage 3)
* How might the cultural background or context of the reader influence their perception of salient features in a text?

1. Reflect on how texts have changed over time. For example, Cultural narratives are traditionally oral, however, they are now shared in different modes and mediums (printed with written text and illustrations or images; digitally including audio and animation).

## Lesson 3 – exploring imagery, symbol and connotation in Cultural narratives

1. Display an image of a crocodile. Ask students what they associate with a crocodile. Explain that when words and images have meanings beyond their literal interpretation it is known as a ‘connotation’. Connotations may be positive, negative or neutral. For example, some people might think of danger or fear when they see a crocodile (negative connotation), while others might think of strength, power, Saltwater Country (positive connotation).
2. Revise that symbols can be pictures, colours, or objects representing abstract ideas. Suggest that objects or actions in a text can have a ‘symbolic’ meaning (McDonald 2023).
3. Discuss how Aboriginal and/or Torres Strait Islander authors may share cultural perspectives and stories using symbolism. For example, in Brother Moon the moonliterally and symbolically guides Great-Grandpa Liman. Revisit Brother Moon by completing a picture walk of the text. While doing so, explore and record the symbolism and associated connotations in the text. For example:

* Moon: change, cycles, time, tides, guidance, protection, source of light, connection to Country and Place
* Ocean: source of food, abundance, danger, connection to Saltwater Country and People
* Campfire: warmth, light, gathering, safety, community, storytelling
* Relationships: kinship between Hippy-Boy and Great Grandpa-Liman, connection of people to Country and Place.

1. Explain that students will create a class story map of Brother Moon. This process will include creating symbols associated with the significant events (including objects, characters, locations) within the text. In [Lesson 4](#_Lesson_4_–_1), students will build on the story map by enhancing it with figurative language (imagery).
2. As a class, identify the significant events within the text. For example, Great-Grandpa's shack on the cliff by the sea, by the campfire, hunting boars and buffalos in the forest, avoiding crocodiles lurking in the ocean, picking periwinkles in the mangrove forest and the snake slithering in the shack.
3. Wach the video [Pangkupirri: A short sand story (2:22)](https://ictv.com.au/video/item/3755). Revise how symbols can enhance meaning in Aboriginal and/or Torres Strait Islander storytelling.
4. Draw on previously learned Aboriginal symbols for inspiration. Model how to design, create and use symbols to represent the first double-page spread. For example, blue waves could symbolise the ocean, long black and red lines might symbolise the night sky.
5. In small groups, assign students to different parts of the text as identified in activity 4. Provide students with large sheets of paper and drawing materials to re-create their assigned part of the text using colour and symbols. Symbols could also be created digitally.

**Optional:** students apply their knowledge from Component A to research the Aboriginal words (as appropriate to the location and context of the school and students) to label the symbols on their section of the story map. For example, ‘Giwang’ is Wiradjuri for ‘moon’.

1. Once all groups have completed their section of the text, collate the symbols to create a class story map of Brother Moon.
2. Gather around the completed story map so that all students can see the completed version. Discuss the symbols used and how they help to tell the story of Brother Moon. Engage the students with the following questions:

* Did creating symbols help you understand more about the story? How? (Consider the connotations by thinking of the colours and symbols that could effectively represent the object, character, location or event.)
* What cultural perspectives do you feel are conveyed through your symbols? (Aboriginal People’s connection to Country and family connections.)
* How do the symbols reflect Aboriginal and/or Torres Strait Islander culture? (Living on Country, sustainability, kinship, the passing down of stories from one generation to the next.)

1. Revise how narratives, including Cultural narratives, can be structured (linear, non-linear and cyclical). While viewing the class story map of Brother Moon*,* ask students to identify the structure of the text (non-linear and cyclical). Demonstrate this by asking students if Brother Moon could be read and understood from any point.
2. Make connections to the non-linear structure of some Cultural narratives by revisiting [Starting where you are: First Nations non-linear storytelling](https://australian.museum/learn/first-nations/burra/non-linear-stories/). Display and reflect on the quote ‘No matter where you start, eventually you will hear the whole story; and where the story starts depends on the perspective and context of the storyteller’ (Kianga Judge 2024).
3. Watch the [This Place: Dreamtime story of the Nambucca River (1:37)](https://www.abc.net.au/education/this-place-dreamtime-story-of-the-nambucca-river/13723808). Discuss how *The Dreamtime story of Nambucca River,* likeBrother Moon*,* is centred around natural features and that these are symbolic and have connotations to ways of living and culture. Discuss the literal and symbolic features in the text, such as the river bend (Baga Baga).
4. Provide students with sticky notes and ask them to identify compare the structure of the *Dreamtime story of the Nambucca River* and Brother Moon*.* Students place their sticky notes on a whole class [Venn diagram.](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/599) Discuss the similarities and differences between students’ thinking.

## Lesson 4 – exploring imagery in a Cultural narrative

1. Display a range of short figurative language examples inspired by Brother Moon. Ask students to use their knowledge of the text to identify what each of the following figurative language examples are referring to:

* Dancing flames that whisper secrets in the night (campfire, personification)
* Like tiny lanterns in the sky (stars, simile)
* Gentle heartbeat of the ocean (wave, personification, metaphor).

1. Revise figurative language from Component A and identify the type of figurative language used in the examples in activity 1. For example, personification and simile.
2. In pairs, students complete a [quick write](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/548) using figurative language to describe an everyday object. Examples might include: ‘The piece of paper stared blankly at me’ (personification) or ‘Books are windows to the world’ (metaphor).
3. Revise that imagery is a literary device that uses vivid and figurative language to create mental pictures and sensory experiences for the reader.
4. Re-read *Brother Moon* and identify the imagery and figurative language used, including metaphors, idioms, and personification. Examples from the text include:

* Metaphor: ‘The ocean is my shop'
* Idiom: 'open your eyes and ears'.

1. Revise the social conventions from [Lesson 1](#_Lesson_1_–_1) for working in small groups. In groups, students analyse and reflect on the use of imagery and figurative language in Brother Moon*.* Provide guiding questions and large sheets of paper to record group responses. For example:

* What human qualities does the moon have? (personification)
* Why do you think the moon is represented in this way? (personification)
* Can you describe some examples of personification in other Cultural narratives?
* What emotions or cultural connotations does the personification evoke?

1. Reflect on the class story map of Brother Moon created in [Lesson 3.](#_Lesson_3_–_1) Explain that students will write a short text that evokes imagery using figurative language to enhance their section of the story map. Model writing a short text using figurative language to enhance a section of the story map.

On a cliff overlooking a sandy beach, a small shack stood all alone in the dark (personification). Down below, the waves crashed and tumbled under the twinkling stars. The sound like echoing thunder (simile) overriding the distant noises of nocturnal creatures screeching, croaking and howling ... While above in the midnight blue sky, the moon cast his luminous gaze over the land and sea (personification).

1. Students write a short text that evokes imagery using figurative language to complement their section of the story map.

**Too hard?** Provide sentence starters to support students with using figurative language.

1. In pairs, students share their drafts and provide peer feedback to each other on how the use of figurative language created mental pictures and a sensory experience for the reader.
2. Students display their writing on the class story map. As a class, reflect on how the use of figurative language provided another layer of meaning to the story map. For example, by combining the 2 modes (visual and written text), meaning is enhanced.
3. Use the [hexagonal thinking](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/579) strategy to record and reflect on how personification is used in some Cultural narratives. For example, it may emphasise deep connections with Country.

# Week 2

## Component A teaching and learning

Component A focuses on the development of foundational skills and knowledge through regular, systematic and repeated practice. The mentor and supporting texts used in Component B of this unit will support the effective implementation of Component A teaching and learning.

### Planning framework

To plan and document Component A teaching and learning, a [planning scaffold (DOCX 228 KB)](https://education.nsw.gov.au/content/dam/main-education/en/home/schooling/curriculum/english/english-y3-y6-component-a-planning-scaffold.docx) is provided. To support you in your planning, a link to a detailed example of a one-week teaching and learning cycle is included in the scaffold. Additional resources to support teaching and learning in each focus area can be found at [Lesson advice guides](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/lesson-advice-guides).

## Component B teaching and learning

The following teaching and learning sequence has been designed to address Component B outcomes and content and develops conceptual understandings of English through the study of quality texts. Adapt the sequence as required to best meet the needs of your students.

### Learning intentions and success criteria

Learning intentions and success criteria are best co-constructed with students. The table below contains a suggested learning intention and success criteria.

|  |  |  |
| --- | --- | --- |
| Element | Stage 2 | Stage 3 |
| Learning intention | Students are learning to create written texts that explain how or why something happens using research from reliable sources. | Students are learning to use reliable sources when researching to compose informative texts with appropriate text structure, features and language. |
| Success criteria | Students can:   * research and summarise information using note-taking and paraphrasing to plan for writing * use connective vocabulary to create a cohesive text with an introduction, sequence of steps and conclusion * publish an infographic including multimodal features * identify the purpose and structure of Songlines. | Students can:   * research and summarise information from several credible sources to plan for writing * create cohesive texts by using and maintaining consistent language choices * publish an infographic including multimodal features * identify the difference between Dreaming stories and Songlines. |

## Lesson 5 – research, note-taking and paraphrasing

The following teaching and learning activities support multi-age settings.

### Whole

1. Revisit [Resource 2 – learning map](#_Resource_2_–_1) from [Lesson 1](#_Lesson_1_–_1). Highlight that students will be completing task 2 (creating an infographic) to explain the moon phases, over the next 3 lessons. This lesson will focus on gathering research from credible sources and planning for writing in [Lesson 6.](#_Lesson_6_–_1)

**Note:** an infographic is a visual representation of information combining text, images and graphical elements to convey information in a visually appealing and easy to read format. Display examples of infographics if students are unfamiliar with this mode of text.

1. Display the 2 consecutive double-spread pages from Brother Moon with the text ‘My brother can be big and bold’... and the illustration of the moon phases. Revise how the descriptive and figurative language on the first displayed page allows the reader to connect Brother Moon to the phases of the moon. For example, ‘My brother can be big and bold’ (full moon), ‘Even when he is half here ...’ (half-moon).
2. Explain that students will view another text about the moon that has a different purpose and structure to the Cultural narrative, Brother Moon. Display [The phases of the moon](https://www.natgeokids.com/uk/discover/science/space/the-phases-of-the-moon/) webpage. Zoom in on the labelled diagram (infographic) of the moon phases. Highlight the use of multimodal features (visual) to enhance meaning and the inclusion of Tier 3 vocabulary that enhances the credibility of the text (Stage 3).
3. As a class, discuss the similarities and differences between how the moon phases are presented in Brother Moon and in the infographic on the webpage. For example: Both texts describe the phases of the moon (similarity), Brother Moon uses imagery, symbol and cultural storytelling to share observations, the infographic includes Tier 3 vocabulary and research to explain the phases (difference).
4. Revise the importance of accessing reliable sources when researching a topic. Display [Our World: Moon Phases](https://nasaeclips.arc.nasa.gov/video/ourworld/our-world-moon-phases) and as a class, assess the credibility of the site (source) by analysing:

* Purpose: Does it inform, persuade or entertain?
* Author: Who wrote the text? Are they experts?
* Currency: When was it written/last updated?
* Authority: Does it read well? (correct sentence structure, spelling, grammar and punctuation)
* Accuracy: Is it factual or opinion based? Does it include statistics, facts or quotes?

1. Once the source has been proven reliable, watch the video [Our World: Moon Phases (3:13).](https://nasaeclips.arc.nasa.gov/video/ourworld/our-world-moon-phases) While watching, use an enlarged copy of [Resource 5 – note-taking and paraphrasing](#_Resource_5_–_1) to model note-taking (recording key words) information about one of the moon’s phases. On the same resource, model paraphrasing the notes and acknowledging the source using parenthesis (Stage 3).
2. Revise the importance of selecting and using information from multiple sources when creating informative texts. Provide students with copies of [Resource 5 – note-taking and paraphrasing](#_Resource_5_–_1) and access to a range of research materials about phases of the moon. Guide students to note-take key words, paraphrase information and reference their sources using parenthesis (Stage 3).
3. Explain that students will use their research notes from this lesson to plan an infographic about the phases of the moon ([Lesson 6](#_Lesson_6_–_1)). Display [Resource 6 – planning template](#_Resource_6_–_1) and guide students through the intended structure of the text. For example, an opening statement introducing the topic, a series of steps sequencing the phases of the moon and a conclusion restating the key ideas.
4. Students use [Resource 6 – planning template](#_Resource_6_–_1) to start planning their text explaining the phases of the moon.
5. In pairs, students share their plan. Provide a list of questions to support students when providing peer feedback. For example:

* Are the ideas supported by research from at least 2 credible sources?
* Is further research required to clarify ideas?
* Does the plan clearly explain the phases of the moon through a series of steps?

1. Provide time for students to apply feedback by asking questions to clarify their understanding, continue research or support with sequencing if required.

## Lesson 6 – creating cohesive texts

The following teaching and learning activities support multi-age settings.

### Whole

1. Revisit the Cultural narrative Brother Moon and the story map created in [Lesson 3](#_Lesson_3_–_1). Model using temporal connectives to retell the key events in the story. For example, ‘soon after the sun went down Brother Moon stopped by’. As a class, reflect on the words or phrases modelled that indicate a sequence of events (temporal connectives). For example, first, next, afterwards, soon.
2. In small groups, provide students with cut up copies of [Resource 7 – the phases of the moon](#_Resource_7_–_1). Invite groups to sequence the images in the correct order, drawing on their prior learning from [Lesson 5](#_Lesson_5_–_1). Provide an opportunity for each group to present their sequence to another group using temporal connectives. After all groups have presented, reveal the correct order and check for consistency of understanding.
3. Revisit [Resource 2 – learning map](#_Resource_2_–_1). Revise task 2 (creating an infographic), to explain the moon phases from Lesson 5. Explain that in this lesson, students will use their plan from Lesson 5 to write an explanation of the moon phases, including an opening statement, series of steps and conclusion.
4. Display [Resource 8 – Life cycle of a star](#_Resource_8_–_1). Jointly deconstruct the text to identify the purpose (to inform), structure (opening statement, series of steps and conclusion) and the multimodal features (visual) included in the infographic. Highlight how capital letters are used in the headings and subheadings to indicate the main topics and sections of the text. Discuss how the elements and structure work together to achieve the text’s purpose (to inform).
5. Apply the learning from Component A about text cohesion. Discuss how cohesion across a text can be achieved using language features such as temporal connectives, subject–verb agreement and noun–pronoun referencing. Revise how these cohesive devices link parts of a text to make it easier to follow and understand. As a class, review [Resource 8 – Life cycle of a star](#_Resource_8_–_1) to identify examples of cohesive devices. Examples include:

* Temporal connectives: Firstly, next and later used to sequence steps
* Subject–verb agreement: As the **star** (subject) **goes** (verb) into the later stages of its lifecycle.
* Noun–pronoun referencing: Next, these new **stars** (noun)can be stable for a long time on the main sequence. How long **they** (pronoun)remain stable depends on their mass.

### Part

The table below details the differentiated teaching and learning activities for each stage.

|  |  |
| --- | --- |
| Stage 2 (teacher guided/pairs) | Stage 3 (independent/small groups) |
| 1. Revise declarative sentences from Component A as statements that provide facts, evidence or details. Explain that declarative sentences are usually structured with the subject first followed by a verb group. For example:  * The moon (subject) rotates (verb group) around the earth.  1. Display [Resource 8 – Life cycle of a star.](#_Resource_8_–_1) 2. In pairs, guide students to identify declarative sentences that provide facts, evidence or details. For example:  * The nebula (subject) eventually collapses (verb group) under its own gravity, forming a heated core that becomes a star. * In pairs, students practice constructing declarative sentences about the moon phases using their writing plan from Lesson 5. | 1. In small groups, provide students with a copy of [Resource 8 – Life cycle of a star](#_Resource_8_–_1) and ask them to identify the subject-specific Tier 2 and Tier 3 words used to add authority to the text. 2. Students review their planning template from Lesson 5, highlighting any Tier 2 and Tier 3 vocabulary they could use to enhance the authority of the text they will be composing on the phases of the moon. 3. In small groups, students share their chosen Tier 2 and 3 words and record these on an anchor chart which they will refer to when drafting their infographic. |

### Whole

1. As a class, use [Resource 8 – Life cycle of a star](#_Resource_8_–_1) to co-construct success criteria that students will use to create their own infographic about the phases of the moon.

The table below outlines example success criteria for Stage 2 and Stage 3 students.

|  |  |
| --- | --- |
| Stage 2 success criteria | Stage 3 success criteria |
| Students can:   * locate information from multiple sources * include an opening statement, series of steps and conclusion * use cohesive devices such as temporal connectives, subject–verb agreement and noun–pronoun referencing * use declarative sentences * use capital letters to indicate the beginning of a sentence and heading/subheading * use multimodal features such as text and images. | Students can:   * use information from multiple sources * use an opening statement, series of steps and conclusion * include cohesive devices such as temporal connectives, subject–verb agreement and noun–pronoun referencing * use topic-specific Tier 2 and Tier 3 vocabulary to add credibility and enhance authority * use capital letters to indicate the beginning of a sentence and heading/subheading * use parentheses when acknowledging a source * use multimodal features such as text and images. |

**Note:** success criteria will be referred to again in [Lesson 7](#_Lesson_7_–_1).

1. Students use their planning template from [Lesson 5](#_Resource_5_–_1), vocabulary anchor chart from activity 11 and the success criteria to begin drafting the written text for the infographic.
2. Students complete an [exit ticket](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/543) responding to why are cohesive devices are important in texts?

## Lesson 7 – publishing an infographic

The following teaching and learning activities support multi-age settings.

### Whole

1. As a class, listen to [Little Yarns: Moon in Yugambeh (6:54).](https://www.abc.net.au/kidslisten/programs/little-yarns/moon-in-yugambeh/11876954?utm_content=link&utm_medium=content_shared) Encourage students to make notes while listening and record key ideas explored in the podcast. After listening, encourage students to refer to their notes when responding to the question: What information in the podcast connects to your prior learning about the moon phases?

* What did you learn about how the Yugambeh people view the moon?
* How did the podcast deepen your understanding of Aboriginal and/or Torres Strait Islander Peoples connection to Country?
* What audio features enhanced the text?
* Did you hear examples of Aboriginal English used in the podcast?

1. Provide students with an opportunity to ask questions to clarify meaning and promote a deeper understanding of the text.
2. Select a student work sample drafted in [Lesson 6.](#_Lesson_6_–_1) Using the success criteria, model how to reflect on the writing. For example, Tier 3 vocabulary such as ‘waxing crescent’ has been used to add credibility and enhance authority. Further highlight how the success criteria can be used to identify ways they can improve their writing. For example, capital letters will need to be included to indicate the beginning of a sentence.
3. Students revisit their draft writing from Lesson 6. In pairs, students reflect on their writing using the success criteria to justify their authorial choices and identify any areas for improvement. Provide time for students to revise their writing.
4. Revisit [Resource 2 – learning map](#_Resource_2_–_1). Revise task 2 (creating an infographic) to explain the moon phases. Explain that in this lesson, students will use digital technology to publish their written explanation as an infographic.
5. Display [Canva for Education](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/653). Demonstrate how to navigate the site to locate the infographic templates. Explain that students can use one of these templates, or create their own, to publish their text. If required, show students how to add visual multimodal features such as images, change the position of text and images, and experiment with colour to achieve the text’s purpose.

**Note:** if students do not have access to Canva, other digital tools can be used for publishing, such as [Google Slides](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/70) or [PowerPoint](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/116)

1. Provide students with access to a computer or device to publish their draft text.
2. Display students’ infographics in the classroom. Students complete a [gallery walk](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/555) and evaluate their peers' infographics against the success criteria.
3. As a class, reflect on how the text structure, language and multimodal features used in the infographics work together to achieve the text’s purpose.

**Stage 2 Assessment task 1 – observations and work samples from this lesson allow students to** demonstrate achievement towards the following syllabus outcomes and content points:

**EN2-VOCAB-01 – builds knowledge and use of Tier 1, Tier 2 and Tier 3 vocabulary through interacting, wide reading and writing, and by defining and analysing words**

* understand that Aboriginal English is a recognised dialect and that Aboriginal English words are used in multimodal, spoken and written texts.

**EN2-CWT-02 –** plans, creates and revises written texts for informative purposes, using text features, sentence-level grammar, punctuation and word-level language for a target audience

* create written texts that explain how or why something happens through a series of steps, including an opening statement and a conclusion.

**Stage 3 Assessment task 1 – observations and work samples from this lesson allow students to demonstrate achievement towards the following syllabus outcome and content point:**

**EN3-VOCAB-01 extends Tier 2 and Tier 3 vocabulary through interacting, wide reading and writing, morphological analysis and generating precise definitions for specific contexts**

* identify Aboriginal English words used in multimodal, spoken and written texts.

## Lesson 8 – exploring Aboriginal Language and Songlines

The following teaching and learning activities support multi-age settings.

### Whole

1. Introduce the text, Cooee Mittigar (to be read in [Lesson 9](#_Lesson_9_–_1)). Draw attention to the word ‘Cooee’ in the title of the text. Ask students if they have heard of this word or sound before; if so, in what context? Discuss the connotations the word ‘Cooee’ might have for different people. For example, a sense of playfulness, mates calling each other. Explain ‘Cooee’ is an Aboriginal word derived from the Darug language; it is derived from an inflected sound (coo-ee) traditionally used to communicate with or locate others at far distances. As a class, turn to the page towards the end of the text, ‘Darug language used in this book’ and translate ‘Cooee Mittigar’ (Come here friend).
2. Draw attention to the word ‘Songlines’ on the front cover of the text. Ask students to share their connotations with the concept of ‘Songlines’. For example, journey, map, connections, song, dance, culture. Explain that Songlines are an example of a Cultural narrative with a specific purpose. The word has derived from Aboriginal Language, culture and ways of living. To build on and deepen students’ understanding of Songlines, read the information about [Songlines](https://deadlystory.com/page/culture/Life_Lore/Songlines) on the Deadly Story webpage and watch the video [What are song lines? (1:53).](https://deadlystory.com/page/culture/Life_Lore/Songlines)
3. After viewing the webpage and video, acknowledge the reliability of the digital source. For example, Deadly Story is a partnership between several reputable entities (see ‘About us’ on the website) and the information about Songlines in the video was reported by Colin Jones, who is a Lecturer in Aboriginal History.
4. Explain that in this lesson students will write a short text that demonstrates their understanding of Songlines (Stage 2) and the difference between Songlines and Dreaming stories (Stage 3).
5. In small groups, students use a range of reliable sources to research more about Songlines. Provide students with [Resource 5 – note-taking and paraphrasing](#_Resource_5_–_1) to record the source and key information (they will refer to these during the independent writing task). Display some prompting questions to guide students as they research and discuss Songlines in their groups. For example:

* What are Songlines?
* Why are Songlines significant in Aboriginal and/or Torres Strait Islander culture?
* How might Songlines have changed overtime? Why is this so?

1. The following digital sources could be used:

* [ABC Listen – Songlines: the Indigenous memory code](https://www.abc.net.au/listen/programs/allinthemind/songlines-indigenous-memory-code/7581788)
* [NFSA – The Songlines (1:44)](https://dl.nfsa.gov.au/module/1539/)
* [ANU Reporter – Indigenous Songlines tell the story of the night sky](https://reporter.anu.edu.au/all-stories/indigenous-songlines-tell-the-story-of-the-night-sky)
* [The Conversation – ‘Singing up Country’: reawakening the Black Duck Songline, across 300km in Australia’s southeast](https://theconversation.com/singing-up-country-reawakening-the-black-duck-songline-across-300km-in-australias-southeast-167704)

1. Come back as a class to discuss findings. Synthesise ideas onto a class anchor chart. When recording ideas, ask students to provide the name of the resource and record using parenthesis (Stage 3). For example: The entire continent of Australia is a network of Songlines and Dreaming tracks (NFSA 2008).
2. Model writing a paragraph responding to the question: What are Songlines? Use declarative sentences and sentences of varying length and form (simple, compound and complex) as taught in Component A. For example:

Songlines, ancient pathways, are carved into the land and waterways of Australia (declarative, simple with appositive). These intricate networks connect significant sites and trace the Dreamtime journeys of ancestral beings (declarative, compound sentence). Through song, dance and storytelling, Aboriginal communities pass on cultural knowledge so that traditions, customs and environmental knowledge are preserved (declarative, complex sentence with subordinating conjunction – so that).

1. As a class, deconstruct the language and structure of the paragraph. This modelling will support Stage 2 students to work independently in the next part of the lesson.

### Part

The table below details the differentiated teaching and learning activities for each stage.

|  |  |
| --- | --- |
| Stage 2 (Independent/pairs) | Stage 3 (small groups/teacher guided) |
| 1. Students use the key ideas recorded from their research, the anchor chart and the modelled example to write 2 subsequent paragraphs on the following:  * What are Songlines? (Paragraph 1, innovate modelled example from activity 8) * What are the purpose of Songlines? (Paragraph 2) * Explain the significance of Songlines. (Paragraph 3)  1. Remind students to use declarative sentences and sentences of varying length and form (simple, compound and complex).   **Too hard:** Students demonstrate their understanding of Songlines using a [one-pager](https://education.nsw.gov.au/teaching-and-learning/learning-remotely/teaching-at-home/expectations/contemporary-learning-and-teaching-from-home/learning-from-home--teaching-strategies/one-pager). | 1. Provide students with research material about Dreaming stories (similar to activity 6). The following digital resources could be used include:  * [Dreaming](https://deadlystory.com/page/culture/Life_Lore/Dreaming) * [Understanding Aboriginal Dreamings](https://www.aboriginal-art-australia.com/aboriginal-art-library/understanding-aboriginal-dreaming-and-the-dreamtime/#:~:text=Aboriginal%20philosophy%20is%20known%20as,workings%20of%20nature%20and%20humanity) * [What is the Dreamtime and Dreaming?](https://www.aboriginalcontemporary.com.au/pages/what-is-the-dreamtime-and-dreaming)  1. Students record key information and references using [Resource 5 – note-taking and paraphrasing.](#_Resource_5_–_1) 2. Support students to write 3 paragraphs that have clear transitions of ideas. Apply learning from Component A (appositives, subordinating conjunctions and sentences of varying length and structure) to respond to the following questions:  * What are Songlines? (Paragraph 1, use or innovate the modelled example from activity 8) * What are Dreaming Stories (Paragraph 2, co-construct with students using research from activity 12). For example:   Dreaming stories, the Cultural narratives of Aboriginal people, capture spiritual beliefs and ancestral lore (simple sentence with an appositive). These stories are traditionally passed down through oral storytelling and they represent how the universe came into existence (compound sentence).  Through song, dance, art and storytelling, Dreaming stories are kept alive, connecting Aboriginal people to Country, their ancestors and spirituality (complex sentence). Dreaming stories vary across different Aboriginal groups, and reflect the diverse landscapes and environments of Australia (compound sentence with coordinating conjunction).   1. Compare and describe the difference between Songlines and Dreaming stories (Paragraph 3, students write independently using the modelled examples and research notes).   **Too hard:** Students use a [Venn diagram](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/599) to demonstrate their understanding of the differences between Songlines and Dreaming stories.   1. Remind students to use sentences of varying lengths and structure as well as an appositive. |

### Whole

1. Ask students to discuss what they have learned about the importance of Songlines and Dreaming stories. Encourage students to consider how these Cultural narratives contribute to cultural preservation.

**Stage 2 Assessment task 2 – observations and work samples from this lesson allow students to** demonstrate achievement towards the following syllabus outcome and content point:

**EN2-UARL-01 –** identifies and describes how ideas are represented in literature and strategically uses similar representations when creating texts

* identify the purpose and structure of Aboriginal and Torres Strait Islander cultural narratives.

**Stage 3 Assessment task 2 – observations and work samples from this lesson allow students to** demonstrate achievement towards the following syllabus outcome and content point:

**EN3-UARL-01 – analyses representations of ideas in literature through narrative, character, imagery, symbol and connotation, and adapts these representations when creating texts**

* describe the difference in purpose between Aboriginal Dreaming stories and Aboriginal Songlines.

# Week 3

## Component A teaching and learning

Component A focuses on the development of foundational skills and knowledge through regular, systematic and repeated practice. The mentor and supporting texts used in Component B of this unit will support the effective implementation of Component A teaching and learning.

### Planning framework

To plan and document Component A teaching and learning, a [planning scaffold (DOCX 228 KB)](https://education.nsw.gov.au/content/dam/main-education/en/home/schooling/curriculum/english/english-y3-y6-component-a-planning-scaffold.docx) is provided. To support you in your planning, a link to a detailed example of a one-week teaching and learning cycle is included in the scaffold. Additional resources to support teaching and learning in each focus area can be found at [Lesson advice guides](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/lesson-advice-guides).

## Component B teaching and learning

The following teaching and learning sequence has been designed to address Component B outcomes and content and develops conceptual understandings of English through the study of quality texts. Adapt the sequence as required to best meet the needs of your students.

### Learning intentions and success criteria

Learning intentions and success criteria are best co-constructed with students. The table below contains a suggested learning intention and success criteria.

|  |  |  |
| --- | --- | --- |
| Element | Stage 2 | Stage 3 |
| Learning intention | Students are learning to recognise how Aboriginal and/or Torres Strait Islander authors use imagery and symbols and apply these authorial choices to compose an imaginative text. | Students are learning to analyse how Aboriginal and Torres Strait Islander authors use imagery and symbols and apply these authorial choices to compose an imaginative text. |
| Success criteria | Students can:   * explain how multimodal features enhance messaging in Cultural narratives * use colours, symbols and images to represent Indigenous seasons * identify and experiment with descriptive and figurative language to plan an imaginative text * select and use appropriate language choices to compose a descriptive text. | Students can:   * describe how Aboriginal and/or Torres Strait Islander authors use multimodal features to share Cultural narratives * use colours, symbols and images to represent Indigenous seasons * analyse how descriptive and figurative language is used to enhance meaning and affect the audience * select and use appropriate language choices to compose a descriptive text. |

## Lesson 9 – exploring multimodal features in Cultural narratives

The following teaching and learning activities support multi-age settings.

### Whole

1. Display the front cover of Cooee Mittigar. Draw students' attention to the words ‘Darug Songline’. Explain that Cooee Mittigar is a Cultural narrative that tells a story about Darug Songlines and introduces the reader to Darug Nura (Country) and language. The text is written in English and Darug language. It includes translations throughout and an extensive glossary at the end.
2. Display the first double-page spread of Cooee Mittigar with the text covered.
3. Use the [Looking Ten Times Two](https://pz.harvard.edu/resources/looking-ten-times-two) thinking strategy to analyse the double-page spread. Students quietly observe the pages for 30 seconds and then record up to 10 words or phrases about what they notice. For example, circles, wavy lines, repeated patterns, symbols, colours.
4. In pairs, students share their recorded words and/or phrases from their observation. Provide guiding questions to facilitate discussions. For example:

* What words or phrases did you write? Why did you write those?
* What do you think some of the colours, shapes, lines and symbols represent?

1. Display the webpage, [What do the symbols in Aboriginal Art Mean?](https://www.aboriginal-art-australia.com/aboriginal-art-library/significance-and-meaning-in-aboriginal-art/symbols-and-meanings-in-australian-aboriginal-art/) Read the information on the webpage about symbols, their meanings and significance in Aboriginal and/or Torres Strait Islander culture. Guide students to examine the images, artworks and symbols on the page and make connections to prior knowledge about symbols.
2. Revisit the double-page spread from activity 1. Ask students to complete the final step of the [Looking Ten Times Two](https://pz.harvard.edu/resources/looking-ten-times-two) strategy by recording any additional words or phrases that come to mind after the discussion in activity 8.
3. As a class, students share their observations. Pose questions to encourage students to think deeply about the textual concept ‘imagery, symbol and connotation’. For example:

* Can you identify any specific symbols on the pages? What could they represent or symbolise? For example, the circles may symbolise a waterhole or campsite, the U-shape may symbolise a person.
* What do you notice about the colours on the double-page spread? For example, the green background may symbolise the natural landscape.
* What do you think the body outline is symbolising? For example, the illustration could depict the connection between the Darug People and Darug Country.
* How do the visual elements on the double-page spread make you feel or what do they make you think about? For example, the importance of Country.

1. Reflect on learning from [Lesson 2](#_Lesson_2_–_1) about how multimodal features enhance meaning in texts. Highlight how Cooee Mittigar is a multimodal text as it contains written text with illustrations and symbols.
2. Read the text on the first double-page spread of Cooee Mittigar. Explain that the text welcomes people onto Darug Country. Discuss the significance of cultural protocols or practices, including a Welcome to Country and Acknowledgement of Country.
3. Read the second and third double-page spread of Cooee Mittigar. Encourage students to use their learning about tense from Component A to examine how the tense shifts. Ask:

* Why do you think the author uses present tense to describe Black Swan’s current actions and the invitation to learn about Darug life? How does this help you connect with the narrative?
* Display the sentence: ‘In the long, long ago, in the now and forever, Darug dreaming was, has, and will be sung.’ Why do you think the author uses past, present and future tense? For example, the combination of tenses connects the relevance of Darug culture and traditions in the past, present and future.
* How does the combination of tenses affect your understanding and engagement with the text? For example, it guides the reader through the journey on Darug Songlines in the past, present and future.

1. Continue reading the rest of Cooee Mittigar*.* Draw students' attention to the bilingual features within the text, pausing to demonstrate how to navigate between the Darug language and the English translation to clarify the meaning of words. While reading, ask questions to deepen students’ understanding of the text. For example:

* Why do you think the native fauna and flora are central to the story?
* What is the significance of seasons in the text?
* What do you think the author wants us to understand about life on Darug Country?
* How do the illustrations support the Cultural narrative?
* Why do you think the author chose to use both Darug and English in the text?

1. Display the double-page spread with the text ‘Follow me on Nura...’. As a class, analyse the page for multimodal features to enhance meaning and contribute to the salience of the text. For example:

* Colour: the dark, starry background contrasts with the lighter text. Salience is created by using colour to emphasise the visual effect that shows the text and moon as the main focal points.
* Illustrations: the illustrations depict a night sky with stars and the moon to symbolise the Dreaming, creation and ancestral paths. Salience is created through the positioning of the moon emphasising its role as the spiritual guide and navigator. The scattering of stars across the page also create a sense of vastness and continuity which evokes the infinite nature of the Dreaming.
* Symbols: the outline of the celestial emu in the night sky. Salience is created through the placement and size of the emu outline, spanning across the double page, signifies it’s significant role as a symbol of the changing seasons.

1. Display 6 double-page spreads fromCooee Mittigar around the classroom. Select double-page spreads that illustrate a change in season, such as those that begin with the text: ‘As the weather warms ...’, ‘When the wandanguli blooms ...’. When bayinmarri starts ...’. Divide the class into small groups and provide students with sticky notes. Students analyse and describe the multimodal features on each page, recording their observations on the sticky notes provided. Assign each group to start with a different double-page spread. After a set amount of time, groups rotate to a different page and continue the activity until every group has analysed all the pages. Ask prompting questions to support students' observations. For example:

* What colours are used? Why do you think they were selected?
* What is depicted in the illustrations? What might they symbolise or represent?

1. As a class, reflect on students' observations and the importance of multimodal features that enhance meaning in Cultural narratives.
2. Students independently write a reflection about how the multimodal features (colour, illustrations and symbols) enhance the messaging in Cooee Mittigar.

**Too hard?** Students work in a teacher-guided group.

1. In pairs, students share their writing and discuss similarities and differences in their ideas.

## Lesson 10 – using key words, colours, symbols and images to represent Indigenous seasons

The following teaching and learning activities support multi-age settings.

### Whole

1. Watch the Behind the News episode: [The Different Seasons in Australia's Indigenous Cultures (3:11)](https://youtu.be/_vQVjCdq-2I?si=qsCM33vwdwNDiB9V).
2. Discuss the similarities and differences between Indigenous seasons and European seasons. For example:

* Similarities: both seasonal calendars follow a yearly cycle and divide the year into distinct periods.
* Differences: the European seasons include 4 fixed seasons (summer, autumn, winter, spring), each lasting 3 months. Indigenous seasons are not based on the Western calendar; instead, they follow the cycle of plants, animals and distinct weather patterns. Each Aboriginal or Torres Strait Islander community uses a seasonal calendar to match the local ecosystem.

1. Display the webpage about the [Gabrugal Yana – six Dharug seasons.](https://www.westernsydneyparklands.com.au/things-to-do/get-back-on-track/gabrugal-yana/6-dharug-seasons/) Guide students through the page to learn about the 6 Darug/Dharug seasons. Select one season from the webpage. Model note-taking key words that describe the time of year, weather patterns and flora and fauna in both English and Darug language. For example, Banul (sunshine), Murray (wet), January to February, mugadung (blue tongue lizard).

**Optional:** explore the Indigenous season appropriate to the local context of the school and students.

1. In small groups, provide access to [Gabrugal Yana – six Dharug seasons.](https://www.westernsydneyparklands.com.au/things-to-do/get-back-on-track/gabrugal-yana/6-dharug-seasons/) Students note-take key words from the webpage describing the 6 Darug seasons. Encourage students to use both English and Darug words.
2. As a class, students share their notes. Collate students' responses using an anchor chart for each of the 6 seasons.
3. Revise that Cooee Mittigar is a Cultural narrative about the Darug seasons on Darug Songlines. Make connections to what students now understand about the concept of Songlines and how this is significant to the story. For example, the seasons indicate to the Darug People when to harvest and hunt for certain foods.
4. Re-read the text, and while reading, students use the information from the anchor charts in activity 5 to connect to each of the described seasons. For example, the season ‘Yuruga Burra’ is the season described on the page that reads ‘... watch bara swim downstream ...’.
5. Revise the importance of symbolism in Aboriginal and/or Torres Strait Islander cultural texts; this might include colours, symbols (literal or symbolic) and illustrations or images.
6. Using the [Colour, Symbol, Image](https://pz.harvard.edu/resources/color-symbol-image) routine, have students think of a colour, symbol and image that could be used to represent one of the Darug seasons. Record some responses for each category.
7. Using an enlarged copy of [Resource 9 – seasons wheel](#_Resource_9_–_1), model how to use key words from the anchor chart in activity 5 and the responses from the Colour, Symbol, Image routine from activity 9 to represent one of the Darug seasons. For example, ‘Yuruga Burra’ could be represented with symbols for running water, eels in the colours brown, green and yellow, and a hot, red sun.
8. Provide each student with [Resource 9 – seasons wheel.](#_Resource_9_–_1) Students record key words from the anchor chart and create colours, symbols and images to represent each Dharag season on the wheel.
9. Revise temporal connectives from [Lesson 6.](#_Lesson_6_–_1) Invite students to take turns to orally present their seasons wheel using temporal connectives to sequence the seasons. For example: ‘**First** it is the Bunul Marray season, where the weather is warm and wet. At this time, you may spot a blue tongue lizard. **Next** is the Yuruga Burra season ...’.
10. Reflect on how temporal connectives help to sequence information about the seasons and create cohesive links across the text.

**Stage 2 Assessment task 3 – observations and work samples from this lesson allow students to** demonstrate achievement towards the following syllabus outcome and content points:

**EN2-OLC-01 – communicates with familiar audiences for social and learning purposes, by interacting, understanding and presenting**

* identify connective vocabulary that supports cohesion and understanding in a spoken text
* use temporal connectives to sequence planned information in a presentation.

## Lesson 11 – exploring imagery and adjectival clauses to plan for a hybrid text

The following teaching and learning activities support multi-age settings.

### Whole

1. Review [Resource 2 – learning map](#_Resource_2_–_1). Explain that students will be completing task 4 (create a hybrid digital text about a season). Revise that hybrid texts are composite texts resulting from combining elements from different genres, styles and modes (NESA 2024). To complete this task, students will combine imaginative and informative texts with multimodal features. This lesson will focus on the structure and language features of imaginative texts.
2. Take students outside to a quiet space to experience the current season. Encourage students to focus on their senses. Connect back to the Behind the News video when Uncle Lewis describes how his mob look at the stars, plants, winds and all the indicators to work out what is happening with the seasons. Ask prompting questions. For example:

* See: What plants can you see? For example, blooming flowers, falling leaves.
* Hear: What animals can you hear? For example, birds chirping, insects buzzing.
* Smell: What scents can you detect? For example, fresh grass, damp soil.
* Feel: What can you feel on your skin? For example, warmth of the sun, a cool breeze.

1. Return to the classroom and discuss students' observations on what they saw, heard, smelled and felt. Explore how the sensations they experienced reflect the characteristics of the current season. Connect students' observations to the seasons (or other Indigenous season) explored in [Lesson 10](#_Lesson_10_–_1), and those described in Cooee Mittigar.
2. Revise how Aboriginal and/or Torres Strait Islander authors might use imagery to share cultural perspectives in texts. For example, in Cooee Mittigar the phrase ‘... the yams will be flowering – telling us Darug mob they are ready to be collected’. Explain that the personification of the yams (who are metaphorically speaking to people) represents the strong connection the Darug People have with Darug Country and that by following the seasonal changes, they are guided by what to take from the land.
3. Explain that students will be creating a text, using descriptive and figurative language, to describe what could be seen, heard, smelled and felt during one of the Darug or other Indigenous seasons explored in [Lesson 10](#_Lesson_10_–_1).
4. Display and read [Resource 10 – Gurangarra season exemplar](#_Resource_10_–). As a class, explore how the text structure and language features work together to achieve the text’s main purpose (to entertain).

### Part

The table below details the differentiated teaching and learning activities for each stage.

|  |  |
| --- | --- |
| Stage 2 (teacher guided) | Stage 3 (pairs/independent) |
| 1. Using [Resource 10 – Gurangarra season exemplar](#_Resource_10_–) guide students to identify examples of figurative language (imagery). For example:  * Similes: The sun’s warmth like a gentle embrace on your skin. * Personification: A cool breeze whispers across your face ...  1. Co-construct examples of figurative language to describe the flora and fauna associated with a different season from Cooee Mittigar. For example:  * Personification: As the wandanguli (wattle) bloomed, its golden branches stretched out to embrace the sun. * Simile: The bara (eel) swims downstream, gliding through the water like a ribbon of silk. * Metaphor: The garad (black cockatoo) is a graceful dancer in the cloudy sky. | 1. In pairs, students highlight examples of figurative language (imagery) in [Resource 10 – Gurangarra season exemplar](#_Resource_10_–). For example:  * Similes: The sun’s warmth like a gentle embrace on your skin. * Personification: The earth is waking up from its slumber, stretching and yawning.  1. Students write a reflection about how figurative language in literature, including Aboriginal and/or Torres Strait Islander texts, can enhance meaning and affect the audience. |

1. Revise that an adjectival clause is a type of dependent clause that operates as an adjective to give more information to a noun or pronoun in a sentence (NESA 2024) as taught in Component A. Guide students to locate examples of adjectival clauses in [Resource 10 – Gurangarra season exemplar](#_Resource_10_–) and discuss how they help to describe a noun in more detail. For example:

* The season, **that begins when the darrabura grows long,** indicates the start of the warmer weather (embedded).
* You can see baby wumbats (wombats), **that are peeking out of their burrows,** and the bright red waratahs standing tall (embedded).
* You can hear nature **which has awoken from a deep sleep.**
* You can smell the air, **which is filled with the sweet scent of waratah and eucalyptus,** as you walk along the riverbank (embedded).
* You walk barefoot across the cool, damp earth **which soothes and grounds you.**

### Part

The table below details the differentiated teaching and learning activities for each stage.

|  |  |
| --- | --- |
| Stage 2 (pairs) | Stage 3 (teacher guided) |
| 1. In pairs, students re-read [Resource 10 – Gurangarra season exemplar](#_Resource_10_–) aloud. 2. Students draw images of what comes to mind when they read the text. 3. Students write a reflection about how the use of descriptive and figurative language creates vivid images and influences the meaning of the text. | 1. Pairs of students share their reflections from activity 10 and discuss how language choices impact them as readers. 2. Review the adjectival clauses identified in activity 11 and learning about embedding adjectival clauses from Component A. 3. Revise embedded adjectival clauses (embedded into the main clause introduced by a relative pronoun, such as which or that) to provide more information about the noun. For example:  * The season, **that begins when the darrabura grows long,** indicates the start of the warmer weather (embedded) * You can smell the air, **which is filled with the sweet scent of waratah and eucalyptus,** as you walk along the riverbank (embedded)  1. Display the following sentences:  * The bold and proud warada (waratah) blossoms and smiles at the sun. * The vibrant red bottle brush stands tall like torches lighting up the environment.  1. Students independently experiment with changing the sentences to include embedded adjectival clauses to modify the meaning or to add detail to a noun or noun group. For example:  * The bold and proud warada (waratah), **which blooms vibrantly**, smiles at the sun. * The bottle brushes, **which are vibrant red**, stand tall like torches lighting up the environment. |

### Whole

1. Explain that students will choose one Darug/Indigenous season as a focus for their hybrid digital text. To complete the first section of task 3, the imaginative component, students will use the information from their seasons wheel ([Lesson 10](#_Lesson_10_–_1)) to create a description of the season using descriptive and figurative language.
2. Provide students with [Resource 11 – senses plan](#_Resource_11_–_1). Explain that students will use the senses plan to record examples of what they might see, hear, smell, feel in their chosen season using descriptive and figurative language. Students complete their senses plan.
3. In pairs, students take turns to share their senses plan. While one student shares, the other student will close their eyes. Students provide peer feedback on the effect of using figurative language and how figurative language enhanced the meaning of their plan.

## Lesson 12 – drafting a descriptive text with appropriate tense, figurative language and adjectival clauses

The following teaching and learning activities support multi-age settings.

### Whole

1. Listen to the podcast [Little Yarns: Rain in Tiwi (7:34)](https://www.abc.net.au/kidslisten/programs/little-yarns/rain-in-tiwi/11916914). Encourage students to make notes whilst listening to the podcast and record key ideas explored in the podcast.
2. After listening to the podcast, use the [Connect, Extend, Challenge](https://pz.harvard.edu/resources/connect-extend-challenge) routine to encourage students to consider the following questions:

* How are the ideas and information connected to what you already know?
* What new ideas did you get that broadened your thinking or extended it in different directions?
* What challenges or puzzles emerge for you?

1. Review [Resource 10 – Gurangarra season exemplar](#_Resource_10_–). Revise tense from [Lesson 9](#_Lesson_9_–_1) and Component A. Ask students to identify the tense used in the exemplar and consider why it was chosen. For example, present tense is used to help the reader visualise and experience the season as if it is happening now.
2. Using [Resource 10 – Gurangarra season exemplar](#_Resource_10_–) as an exemplar, co-create success criteria for writing a description about one of the Darug/Indigenous seasons using descriptive and figurative language.

The table below outlines example success criteria for Stage 2 and Stage 3 students.

|  |  |
| --- | --- |
| Stage 2 success criteria | Stage 3 success criteria |
| Students can:   * clearly describes the elements of the season for the reader to visualise * organise ideas into paragraphs * experiment with figurative language * use adjectival clauses with noun groups * maintain appropriate and consistent tense. | Students can:   * clearly describes the elements of the season for the reader to visualise * organise ideas into paragraphs * use figurative language * embed adjectival clauses to add detail to a noun or noun group * control tense across the text. |

1. Students use their senses plan from [Lesson 11](#_Lesson_11_–_1) to draft their descriptive text about a season.
2. Select a [peer feedback protocol](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549?clearCache=3e47e76-92ff-7ebe-4eec-fd196f7bfe03) for students to use. In pairs, students share their writing and provide peer feedback using the co-constructed success criteria as a guide. Provide time for students to revise their writing and apply peer feedback.

**Note:** the descriptive text will be used as a voice over to introduce the season when creating their hybrid digital text in [Lesson 17](#_Lesson_17_–_1).

**Stage 2 Assessment task 4 – observations and work samples from this lesson allow students to** demonstrate achievement towards the following syllabus outcomes and content points:

**EN2-OLC-01 – communicates with familiar audiences for social and learning purposes, by interacting, understanding and presenting**

* make notes when listening to spoken texts, asking questions to clarify or follow up on information and seeking assistance if required
* paraphrase portions of a spoken text or information that is presented through media.

**EN2-RECOM-01 – reads and comprehends texts for wide purposes using knowledge of text structures and language, and by monitoring comprehension**

* understand past, present and future tense and their impact on text meaning.

**EN2-CWT-01 ؘ– plans, creates and revises written texts for imaginative purposes, using text features, sentence-level grammar, punctuation and word-level language for a target audience**

* use adjectival clauses with noun groups to add information to subjects and objects.

**EN2-UARL-01 – identifies and describes how ideas are represented in literature and strategically uses similar representations when creating texts**

* identify figurative language in literature and how it can influence meaning, and experiment with figurative language when creating texts.

**Stage 3 Assessment task 3 – observations and work samples from this lesson allow students to** demonstrate achievement towards the following syllabus outcomes and content points:

**EN3-RECOM-01 – fluently reads and comprehends texts for wide purposes, analysing text structures and language, and by monitoring comprehension**

* recognise that a sequence of clauses may use different tenses but remains connected throughout a topic or section of text.

**EN3-CWT-01 – plans, creates and revises written texts for multiple purposes and audiences through selection of text features, sentence-level grammar, punctuation and word-level language**

* control tense across a text according to purpose, shifting between past, present and future tense if required
* experiment with embedding adjectival clauses with the subject and/or object of other clauses, to modify the meaning or to add detail to a noun or noun group.

**EN3-UARL-01 – analyses representations of ideas in literature through narrative, character, imagery, symbol and connotation, and adapts these representation**

* describe how Aboriginal and Torres Strait Islander authors use symbols and imagery to share cultural perspectives and stories in texts.

# Week 4

## Component A teaching and learning

Component A focuses on the development of foundational skills and knowledge through regular, systematic and repeated practice. The mentor and supporting texts used in Component B of this unit will support the effective implementation of Component A teaching and learning.

### Planning framework

To plan and document Component A teaching and learning, a [planning scaffold (DOCX 228 KB)](https://education.nsw.gov.au/content/dam/main-education/en/home/schooling/curriculum/english/english-y3-y6-component-a-planning-scaffold.docx) is provided. To support you in your planning, a link to a detailed example of a one-week teaching and learning cycle is included in the scaffold. Additional resources to support teaching and learning in each focus area can be found at [Lesson advice guides](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/lesson-advice-guides).

## Component B teaching and learning

The following teaching and learning sequence has been designed to address Component B outcomes and content and develops conceptual understandings of English through the study of quality texts. Adapt the sequence as required to best meet the needs of your students.

### Learning intentions and success criteria

Learning intentions and success criteria are best co-constructed with students. The table below contains a suggested learning intention and success criteria.

|  |  |  |
| --- | --- | --- |
| Element | Stage 2 | Stage 3 |
| Learning intention | Students are learning to explore and apply their understanding of text structure and language features to compose an informative text. | Students are learning to identify and apply their understanding of text structure and language features to compose an informative text. |
| Success criteria | Students can:   * locate, select and retrieve relevant information from accurate sources * identify the text structure and language features of an informative text * compose an informative text with headings, paragraphs and a conclusion * create a storyboard to plan a hybrid digital text. | Students can:   * research, summarise and acknowledge information from multiple sources * identify the text structure and language features of an informative text * compose an informative text with headings, paragraphs and a conclusion * create a storyboard to plan a hybrid digital text. |

## Lesson 13 – research using multiple reliable sources to plan for an informative text

The following teaching and learning activities support multi-age settings.

### Whole

1. Review the [Resource 2 – learning map](#_Resource_2_–_1). Revise task 4 (create a hybrid digital text about a season). Explain that the next 3 lessons will focus on the informative part of the hybrid text. Students will research an animal connected to the Darug/Indigenous season chosen in [Lesson 11](#_Lesson_11_–_1).
2. Provide small groups with a Cultural narrative or artwork, analysed in [Lesson 1](#_Lesson_1_–_1), that features an animal(s). Ask groups to consider how animals are represented in the text. For example, in a Dreaming story an animal may be used to explain the creation of an aspect of the natural world.
3. Display and read [Connection to Animals and Country](https://www.commonground.org.au/article/connection-to-animals-and-country). Students [Think-Pair-Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645) their response to the question: Why do you think animals hold such significance in Aboriginal and/or Torres Strait Islander cultures?
4. Students review their season wheel from [Lesson 10](#_Lesson_10_–_1) to identify the animal(s) connected to their chosen season. Explain that students will choose one of these animals as a focus for their informative text. Students will research the animal’s classification, physical characteristics, habitat, and cultural significance using multiple sources.
5. Review the importance of using reliable sources when researching by posing the following questions:

* Why is it important to use different types of sources to gather information?
* How do you determine if a source is reliable?
* Why is it important to acknowledge the source of information? (Stage 3)
* When reading new information, what will you need to consider? For example, if the information is presented objectively, if the author has shared their personal opinions.
* What are the benefits of viewing multiple sources when researching? What makes you say that? For example, ensuring the accuracy of the information presented.

1. Provide students with access to both print and digital sources to support their research. Using [Resource 12 – research template](#_Resource_12_–_1), students take notes, paraphrase information, and reference sources using parenthesis.
2. Group students who researched the same animal to share and summarise their collective information. Encourage students to stay on topic and build on the ideas of others. Students ask questions to clarify and gain more information about the animal.
3. Provide time for students to add extra information to their notes to support the phases of planning and drafting in [Lesson 14](#_Lesson_14_–_1).

**Stage 2 Assessment task 5 – observations and work samples from this lesson allow students to** demonstrate achievement towards the following syllabus outcomes and content points:

**EN2-RECOM-01 – reads and comprehends texts for wide purposes using knowledge of text structures and language, and by monitoring comprehension**

* locate, select and retrieve relevant information from a print or digital text and consider accuracy of information presented
* ask questions to clarify meaning and promote deeper understanding of a text.

**EN2-CWT-02 – plans, creates and revises written texts for informative purposes, using text features, sentence-level grammar, punctuation and word-level language for a target audience**

* plan structures and language to suit the purpose of a text.

**Stage 3 Assessment task 4 – observations and work samples from this lesson allow students to** demonstrate achievement towards the following syllabus outcomes and content points:

**EN3-OLC-01 – communicates to wide audiences with social and cultural awareness, by interacting and presenting, and by analysing and evaluating for understanding**

* analyse key ideas and perspectives expressed by others through paraphrasing and note-taking.

**EN3-RECOM-01** **–** fluently reads and comprehends texts for wide purposes, analysing text structures and language, and by monitoring comprehension

* efficiently follow signposting features to navigate print and digital texts
* select texts from print or digital sources to gather and organise research on a topic
* use knowledge of text structure to navigate the text to locate specific information.

**EN3-CWT-01 – plans, creates and revises written texts for multiple purposes and audiences through selection of text features, sentence-level grammar, punctuation and word-level language**

* assess the reliability and authority of sources, including digital sources, when researching and acknowledging texts
* research and summarise information from several sources to plan for writing.

## Lesson 14 – planning and drafting an informative text

The following teaching and learning activities support multi-age settings.

### Whole

1. Watch the video [Story of the Crimson Rosella told by Ray Timbery (6:38)](https://australian.museum/publications/birds-storybox/first-nations-storytelling/). After watching, pose questions to develop students’ understanding of the significance of the Crimson Rosella in Aboriginal and/or Torres Strait Islander cultures. For example:

* What do you think this Creation story is intended to teach people?
* What colours were given to the rosella? What do the colours represent?
* How does the story symbolise the relationship between Aboriginal people and animals?
* Why do you think the rosella is featured in Cooee Mittigar?
* Did you hear any examples of Aboriginal English? For example, yarns

1. Review [Resource 2 – learning map](#_Resource_2_–_1). Revise task 4 (create a hybrid digital text about a season). Explain that students will use their research from [Lesson 13](#_Lesson_13_–_1) to draft and compose an informative text about their chosen animal.
2. Display and read [Resource 13 – Crimson Rosella](#_Resource_13_–_1). Ask:

* What is the purpose of the text? How do you know?
* How is the text structured? Why do you think it is structured this way?

1. Deconstruct [Resource 13 – Crimson Rosella](#_Resource_13_–_1) to explore the structure of an informative text. For example:

* Headings: the text is structured under clear headings, including classification, physical characteristics, habitat, cultural significance.
* Information is grouped into paragraphs with a topic sentence: each paragraph starts with a topic sentence that introduces the main idea, followed by supporting details.
* Concluding paragraph: the text concludes with a summary paragraph that reinforces the main information.

1. Examine [Resource 13 – Crimson Rosella](#_Resource_13_–_1) for the correct use of punctuation including:

* capital letters at the beginning of sentences, to indicate proper nouns (Crimson Rosella, Eastern and South-Eastern Australia) and for headings and subheadings
* parentheses to acknowledge a source of information, for example (Australian Geographic 2014).

### Part

The table below details the differentiated teaching and learning activities for each stage.

|  |  |
| --- | --- |
| Stage 2 (teacher guided) | Stage 3 (pairs) |
| 1. Jointly deconstruct the language features used in [Resource 13 – Crimson Rosella](#_Resource_13_–_1) to assist students when planning for writing in activity 9. For example:  * Coordinating conjunctions: They have bright red feathers covering their head, neck, and underparts, but their back and wings are a deep blue colour. * Causal conjunctions: Crimson Rosellas are easily recognisable due to their striking appearance. * Declarative sentences: Crimson Rosellas are easily recognisable due to their striking appearance. * Adjectival clause: The Crimson Rosella, with its vivid colours and melodic calls, is a captivating bird. * Simple sentences: The Crimson Rosella holds significant cultural importance for Aboriginal people. * Compound sentences: They have bright red feathers covering their head, neck, and underparts, but their back and wings are a deep blue colour. * Complex sentences: Due to this act of bravery, the bird was transformed. | 1. In pairs, students deconstruct [Resource 13 – Crimson Rosella](#_Resource_13_–_1) using [Resource 14 – text analysis (Stage 3)](#_Resource_14_–_1) to explore the structure and language features used. For example:  * Causal conjunctions: Crimson Rosellas are easily recognisable due to their striking appearance. * Adjectival clause: The Crimson Rosella, with its vivid colours and melodic calls, is a captivating bird. * Declarative sentences: Crimson Rosellas are easily recognisable due to their striking appearance. * Simple sentences: The Crimson Rosella holds significant cultural importance for Aboriginal people. * Compound sentences: They have bright red feathers covering their head, neck, and underparts, but their back and wings are a deep blue colour. * Complex sentences: Due to this act of bravery, the bird was transformed * Tier 2 and 3 words: adaptable, habitat, Platycercus elegans, Psittaculidae * Appositives: The Crimson Rosella, scientifically known as Platycercus elegans, is a member of the Psittaculidae family. |

### Whole

1. As a class, explore how the text structure and language features work together to achieve the text purpose (to inform). Using [Resource 13 – Crimson Rosella](#_Resource_13_–_1), co-construct success criteria for writing.

The table below outlines example success criteria for Stage 2 and Stage 3 students.

|  |  |
| --- | --- |
| Stage 2 success criteria | Stage 3 success criteria |
| Students can:   * use clear and accurate information to inform the reading audience * use headings to organise information and connect ideas * include paragraphs that begin with topic sentences, and conclude information in a final paragraph * maintain noun–pronoun referencing and use causal connectives for text cohesion * use coordinating conjunctions to compare and contrast, or for addition * use declarative sentences to provide facts * use simple, compound and complex sentences * include adjectival clauses to add information to a noun or noun group * maintain appropriate and consistent tense * use capital letters to indicate the beginning of a sentence, proper nouns, headings and subheadings. | Students can:   * use clear and accurate information to inform the reading audience * use headings to organise information and connect ideas * structure information into paragraphs beginning with a topic sentence and a paragraph with concluding information * use cohesive devices (noun–pronoun referencing, causal connectives) * include appositives to provide details to nouns * use declarative sentences to inform the reader * vary sentence structures and lengths to suit the text’s purpose * experiment with embedding adjectival clauses to add detail to a noun or noun group * use topic-specific Tier 2 and Tier 3 vocabulary to add credibility and enhance authority * control tense across the text * use parentheses when acknowledging a source * use capital letters at the beginning of a sentence, to indicate proper nouns, for headings and subheadings. |

1. Provide students with an [informative writing scaffold](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/625). Explain how students will use their animal research notes from [Lesson 13](#_Lesson_13_–_1) to plan their informative text.
2. Students use an informative writing scaffold to plan their ideas.
3. In pairs, students share their plans and provide peer feedback. Provide a list of questions to guide effective feedback. For example:

* Are the ideas supported by research from at least 2 credible sources?
* Does the plan clearly outline what will be included in each paragraph?
* Is further research needed to clarify ideas?

1. Allow time for students to incorporate the peer feedback into their plans.
2. Students use their plan to begin drafting their informative text. Encourage students to re-read and revise their writing while drafting.

**Note:** students will continue to draft their informative texts in [Lesson 15](#_Lesson_15_–_1).

1. As a class, reflect on the similarities and differences between the structure and language features of an informative text and the imaginative style of their descriptive texts.

## Lesson 15 – drafting and revising an informative text

The following teaching and learning activities support multi-age settings.

### Whole

1. Listen to the podcast [Little Yarns: Honey possum in Noongar (8:00).](https://www.abc.net.au/kidslisten/programs/little-yarns/honey-possum-noongar/11937950) Ask:

* What is the purpose of the podcast? How do you know?
* Who is the target audience?
* How did the presenter use her voice to engage the audience?
* What did you learn from the podcast?
* Did you hear any examples of Aboriginal English?

1. Using [Resource 13 – Crimson Rosella](#_Resource_13_–_1), revise the structural and language features of an informative text.
2. Explain that students will continue drafting and revising their informative text using their plan from [Lesson 14](#_Lesson_14_–_1) and the co-constructed success criteria to support their writing.
3. Students finish drafting their informative text. Provide time for students to revise and edit their writing using the co-constructed success criteria.
4. Revise the social conventions for providing feedback. In pairs, students share their writing, justifying their authorial decisions regarding text features and language to inform. Ask students to provide peer feedback, using the success criteria as a guide.
5. As a class, discuss ways of making the informative text more engaging for a younger audience. Explain that in the next lesson, students will use their knowledge of effective multimodal features from previous learning to begin developing their hybrid digital text for a younger audience.

**Stage 2 Assessment task 6 – observations and work samples from this lesson allow students to** demonstrate achievement towards the following syllabus outcomes and content points:

**EN2-RECOM-01 – reads and comprehends texts for wide purposes using knowledge of text structures and language, and by monitoring comprehension**

* identify and describe how text structure, features and language work together to achieve a text’s purpose.

**EN2-CWT-02 – plans, creates and revises written texts for informative purposes, using text features, sentence-level grammar, punctuation and word-level language for a target audience**

* create informative written texts that include headings, paragraphs beginning with topic sentences, and may conclude information in a final paragraph
* maintain appropriate, consistent past, present or future tense across a text
* maintain noun–pronoun referencing across a text for cohesion
* use temporal, conditional and causal conjunctions within sentences, and as connectives to link ideas across sentences for cohesion
* use coordinating conjunctions in compound sentences to compare and contrast, or for addition
* use declarative sentences to provide facts or state a viewpoint
* use simple, compound and complex sentences of varying lengths for variation and readability
* use capital letters to indicate the beginning of a sentence, proper nouns, headings and subheadings, to indicate the beginning of a poetry line, for emphasis, and when using acronyms.

**Stage 3 Assessment task 5 – observations and work samples from this lesson allow students to** demonstrate achievement towards the following syllabus outcomes and content points:

**EN3-CWT-01 – plans, creates and revises written texts for multiple purposes and audiences through selection of text features, sentence-level grammar, punctuation and word-level language**

* choose text formats with appropriate text structures, features and language to inform target audiences
* develop informative texts that include headings, ideas grouped into paragraphs that include a topic sentence, and a paragraph with concluding information
* maintain correct noun–pronoun referencing, subject–verb agreement and use temporal, conditional and causal connectives to build cohesive links across a text
* create written texts that include multiple paragraphs with clear, coherent transition of ideas
* include appositives to provide details to nouns and to vary sentence structures suited to text purpose
* vary sentence structures or lengths when using simple, compound and complex sentences, with a focus on achieving clarity and effect suited to text purpose
* use capital letters at the beginning of a sentence, to indicate proper nouns, for headings and subheadings, to indicate the beginning of a poetry line, for emphasis, and when using acronyms
* use parentheses in the first instance when abbreviating names using acronyms, and when acknowledging a source
* use topic-specific Tier 2 and Tier 3 vocabulary intentionally to add credibility and enhance authority.

## Lesson 16 – planning for a digital text (stop motion)

The following teaching and learning activities support multi-age settings.

### Whole

1. Display [Resource 2 – learning map](#_Resource_2_–). Revise task 4 (create a hybrid digital text about a season).
2. Explain the term ‘multimedia’ as the combining of multiple forms of media (such as text, audio, video, graphics) together in a single presentation or application. Highlight that in this lesson, students will begin the process of combining their descriptive text (imaginative) from [Lesson 12](#_Lesson_12_–_1) and the informative text from [Lesson 15](#_Lesson_15_–_1) to create a multimedia presentation in the form of a stop-motion animation.
3. Watch the video [Cycle of Seasons for Kids with HUE Animation (2:27)](https://www.youtube.com/watch?reload=9&v=F7A3PNwLn18). Ask:

* What images and symbols did you notice in the video? How did they help to convey the changes in seasons?
* How did the multimedia components (video, audio) engage viewers and enhance the information presented about seasons?
* Who do you think might be the target audience for the video? How did the multimodal features (images, colours, sounds) suit the target audience and purpose?

1. Remind students that they will be creating a stop-motion animation to teach a younger audience about one of the Darug/Indigenous seasons and their associated animal. Discuss digital technologies that could be used for creating the stop-motion animation. For example, Claymation, animation applications, [Book Creator,](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/644) [Canva for Education](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/653), [Apple iMovie](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/617).
2. Watch [Stop Motion Animation Presentation](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6359907463112) to show students how to create a stop-motion animation. Pause to discuss each slide and invite students to ask clarifying questions.
3. Explain that students will use [Resource 15 – storyboard](#_Resource_15_–_1) to organise their ideas for their stop-motion animation. **Optional**: watch [How to Storyboard Your Animation | Stop Motion (2:36)](https://www.youtube.com/watch?v=ji2nwkH2JRo) for more information on storyboarding.
4. Guide students through the stop-motion animation’s intended structure, ensuring they understand each scene’s purpose and content.

* Scene 1: introduce the season showing the weather patterns, flora and fauna. The descriptive text (imaginative) from [Lesson 12](#_Lesson_12_–_1) will be used as a voice over.
* Scene 2: introduce the chosen animal associated with the season, showcasing the physical characteristics and habitat of the animal. The informative text from [Lesson 15](#_Lesson_15_–_1) (classification, physical characteristics, habitat paragraphs) will be used as a voice over.
* Scene 3: focus on the significance of the animal in Aboriginal and/or Torres Strait Islander culture. The informative text from [Lesson 15](#_Lesson_15_–_1) (cultural significance paragraph and the conclusion) will be used as a voice over.

1. Model using [Resource 10 – Gurangarra season exemplar](#_Resource_10_–) and [Resource 15 – storyboard](#_Resource_15_–_1) to create Scene 1 (about the season). Use think-alouds to explain the choices in colour, symbols, illustrations, movements and spatial elements such as the framing of each image.
2. Using their descriptive text from Lesson 12, students plan Scene 1 on [Resource 15 – storyboard](#_Resource_15_–_1).
3. Model using [Resource 13 – Crimson Rosella](#_Resource_13_–_1) and [Resource 15 – storyboard](#_Resource_15_–_1) to create Scene 2 and Scene 3. Ask students to suggest colours, symbols, illustrations, movements and spatial elements that could be used to enhance the text.
4. Students use their informative text from Lesson 15 to plan Scene 2 and Scene 3 on [Resource 15 – storyboard](#_Resource_15_–_1).
5. Students share their storyboard with a peer and reflect on the effectiveness of their storyboard. Ask questions to prompt student reflection. For example:

* Does your plan effectively convey the season and associated animal?
* How do the visual elements support the descriptive and informative voice over effectively?
* What materials will you use to bring the storyboard to life? (illustrations, clay, objects, digital tools)
* Are there any technical challenges that might arise in creating the stop-motion animation?

1. Students decide on the materials and digital tools they will use to complete their stop-motion animation in [Lesson 17](#_Lesson_17_–_1).

**Note:** students will need access to a range of resources and materials such as clay, paper, objects to create their stop-motion animation in Lesson 17.

# Week 5

## Component A teaching and learning

Component A focuses on the development of foundational skills and knowledge through regular, systematic and repeated practice. The mentor and supporting texts used in Component B of this unit will support the effective implementation of Component A teaching and learning.

### Planning framework

To plan and document Component A teaching and learning, a [planning scaffold (DOCX 228 KB)](https://education.nsw.gov.au/content/dam/main-education/en/home/schooling/curriculum/english/english-y3-y6-component-a-planning-scaffold.docx) is provided. To support you in your planning, a link to a detailed example of a one-week teaching and learning cycle is included in the scaffold. Additional resources to support teaching and learning in each focus area can be found at [Lesson advice guides](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/lesson-advice-guides).

## Component B teaching and learning

The following teaching and learning sequence has been designed to address Component B outcomes and content and develops conceptual understandings of English through the study of quality texts. Adapt the sequence as required to best meet the needs of your students.

### Learning intentions and success criteria

Learning intentions and success criteria are best co-constructed with students. The table below contains a suggested learning intention and success criteria.

|  |  |  |
| --- | --- | --- |
| Element | Stage 2 | Stage 3 |
| Learning intention | Students are learning to combine imaginative and informative text structures and language features to create a hybrid digital text. | Students are learning to combine narrative and informative text structures and language features to create a hybrid digital text. |
| Success criteria | Students can:   * select multimodal features to expand meaning and engage the audience * use digital technology to publish a hybrid text * identify language features in spoken texts that contribute to their own or others enjoyment and understanding * reflect on the purpose, structure and significance of Cultural narratives. | Students can:   * select multimodal features to reinforce and extend ideas * choose multimedia components to bring clarity to a presentation * use digital technology to publish a hybrid text * evaluate how own text suits the target audience and extended learning * reflect on the purpose, structure and significance of Cultural narratives. |

## Lesson 17 – creating a digital text (stop-motion animation)

The following teaching and learning activities support multi-age settings.

### Whole

1. Provide small groups of students with access to the video [Stop Motion Animation Compilation | The Seasons | Margaret Scrinkl (4:18).](https://youtu.be/ikei8HLjEJ8?si=5NVxU-zKmGrGVn3T) Assign each group a multimodal feature to focus on and analyse while watching the video. For example, visual (colour, images, salience) and/or audio.
2. As a class, groups share what they noticed and discuss how different features (images, sounds, and text) work together to make the content more interesting and engaging for the audience.
3. Using the video from activity 1 as an exemplar, co-construct success criteria for the stop-motion animation.

The table below outlines example success criteria for Stage 2 and Stage 3 students.

|  |  |
| --- | --- |
| Stage 2 success criteria | Stage 3 success criteria |
| Students can:   * select and use multimodal features, such as visual (colour, images) and audio to suit a target audience and purpose and contribute to salience * use digital technologies to create a text. | Students can:   * choose multimodal features, such as visual (colour, images) and audio to suit a target audience and purpose * select multimedia components to enhance and bring clarity to presentations. |

1. Students review their storyboards from [Lesson 16](#_Lesson_16_–_1) and determine how they will use multimodal features in their stop-motion animation. Ensure students have the appropriate materials (such as clay, paper, markers) and access to technology to create their stop-motion animation.
2. Students begin creating the scenes for their stop-motion animation. For example, they might use clay to make a model of their animal and create its habitat using coloured paper. What they make in this lesson will be moved and manipulated in [Lesson 18](#_Lesson_18_–_1) to record the stop-motion animation.

**Note:** if technology is not available, students could illustrate several pictures and include speech and gestures in the presentation in [Lesson 19](#_Lesson_19_–_1).

1. In small groups, students share their stop-motion animations so far and explain the decision-making behind their choices.
2. As a class, reflect on the process of creating a stop-motion animation up to this point. Ask:

* What materials have you found the most effective for creating your stop-motion images? Why?
* What challenges have you come across so far? How have you overcome them?
* What colours or symbols have you used to enhance your text? Why did you choose these? What do they represent?

1. Students will continue to create their stop-motion animation in Lesson 18.

## Lesson 18 – recording a stop motion animation

### Whole

1. Review the co-constructed success criteria from [Lesson 17.](#_Lesson_17_–_1) Select a few students to share their stop-motion progress so far and reflect on how their work meets the success criteria.
2. Ensure students have access to the resources, materials and technologies required for recording the stop-motion animation. Students continue recording their stop-motion animation using their storyboard from [Lesson 16](#_Lesson_16_–) as a guide. Students use the storyboard from Lesson 16 and the scenes that they created in Lesson 17 to begin recording the stop-motion animation.
3. Students share their stop-motion animation with a partner and provide feedback on each other’s work using the success criteria.
4. As a class, reflect on how creating a hybrid text by combining imaginative and informative text structures and language as a multimedia presentation (stop-motion animation) effectively represented the Darug/Indigenous seasons.
5. Explain to students that in [Lesson 19](#_Lesson_19_–_1), they will present their stop-motion animation to students from a younger class at a mini film festival.

**Stage 2 Assessment task 7 – observations and work samples from this lesson allow students to** demonstrate achievement towards the following syllabus outcomes and content points:

**EN2-CWT-02 – plans, creates and revises written texts for informative purposes, using text features, sentence-level grammar, punctuation and word-level language for a target audience**

* select and use multimodal features to add meaning
* create texts using digital technologies.

**Stage 3 Assessment task 6 – observations and work samples from this lesson allow students to** demonstrate achievement towards the following syllabus outcomes and content points:

**EN3-OLC-01 – communicates to wide audiences with social and cultural awareness, by interacting and presenting, and by analysing and evaluating for understanding**

* select multimedia components, visual displays or use gestural features to enhance and bring clarity to presentations.

**EN3-CWT-01** **–** plans, creates and revises written texts for multiple purposes and audiences through selection of text features, sentence-level grammar, punctuation and word-level language

* choose multimodal features suited to a target audience and purpose, to reinforce and extend ideas
* select text formats for combined purposes, creating hybrid texts for target audiences
* create texts using digital technologies suited to a target audience and purpose, to support and enhance the development of ideas.

## Lesson 19 – host a *‘*Cooee Mittigar’ mini film festival

The following teaching and learning activities support multi-age settings.

### Whole

**Note:** prior to this lesson, invite a class of younger students to be the audience for a mini film festival hosted by the class. Ensure the class is set up to accommodate the mini film festival. For example, host students have their stop-motion animations ready to be viewed on a charged device.

1. Revise Aboriginal and/or Torres Strait Islander protocols used when interacting from [Lesson 1](#_Lesson_1_–_1). Invite students to perform an Acknowledgement of Country to begin the mini film festival and welcome the younger students. Have some students introduce the mini film festival and explain its purpose, including the translation of ‘Cooee Mittigar’ (come here friend).
2. To organise the festival, allocate small groups of the audience (the younger students) to several members of the hosting class. In these small groups, host students take turns presenting their stop-motion animation to their younger audience. After each presentation, invite the younger students to provide feedback using guiding questions. For example:

* What did you learn from the stop-motion animation?
* What did you enjoy about the stop-motion animation?
* What would you rate the stop-motion animation out of 5? Why?

1. After the film festival, students self-reflect on the effectiveness of the authorial choices in their stop-motion animation. Students complete an [exit ticket](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/543) to show their understanding and learning during task 3 of the learning map. For example:

* How did the multimodal features such as visual (colour, images) and audio work together to help the audience understand Darug/Indigenous seasons?
* How did the figurative language (in the voice over) enhance the text? How do you know?
* What language features did you include to create cohesion and clarity in the voice over? For example, noun–pronoun referencing, adjectival clauses, tense.
* How did your text respect and represent Aboriginal and/or Torres Strait Islander perspectives?

**Stage 2 Assessment task 8 – observations and work samples from this lesson allow students to** demonstrate achievement towards the following syllabus outcomes and content points:

**EN2-OLC-01 – communicates with familiar audiences for social and learning purposes, by interacting, understanding and presenting**

* identify contexts in which social conventions can vary and influence interactions
* identify language features in spoken texts that contribute to own or others’ enjoyment and understanding
* include multimodal features in planned and delivered presentations, to expand meaning and engage an audience
* reflect on and monitor own presentations according to given criteria.

**EN2-RECOM-01 – reads and comprehends texts for wide purposes using knowledge of text structures and language, and by monitoring comprehension**

* describe how multimodal features enhance meaning and contribute to salience in texts.

**EN2-CWT-02 – plans, creates and revises written texts for informative purposes, using text features, sentence-level grammar, punctuation and word-level language for a target audience**

* reflect on and monitor texts according to given criteria, and respond to feedback from others.

**Stage 3 Assessment task 7 – observations and work samples from this lesson allow students to** demonstrate achievement towards the following syllabus outcomes and content points:

**EN3-OLC-01 – communicates to wide audiences with social and cultural awareness, by interacting and presenting, and by analysing and evaluating for understanding**

* identify varying social conventions that influence interactions across wide audiences
* analyse how audio elements in texts integrate with linguistic, visual, gestural and spatial elements to create meaning and impact
* evaluate features of spoken texts that contribute to own or others’ enjoyment
* reflect on and monitor own and peer presentations according to given criteria.

**EN3-RECOM-01 – fluently reads and comprehends texts for wide purposes, analysing text structures and language, and by monitoring comprehension**

* analyse use of multimodal features to enhance meaning within texts.

**EN3-CWT-01 – plans, creates and revises written texts for multiple purposes and audiences through selection of text features, sentence-level grammar, punctuation and word-level language**

* reflect on own writing by explaining and justifying authorial decisions regarding text-level features, sentence-level grammar, punctuation and word-level language.

## Lesson 20 – reflecting on our learning journey

**Note**: this lesson provides an opportunity to reflect on and consolidate the learning that has occurred throughout the unit. It focuses on the textual concepts of 'narrative' and 'imagery, symbol, and connotation', and how these concepts enhance cultural narratives. Prior to the lesson, arrange the classroom to display the range of Cultural narratives explored throughout the unit. Ensure printed and digital texts, including audio texts, are accessible (as in [Lesson 1](#_Lesson_1_–_1)).

1. Reflect on the learning journey taken together, exploring Cultural narratives and their importance. Review ‘narrative’ and ‘imagery, symbol, and connotation’, and discuss how these textual concepts contribute to the depth and meaning of Cultural narratives. In small groups students discuss the following points and share how their understanding of these concepts has evolved throughout the unit:

* Narrative structure shapes the story.
* Imagery evokes sensory experiences.
* Symbols and connotation add layers of meaning.

1. In pairs, have students explore a range of Cultural narratives set up in the classroom (these can be the same as in Lesson 1, however ensure students analyse different texts). Provide students with [Resource 1 – Cultural narrative analysis](#_Resource_1_–_1) to reflect on their understanding of the textual concepts of ‘narrative’ and ‘imagery, symbol and connotation’ within Cultural narratives. Observations from the activity could be used as a post-assessment to show depth of student knowledge and understanding of Cultural narratives.
2. Invite students into a Yarning circle. Using [Yarning protocols,](https://education.nsw.gov.au/teaching-and-learning/aec/re-imagining-evaluation-framework/what-does-yarning-mean-) ask students to share their analysis of Cultural narratives. Use prompting questions such as:

* Did your analysis differ from your first analysis in Lesson 1? If so, how?
* What did you notice about the purpose of the Cultural narratives? How might this be different or the same when compared to other types of narratives?
* What did you notice about the structure of the Cultural narratives? Did they follow the same narrative structure as other narratives that you know?
* Did your analysis allow you to think about the different types of Cultural narratives? For example, the difference between Dreaming stories and Songlines (Stage 3).

1. While still in the Yarning circle, give students mini whiteboards or paper to create a [one-pager](https://education.nsw.gov.au/teaching-and-learning/learning-remotely/teaching-at-home/expectations/contemporary-learning-and-teaching-from-home/learning-from-home--teaching-strategies/one-pager) summarising their learning throughout the unit. This can include both illustrations and writing to demonstrate their understanding. Questions for students to consider when drafting are listed below. Students may demonstrate their understanding using symbols, imagery and/or text (Aboriginal Language).
2. Using [Yarning protocols](https://education.nsw.gov.au/teaching-and-learning/aec/re-imagining-evaluation-framework/what-does-yarning-mean-), invite students to share their one-pagers. Encourage students to ask and answer clarifying questions posed by their peers.
3. As a class, reflect on student learning from this unit. Discuss:

* Why do you think it is important to have a deep understanding of Cultural narratives? How are Cultural narratives the same or different to other genres of narrative?
* Reflect on your knowledge and understanding of ‘imagery, symbol and connotation’. Do you think you will apply this knowledge and understanding when reading or viewing other texts? How will this be useful?
* Is there anything you wonder about from the learning in this unit?

**Stage 2 Assessment task 9 – observations and work samples from this lesson allow students to** demonstrate achievement towards the following syllabus outcomes and content points:

**EN2-OLC-01 – communicates with familiar audiences for social and learning purposes, by interacting, understanding and presenting**

* identify cultural practices and/or protocols that Aboriginal and/or Torres Strait Islander Peoples use to interact, and how these may relate to specific roles.

**EN2-UARL-01 – identifies and describes how ideas are represented in literature and strategically uses similar representations when creating texts**

* recognise how Aboriginal and Torres Strait Islander authors use imagery and symbols in texts.

**Stage 3 Assessment task 7 – observations and work samples from this lesson allow students to** demonstrate achievement towards the following syllabus outcomes and content points:

**EN3-OLC-01 – communicates to wide audiences with social and cultural awareness, by interacting and presenting, and by analysing and evaluating for understanding**

* describe ways of interacting with cultural protocols or practices used by Aboriginal and/or Torres Strait Islander Peoples.

**EN3-UARL-01 – analyses representations of ideas in literature through narrative, character, imagery, symbol and connotation, and adapts these representations when creating texts**

* describe how Aboriginal and Torres Strait Islander authors use symbols and imagery to share cultural perspectives and stories in texts.

# Resource 1 – Cultural narrative analysis

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Title of text | Type of Cultural narrative | Purpose of text | Structure of the text | Language features | Visual features |
| What is the title?  Who us the author and/or illustrator? | Dreaming story, Songline, text about Aboriginal culture and perspectives | To persuade, inform, entertain or multiple purposes | Narrative – linear and non-linear, dialogic | Figurative, descriptive language, dialogue, bi-lingual, in Language | Illustrations, images, symbols, artwork |
| Welcome to Country. Aunty Joy Murphy and Lisa Kennedy. | Text about Aboriginal culture and perspective. | To teach people about a ‘Welcome to Country’ ceremony; To keep Aboriginal Language alive; How to respect Country. | Narrative that is non-linear. | Figurative language (We invite you to take a leaf ...) | Detailed illustrations with Aboriginal symbols. |

# Resource 2 – learning map

Learning map diagram with 5 phases. 
1. Analyse how Cultural narratives use imagery, symbol and connotation. 
Create a story map of Brother Moon using symbols and figurative language. 
2. Explore how the phases of the moon are represented in Brother Moon and in informative texts.
Create an infographic to explain the moon phases. 
3. Explore Dreaming Stories and Songlines.
Stage 2 –  Write paragraphs to describe Songlines.  
Stage 3 – Write well sequenced paragraphs to describe the difference in purpose between Dreaming Stories and Songlines. 
4. Explore Indigenous seasons and their importance to Aboriginal and Torres Strait Islander Culture.
Create a hybrid digital text about a season.
5. Host a ‘Cooee Mittigar’ film festival.
Share hybrid digital texts to teach a younger audience about Indigenous seasons. 

# Resource 3 – salience checklist (Stage 2)

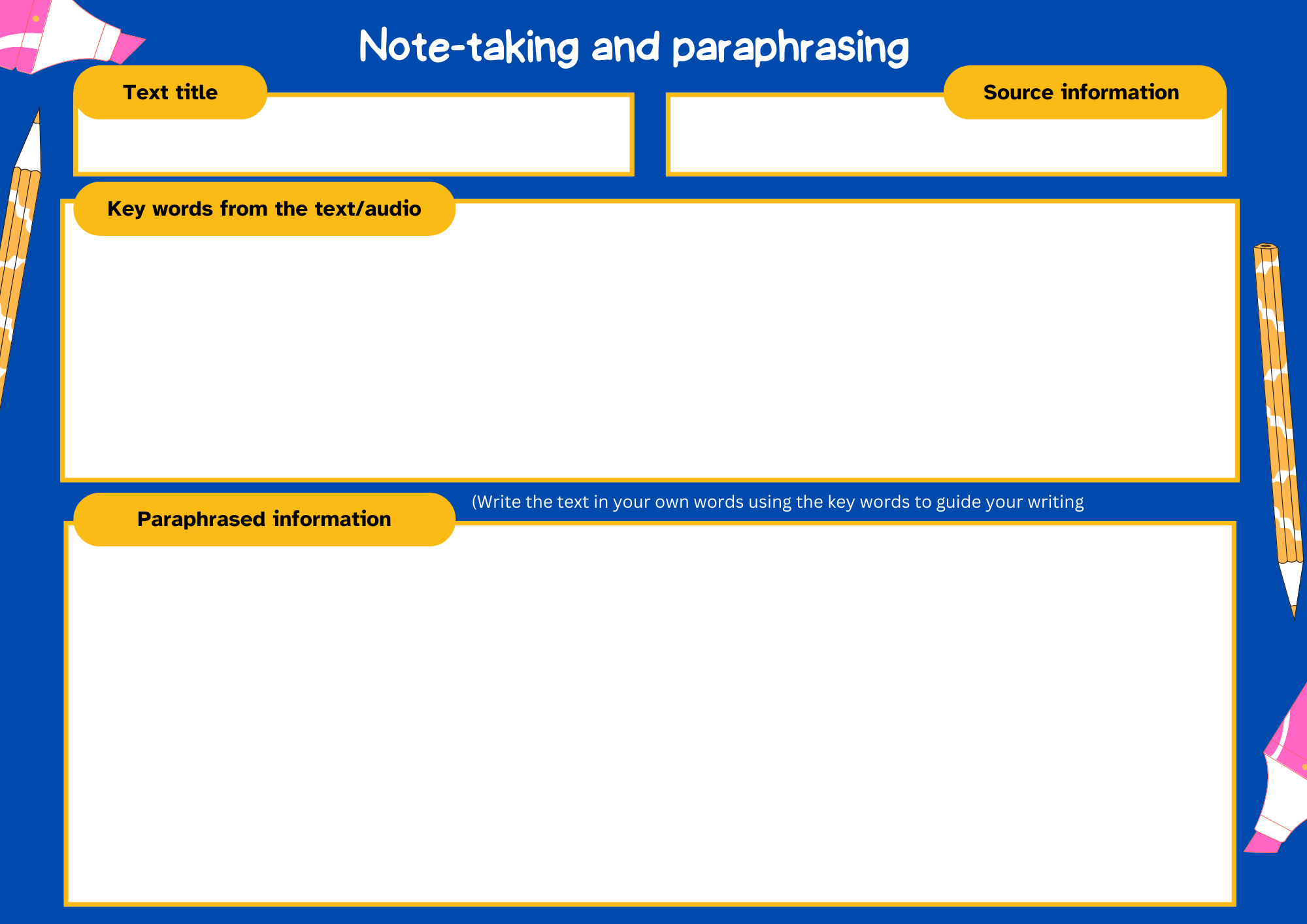
Describe the page you are analysing:

|  |  |  |
| --- | --- | --- |
| Salience | Question | Response |
| Framing | What grabs your attention straight away? Why? |  |
| Size | Describe the size of the objects and characters on the page? What effect does this have? |  |
| Colour | How is colour used? Why do you think specific colours have been chosen? What could the colours symbolise? |  |
| Positioning | How are objects and characters positioned on the page? How does this enhance the story? |  |
| Multimodal features | How do the written text and the illustrations on the page work together? Does the combination help you understand what is happening? |  |

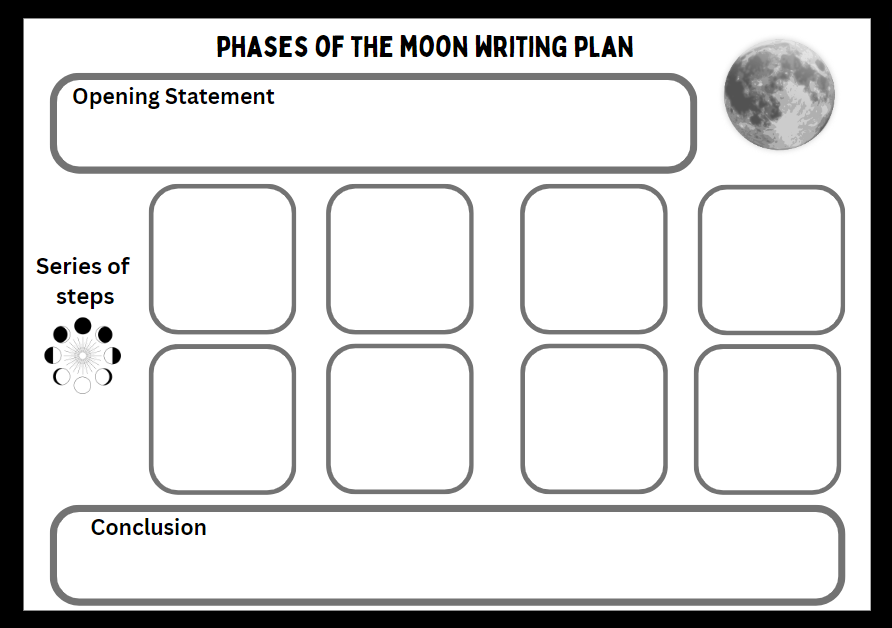
# Resource 4 – multimodal analysis (Stage 3)

|  |  |
| --- | --- |
| Brother Moon – printed text | Brother Moon – digital text |
| What are the multimodal features in this printed text and how do they enhance meaning? How does salience contribute to this? | What are the multimodal features in this digital text and how do they enhance meaning? How does salience contribute to this? |
| Which text did you find most effective? Why and how did the multimodal features contribute to your opinion on this? |  |

# Resource 5 – note-taking and paraphrasing



# Resource 6 – planning template



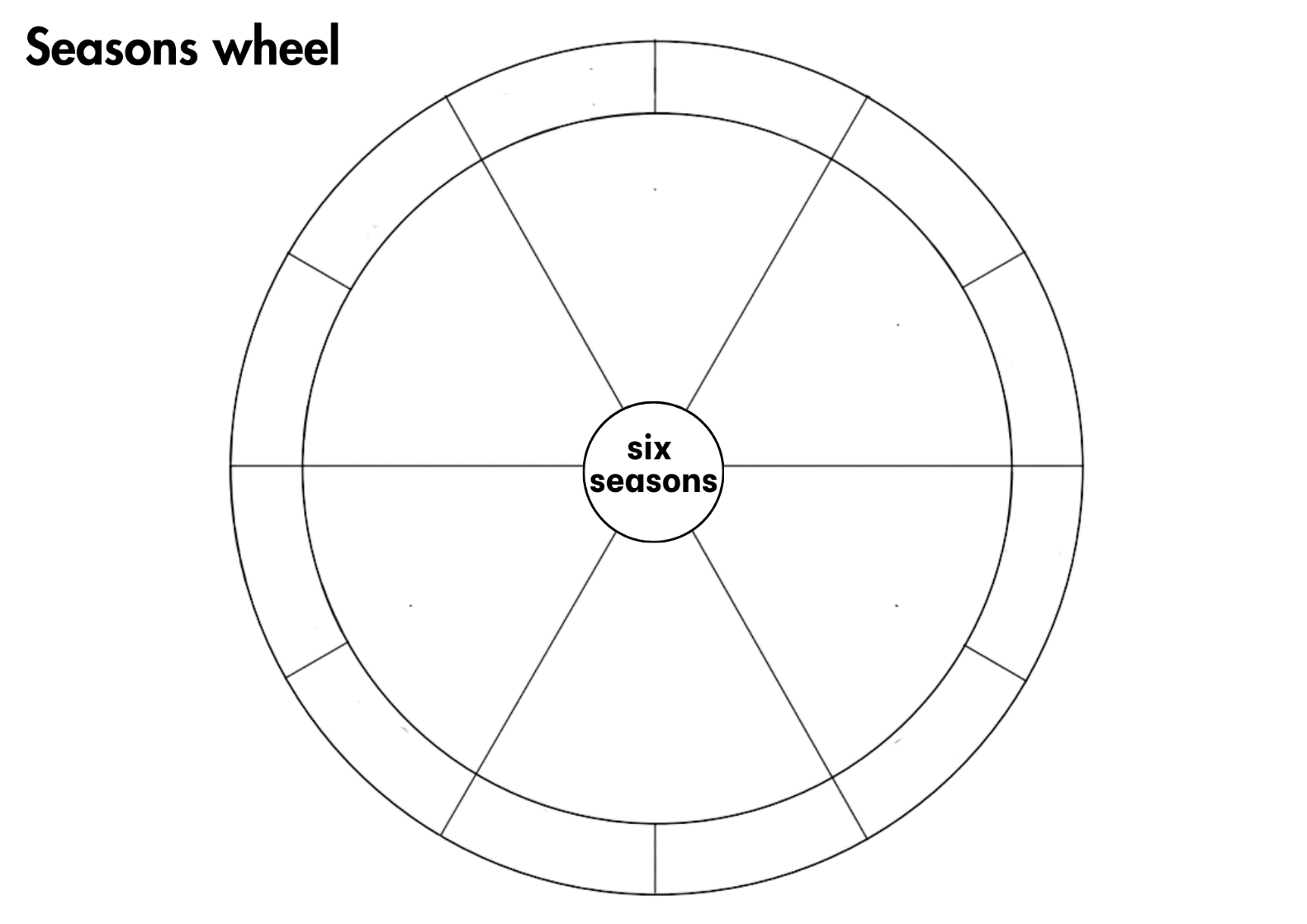
# Resource 7 – the phases of the moon

A moon-phase table displaying the visual representations of the New Moon, Waxing Crescent, Waxing Half, Waxing Gibbous, Full Moon, Waning Gibbous, Waning Half and Waning Crescent.


# Resource 8 – Life cycle of a star

An infographic titled 'An average life cycle of a star'. 
Stars can last for up to billions of years, but that doesn't mean they're immortal. Here's what happens in the life of an average star, which has an initial mass 0.5 to 8 times that of the Sun: 
Phase 1 – Stellar nebula. Firstly, every star comes from a stellar nebula, which is a cloud of hydrogen gas in space.  The nebula eventually collapses under its own gravity, forming a heated core that becomes a star. 
Phase 2 – New star. Next, these ‘new stars’ can be stable for a long time on the main sequence. How long they remain stable depends on their mass. Bigger stars will burn out faster, while tiny stars may last up until 100 billion years.  
Phase 3 – Red giant. As the star goes into the later stages of its lifecycle, it turns into a red giant as its hydrogen core is completely converted into helium. A red giant is much larger, and the cooler temperature gives it a red color.    
Phase 4 – Planetary nebula. Finally, when a star is close to dying, it becomes a planetary nebula, which consists of a cloud of gas and dust in space.  There are around 10,000 planetary nebulas in the galaxy.  
Phase 5 – White dwarf. After a star has died it becomes a White dwarf. White dwarves are dead stars that have run out of fuel. Although they release little to no energy, they spend around billions of years cooling down. These are among the densest collections of matter currently known. 
The lifecycle of a star is a fascinating journey, showcasing the incredible processes that shape the universe. So, next time you look up into the night sky and see all of those bright, shining stars, consider how they started their journey as just a little cloud of hydrogen gas or stellar nebula floating around in space.   

# Resource 9 – seasons wheel



# Resource 10 – Gurangarra season exemplar

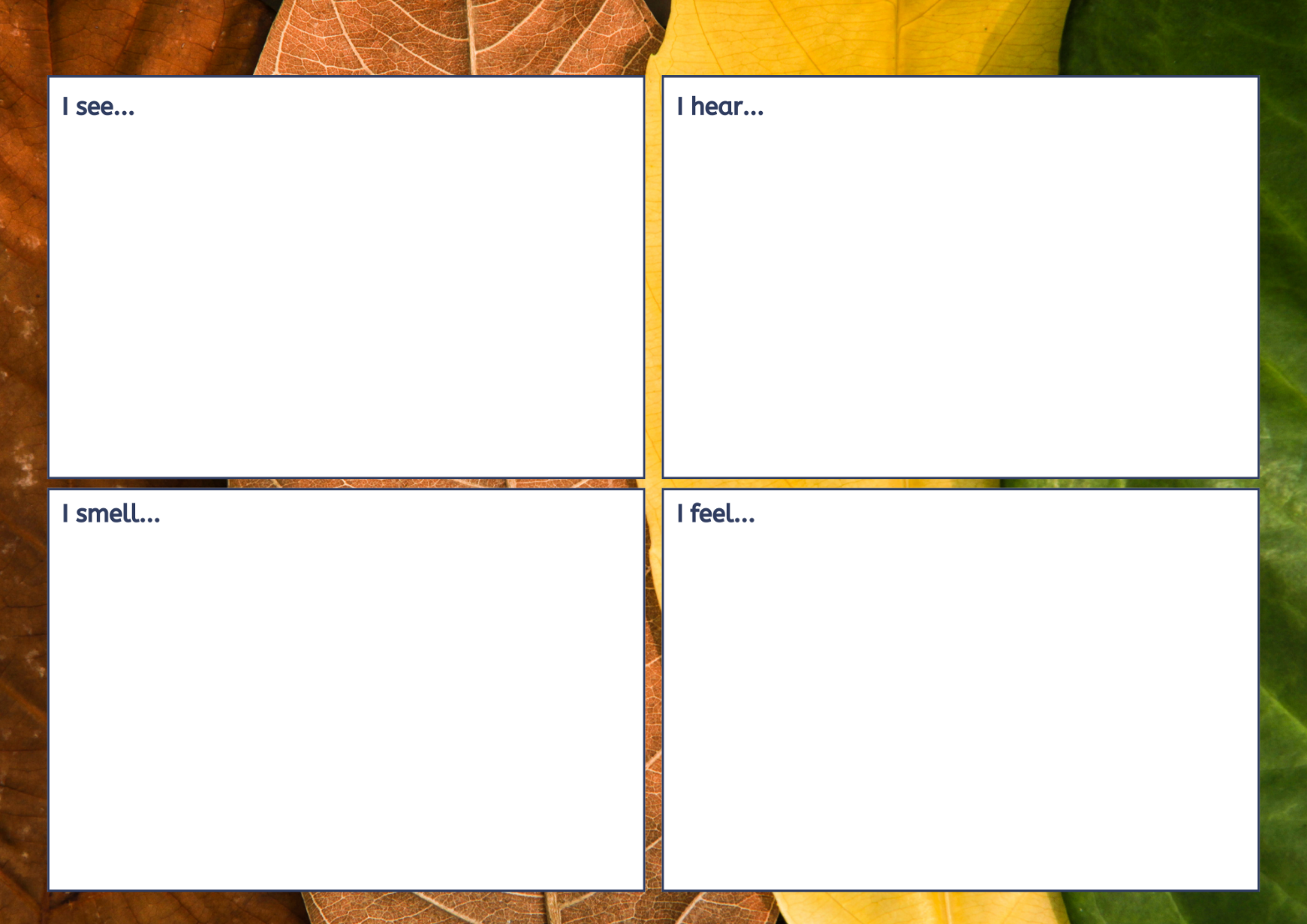
The season, that begins when the darrabura (day) grows long, indicates the start of the warmer weather. You can see baby wumbats (wombats), that are peeking out of their burrows, and the bright red waratahs standing tall. Flannel flowers sway gently in the breeze, and bottlebrush plants add fiery colour to the world. The feather-tailed glider leaps gracefully between trees at twilight. 

Nature has awoken from a deep sleep. Birds sing harmoniously from the treetops, and baby animals chatter as they play. Frogs croon by waterholes, adding to nature's gentle song. 

Feel the sun's warmth like a gentle embrace on your skin. A cool breeze whispers across your face, saying it’s time for change. You walk barefoot across the cool, damp earth which soothes and grounds you. The soft petals of flannel flowers brush your fingers, reminding you of the changing season and the nesting bunduluk (eastern rosella). 

As you walk along the riverbank you take a deep breath. The air is filled with the sweet scent of waratah and eucalyptus.  The earth is waking up from its slumber, stretching and yawning, ready to embrace the warmth and light. 

# Resource 11 – senses plan



# Resource 12 – research template

**Research topic:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

|  |  |
| --- | --- |
| **Classification** | **Physical characteristics** |
| **Habitat** | **Cultural significance** |

# Resource 13 – Crimson Rosella

Crimson Rosella fact sheet.
Classification: The Crimson Rosella, scientifically known as Platycercus elegans, is a member of the Psittaculidae family, which includes a variety of colourful parrots native to Australia. These birds are renowned for their vivid feathers and beautiful calls, making them a popular species among bird enthusiasts (Australian Museum 2024).

Physical Characteristics: Crimson Rosellas are easily recognisable due to their striking appearance. They have bright red feathers covering their head, neck, and underparts, but their back and wings are a deep blue colour. However, Rosella chicks, are mostly green before they develop into their adult colours. These birds are usually about 36 centimeters long and have a wings that allows them to fly easily through dense foliage. Their strong, curved beaks are perfect for cracking open seeds and nuts (BirdLife Australia 2024).

Habitat: Crimson Rosellas are commonly found in South-Eastern Australia. They inhabit a range of environments including forests, and suburban gardens. Crimson Rosellas prefer areas with abundant tree cover, which provide both food and shelter. These adaptable birds are often seen in eucalyptus forests and rainforests, where they feed on seeds, fruits, nectar and insects. Their ability to thrive in diverse habitats has helped maintain their population across their natural range (Australian Geographic 2014).

Cultural significance: The Crimson Rosella holds significant cultural importance for Aboriginal people, particularly in the Illawarra region. In Aboriginal Culture, the Crimson Rosella was originally a small, dull bird until it heroically saved the first fire by catching it as it fell from the sky. Due to this act of bravery, the bird was transformed. It’s feathers became a vibrant red and blue, which symbolise the colours of the sunset. This highlights the bird’s role in Creation, and its connection to the land and its people.

Conclusion: The Crimson Rosella, with it’s vivid colours and melodic calls, is a captivating bird. Its adaptability to various habitats means it is found in many places, and its cultural importance adds to Aboriginal stories. This ensures its widespread presence, while its cultural significance enriches the lore of Aboriginal people. Understanding the Crimson Rosella helps us to appreciate the strong connections between animals and cultural traditions in Australia. 

# Resource 14 – text analysis (Stage 3)

|  |  |
| --- | --- |
| Language features | Example |
| Tense |  |
| Cohesive devices (causal connective) |  |
| Appositives |  |
| Declarative sentences |  |
| Adjectival clauses |  |
| Sentence structures (simple, compound, complex) |  |
| Topic-specific Tier 2 and Tier 3 vocabulary |  |

# Resource 15 – storyboard

A stop-motion storyboard with space for students to note the title, and 3 blank squares each for 3 scenes: Scene 1, Scene 2 and Scene 3.



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