English Stage 3 First year – Unit 7

Imagery, symbol and connotation – *Ngaawily Nop: An old story retold*

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# Unit overview and instructions for use

In this 5-week unit, students will learn about the textual concepts of ‘imagery, symbol and connotation’ and ‘narrative’. Students will explore this through the Cultural narratives of *Ngaawily Nop:* An old story retold by Kim Scott, Joyce Cockles and Roma Winmar, and *Noorn: An old story retold* by Kim Scott and Ryan Brown. Both texts are written in association with the Wirlomin Noongar Language and Stories Project. *Come Together: Things Every Aussie Kid Should Know about the First Peoples* by Isaiah Firebrace will also be explored. Students will identify the difference in purpose between Dreaming Stories and Songlines. They will investigate how authors use symbols and imagery to share cultural perspectives in literature and analyse how figurative language enhances meaning. Students will be guided to create and present their own informative podcast about Aboriginal and/or Torres Strait Islander cultures, traditions, languages and the significance of preserving rich cultures.

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 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.

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 past, present and future.

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.

1. ‘Imagery, symbol and connotation’ is the mentor concept of this unit, explored using the texts Ngaawily Nop: An old story retold by Kim Scott, Joyce Cockles, Roma Winmar and the Wirlomin Noongar Language and Stories Project, Noorn: An old story retold by Kim Scott, Ryan Brown and the Wirlomin Noongar Language and Stories Project, and Come Together: Things Every Aussie Kid Should Know about the First Peoples by Isaiah Firebrace.
2. ‘Imagery’ is the use of figurative language to represent objects, characters, actions or ideas in such a way that they appeal to the senses of the reader or viewer (NESA 2024).
3. ‘Symbol’ is an object, character or entity that can be understood to represent a larger idea, action or feeling. Depending on context, audience and purpose, symbols can have commonly agreed or reinforced associations, or they can be dynamic. Symbols can operate within texts, or they can serve as meaning-making devices of language in the real world (NESA 2024).
4. ‘Connotation’ is the nuances or implied meaning attached to language, beyond that of its literal or dictionary meanings. Connotations may be positive, negative, or neutral (NESA 2024).
5. Understanding of ‘imagery, symbol and connotation’ can be supported through watching the department’s video: [Understanding connotation, imagery and symbol (6:06)](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts/connotation-imagery-and-symbol).
6. While ‘imagery, symbol and connotation’ is the mentor concept for the conceptual component of this unit, the supporting concept of ‘narrative’ is also explored. Additional textual concepts may be included based on individual school context and student needs.
7. To develop knowledge about cultural principles and protocols, definitions and terminology related to Aboriginal education, schools can contact their [Local/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](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/diversity-in-learning/aboriginal-education/aboriginal-and-torres-strait-islander-principles-and-protocols) (NESA) website to download the [Aboriginal and/or Torres Strait Islander principles and protocols](https://educationstandards.nsw.edu.au/wps/wcm/connect/6fb358ef-3712-495c-aa57-da0e06a3bd53/aboriginal-and-torres-strait-islander-principles-and-protocols-2021-pdf.pdf?MOD=AJPERES&CVID=). The [Narragunnawali](https://www.narragunnawali.org.au/about) online platform may support the implementation of reconciliation initiatives.
8. The text *Come Together: Things Every Aussie Kid Should Know about the First Peoples* by Isaiah Firebrace uses the term First Nations. The Department acknowledges that the use of 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 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 and connotation’, ‘narrative’, Aboriginal English, Dreaming, temporal connectives, multimodal texts and figurative language refer to the [NESA Glossary](https://curriculum.nsw.edu.au/curriculum-support/glossary) and the [English Stage 3 Grammar and punctuation instructional sequence](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-k-6/other-english-k-6-resources#:~:text=About%20this%20resource-,Grammar%20and%20punctuation%20instructional%20sequences,-These%20instructional%20sequences).
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 and Aboriginal languages outcomes.
13. [Lesson 1](#_Lesson_1_–_2) and [Lesson 20](#_Lesson_20_–_1) require students to participate in a Kahoot quiz that can be accessed via the Digital Learning Selector: [Kahoot](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/621?clearCache=4588852d-a632-b4a0-68c7-be93b2603b7b).
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 10 April 2024) and was not modified. See references for more information.

## Outcomes and content

The table below outlines 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.

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Focus area and outcome, content points and National Literacy Learning Progression | 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 |  |  |  |  |  |  |  |
| * Describe ways of interacting with cultural protocols or practices used by Aboriginal and/or Torres Strait Islander Peoples |  | x | x | x |  | x |  |
| * Evaluate the role of gesture during social and learning interactions and describe its impact on the audience |  | 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 | x |
| * Evaluate features of spoken texts that contribute to own or others’ enjoyment |  | x |  |  |  | x | x |
| * Experiment with volume, pace and intonation to enhance meaning when presenting and reciting, and recognise the effects these have on audience understanding (SpK6) |  | x | x |  |  | x | x |
| * Select multimedia components, visual displays or use gestural features to enhance and bring clarity to presentations (SpK6) |  | x | 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 |  |  |  |  |  |  |  |
| * Identify newly encountered words from interactions and wide reading, and use them in writing, discussions and presentations | x | x | x | x | x | x | x |
| * Identify Aboriginal English words used in multimodal, spoken and written texts | 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 | 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 |  |  |  |  |  |  |  |
| * Adjust prosodic reading to enhance meaning and engage an audience (FlY6) | x |  | x | x | x | x | x |
| * Efficiently follow signposting features to navigate print and digital texts | x | x | x |  |  | x |  |
| * Select, compare and reflect on texts read for personal interest | x |  | x | x | x | x | x |
| * Adjust reading approach to suit the purpose for reading (UnT8) | x |  | x | x | x | x | x |
| * Use and compare different texts on similar themes or topics to synthesise ideas or information (UnT9) |  | x |  |  | x | x |  |
| * Use knowledge of text structure to navigate the text to locate specific information (UnT8) | x | x | x | x |  | x |  |
| * Analyse use of multimodal features to enhance meaning within texts |  | x | x | x | 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 |
| **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 |  |  |  |  |  |  |  |
| * Describe and/or explain ideas through logically sequenced paragraphs (CrT9) |  | x | 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 |  | 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 | x |
| * Create written texts that include multiple paragraphs with clear, coherent transition of ideas (CrT9) |  | x | x |  | x |  |  |
| * Choose multimodal features suited to a target audience and purpose, to reinforce and extend ideas |  | x |  |  | x |  | x |
| * Make choices about verbs and verb groups to achieve precision and add detail (GrA6) | x | x | x | x | x |  |  |
| * Experiment with the placement of adverbial clauses, to modify the meaning or to add detail to a verb or verb group (GrA6) | x | x |  | x | x |  | x |
| * Use a comma to separate a subordinate clause or a phrase from the main clause, or to separate information within a sentence, or to separate items in a list (CrT8, PuN6) | x | x |  | x | x |  |  |
| * Understand that texts, such as poetry, may include innovative use of punctuation, and experiment with punctuation to suit purpose and for effect | x | x |  | x | x |  |  |
| * Use print or digital tools to plan, sequence, create, revise, edit and publish texts |  | 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 | x | x |
| * Explain and use spelling conventions to add derivational suffixes such as *-ion*, *-ian*, *-ence*, *-ous* to base words or roots (SpG10) | x |  |  | x |  |  | x |
| * Explain and use spelling conventions for assimilated prefixes such as *in-*, *ad-*, *com-* (SpG10) | x |  | x |  | 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 |  |
| * Use handwriting efficiently in formal and informal situations (HwK8) | x |  |  |  | x |  |  |
| * Reflect on and monitor typing accuracy and rate according to goals and given criteria | x |  |  |  |  | x | x |
| * Evaluate and select applications and tools to create text to suit audience and purpose | x |  |  |  | x |  | x |
| * Use taught shortcut functions on digital tools to facilitate text creation (HwK8) | 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 |
| * 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 |

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## 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 |
| Scott K, Cockles J, Winmar R and the Wirlomin Noongar Language and Stories Project (2017) Ngaawily Nop: An old story retold (R Winmar and A Winmar, illus), UWA Publishing, Perth. ISBN13: 9781742589657 | x | x |  | x | x | x | x |
| Scott K, Brown R and the Wirlomin Noongar Language and Stories Project (2017) Noorn: An old story retold (A Winmar, illus), UWA Publishing, Perth. ISBN13: 9781742589664 | x | x |  | x | x | x | x |
| Firebrace I (2022) Come Together: Things Every Aussie Kid Should Know about the First Peoples, (J Biumaiwai, illus), Hardie Grant Explore, Australia. ISBN13: 9781741178166 | x | x | x | x | x | x | x |
| [Resource 1 – Kahoot quiz](#_Resource__1) |  | x | x |  |  |  | x |
| [Resource 2 – Kahoot quiz answers](#_Resource__2) |  | x | x |  |  |  | x |
| [Resource 3 – learning map](#_Resource__3) |  | x | x |  |  |  |  |
| [Resource 4 – word glossary](#_Resource_4_–_2) |  | x |  |  | x |  |  |
| [Resource 5 – podcast plan](#_Resource_5_) |  | x |  |  |  | x |  |
| [Resource 6 – writing process](#_Resource_6_–_2) |  | x |  |  |  | x | x |
| [Resource 7 – podcast review](#_Resource_7_) |  | x |  |  |  |  | x |
| Video: [What is Aboriginal English? (3:10)](https://www.abc.net.au/news/2019-12-21/what-is-aboriginal-english/11816036) |  | x | x |  |  |  |  |
| Video: [What are song lines?](https://deadlystory.com/page/culture/Life_Lore/Songlines#:~:text=The%20term%20%27Songline%27%20describes%20the,Creator%20Spirits%20during%20the%20Dreaming.) (1:53) |  | x | x |  |  |  |  |
| Video: [Gujingga Songline (4:01)](https://youtu.be/oZGu7z2-XEU) |  | x | x |  |  |  |  |
| Video: [Family Project – Using Aboriginal Symbols to Create a Story (2:50)](https://www.youtube.com/watch?v=soqt4ziX-70&t=4s) |  | x |  | x |  |  |  |
| Video: [Ngaawily Nop early draft and commentary (3:48)](https://www.wirlomin.com.au/stories/books/ngaawily-nop/) |  | x |  |  | x |  |  |
| Video: [The Wirangu Seven Sisters creation story | Walking Together | ABC Australia (8:32)](https://www.youtube.com/watch?v=n9pu4fGOp2Y) |  | x |  |  | x |  |  |
| Video: [Making a chatterbox (5:24)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6234214381001) |  | x |  |  |  | x |  |
| Video: [Podcasting for Kids – How to create a podcast (1:02)](https://www.youtube.com/watch?v=Vznd5vRz9_A) |  | x |  |  |  | x |  |
| Podcast: [Little Yarns: Friend in Wiradjuri (7:45)](https://www.abc.net.au/kidslisten/programs/little-yarns/friend-in-wiradjuri/102852680) |  | x |  |  |  | x |  |
| Podcast: [Little Yarns: Dreamtime in Dharumbal (7:57)](https://www.abc.net.au/kidslisten/programs/little-yarns/dreamtime-in-dharumbal/102547586) |  | x |  |  |  | x |  |
| Podcast: [Little Yarns – Brushtail possum in Wiradjuri (9:17)](https://www.abc.net.au/kidslisten/programs/little-yarns/possum-in-wiradjuri/102833674) |  | x |  |  |  |  | x |
| Podcast: [That’s incredible – The Story of The Great Emu In the Sky (23:37)](https://www.mamamia.com.au/podcasts/thats-incredible/the-story-of-the-great-emu-in-the-sky) |  | x |  |  |  | x |  |
| Podcast: [Squiz Kids – Planet vs Plastic on Earth day (11:10)](https://podcasts.apple.com/us/podcast/planet-vs-plastic-on-earth-day-nigerias-world-record/id1494238283?i=1000653132315) |  | x |  |  |  |  | x |
| Transcript: [Squiz Kidspodcast transcript](https://www.squizkids.com.au/wp-content/uploads/2024/04/240422-Transcript.pdf) (PDF 143 KB) |  | x |  |  |  |  | x |
| Website: [Gambay: a map of Australia’s first languages](https://www.abc.net.au/indigenous/gambay-languages-map) |  | x | x |  | x | x |  |
| Website: [Dreaming Stories – Coomaditchie United Aboriginal Corporation](https://www.coomaditchie.org.au/dreaming-stories) |  | x | x |  |  |  |  |
| Website: [The Marlaloo Songline | AIATSIS](https://aiatsis.gov.au/explore/marlaloo-songline) |  | x | x |  |  |  |  |
| Website: [Map of Indigenous Australia](https://aiatsis.gov.au/explore/map-indigenous-australia) | AIATSIS |  | x | x |  |  |  |  |
| Website: [Wirlomin Noongar Language & Stories website](https://www.wirlomin.com.au/about-us/) |  | x |  |  |  | x |  |
| Website: [Why Songlines Are Important In Aboriginal Art](https://japingkaaboriginalart.com/articles/songlines-important-aboriginal-art/) |  | x |  | x |  |  |  |
| Website: [Common Ground – First Nations Symbols](https://www.commonground.org.au/article/communicating-through-art-first-nations-symbols) |  | x |  | x | x |  |  |
| Website: [First Nations storytelling](https://australian.museum/publications/birds-storybox/first-nations-storytelling/#page-section-knowledge) |  | x |  | x |  |  |  |
| Website: [Kindy songline](https://earlychildhood.qld.gov.au/newsResources/inclusion-resources/Pages/kindy-songline.aspx) |  | x |  |  | x | x |  |
| Website: [The 50 Words Project](https://www.firstlanguages.org.au/50words) |  | x | x |  |  |  |  |
| Optional: [Acknowledgement of Country printable](https://education.nsw.gov.au/content/dam/main-education/rap-hub/59588_RAP_Printable_A5_-_3.pdf) (PDF 488 KB) |  | x | x |  |  |  |  |
| [Word-Phrase-Sentence](https://pz.harvard.edu/resources/word-phrase-sentence) |  | x | x |  |  |  |  |
| Digital learning selector: [brainstorm bubble](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/542?clearCache=5eec1829-e752-2824-59bc-2dfb9a321b7d) |  | x |  |  |  | x |  |
| Digital learning selector: [Kahoot](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/621?clearCache=a917d405-2820-a56b-fd7c-af231fcb8b48) |  | x | x |  |  |  | x |
| [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) |  | x |  |  | x |  |  |
| Devices such as a laptop |  | x | x |  |  |  | x |
| Large strips of paper |  | x | x |  |  |  |  |
| Teacher sourced local Language support material |  | x | x |  |  |  |  |
| Individual student copies of the glossary in Ngaawily Nop |  | x |  | x |  |  |  |
| Sticky notes |  | x |  |  | x |  |  |
| Poster or chart paper and markers |  | x |  |  | x | x |  |
| Images of significant places around the school (6 to 8 images) |  | 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.

#### Learning intention

Students are learning to describe the difference in purpose between Dreaming stories and Songlines.

#### Success criteria

Students can:

* explore Aboriginal English using imagery and symbols
* create a logically sequenced paragraphs to describe and/or explain a Dreaming Story and Songline
* create texts with multiple paragraphs to describe the difference between Dreaming stories and Songlines
* analyse and use multimodal features to publish and present an informative text.

## Lesson 1 – exploring *Come Together*

**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/Regional Aboriginal Education Consultative Group](https://www.aecg.nsw.edu.au/aecg-regions/) (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, prepare a [Kahoot](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/621?clearCache=17c267e2-5bf5-ecb9-577-c4b24c3da70) quiz to draw upon students’ background knowledge of Aboriginal and Torres Strait Islander cultures. The focus should narrow in on how Aboriginal and/or Torres Strait Islander authors employ imagery, symbols and connotation to convey perspectives through Cultural narrative such as Dreaming stories and Songlines and informative texts. When setting up the quiz, providing students with options for ‘true’, ‘false’ and ‘not sure’ will allow for growth in learning to be assessed at the completion of the unit. **Optional:** use [Resource 1 – Kahoot quiz](#_Resource__1) and [Resource 2 – Kahoot quiz answers](#_Resource__2).
2. Use the Kahoot quiz to provide statements about Aboriginal and Torres Strait Islander cultures, with a focus on language, imagery, symbols and connotation. Results from the quiz could be used to establish class or individual learning goals.
3. Display and discuss [Resource 3 – learning map](#_Resource__3) to give students an overview of the unit content. Explain that the creation of maps for learning presents a visual pathway of what students will learn. Provide students with a copy of the learning map or display the learning map in the classroom.
4. Revisit the textual concept of ‘imagery, symbol and connotation’. Imagery, symbol and connotations enrich a text by making words and images mean more than one thing. Imagery is the use of figurative language to represent objects, characters, actions or ideas in such a way that they appeal to the senses of the reader or viewer. Symbol can be an object, character or entity that can be understood to represent a larger idea, action or feeling. Connotation is the nuances or implied meaning attached to language, beyond that of its literal or dictionary meanings. Connotations may be positive, negative, or neutral (NESA 2024).
5. Introduce the text Come Together by Isaiah Firebrace. Provide time for students to thoroughly examine the front cover and the full title of the text Come Together: Things Every Aussie Kid Should Know about the First Peoples. Pose questions to encourage students to start thinking about the textual concept ‘imagery, symbol and connotation’:

* What visual elements stand out to you?
* How does the cover make you feel or what does it make you think of? Use imagery to describe your response. For example, the cover is like a painting that tells a story of friendship. The colours in the title are a puzzle, where each piece fits together.
* Can you identify any specific symbols on the cover? What might they represent or symbolise? For example, the 2 hands reaching out towards each other could symbolise unity and interconnectedness. Additionally, the dot patterns resemble traditional Aboriginal art, which may symbolise cultural heritage and the sharing of knowledge and traditions.
* What connotations could the illustrations or symbols have? For example, the use of traditional Aboriginal colours (red, yellow, white and black) on the front cover suggests a deep respect for cultural heritage.
* What type of text do you think *Come Together* is? What do you think the purpose of the text is?

1. Read the blurb on the back of Come Together. Ask students: What is Isaiah Firebrace’s message to readers?
2. Explain that Isaiah Firebrace is a Yorta Yorta and Gunditjmara man who grew up on the banks of the Murray River. While exploring the text, ask students to identify its purpose. For example, a factual text for the purpose of informing readers about Aboriginal cultures such as ‘Caring for Country’, ‘the Dreaming’ and ‘Songlines’.
3. Display the introductory page in *Come Together* where Isaiah Firebrace introduces himself. Read from ‘When I was growing up, I wasn’t taught very much ...’ to ‘We need to work together to make this country an amazing place for everyone to live.’ Explore vocabulary to develop background knowledge. For example:

* Country: language used by Aboriginal and Torres Strait Islander peoples to describe the sky, land and waterways to which they are connected to. Country is always capitalised when referring to Aboriginal or Torres Strait Islander lands.
* Ancestors: a person, typically one more remote than a grandparent, from whom one is descended.
* Heritage: the knowledge, beliefs, customs, practices and people, objects and places that are valued, culturally meaningful and connected to identity and Country.

1. Read the ‘Welcome to Country and Acknowledgment of Country’ page in *Come Together.* Discuss the significance of Aboriginal and/or Torres Strait Islander cultural protocols or practices, including a Welcome to Country and an Acknowledgement of Country. Ask students to describe the differences between a Welcome to Country and an Acknowledgement of Country by drawing on their understanding of the text. For example:

* A Welcome to Country is a ceremony where the ongoing custodians formally welcome people onto their land. Welcome to Country ceremonies have been practiced for thousands of years. It is a significant ceremony that is formally performed by a Traditional Owner of the lands on which a meeting takes place. Protocols for Welcome to Country ceremonies are diverse and can vary according to region and locality.
* An Acknowledgement of Country is a way that all people can show respect for Aboriginal cultures and heritage and the ongoing relationship the traditional custodians have with the land. An Acknowledgement of Country may be performed by any person, Aboriginal or non-Aboriginal, to show awareness of and respect for Aboriginal peoples, cultures and heritage.

**Note:** where possible invite local Aboriginal community members to share specific practices and protocols used to interact, such as when delivering a Welcome to Country. Invite students to participate in an Acknowledgement of Country. Encourage students to use the school Acknowledgement of Country or provide students with an appropriate scaffold, such as [Acknowledgement of Country printable.](https://education.nsw.gov.au/content/dam/main-education/rap-hub/59588_RAP_Printable_A5_-_3.pdf) For supplementary advice, use the [Aboriginal and Torres Strait Islander principles and protocols](https://curriculum.nsw.edu.au/about-the-curriculum/aboriginal-education#aboriginal-and-torres-strait-islander-principles-and-protocols).

1. Watch [What is Aboriginal English? (3:10).](https://www.abc.net.au/news/2019-12-21/what-is-aboriginal-english/11816036) Explain that Aboriginal English is a recognised dialect of English which is the first, or home language, of many Aboriginal peoples. 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).
2. Display and read the final 2 sentences from Isaiah Firebrace’s introductory page of *Come Together,* ‘Stay deadly you mob. Let’s come together and go on this journey of discovery.’ Ask students to identify and discuss the Aboriginal English words used in the sentences. For example:

* Mob: a word used by Aboriginal and/or Torres Strait Islander peoples to describe a family group, clan group or wider community group. It can be used to identify where a person is from.
* Deadly: an Aboriginal English word for fantastic, great or awesome.

1. Explore how the word ‘deadly’ is used in different contexts within Aboriginal English and Standard Australian English. Discuss the similarities and differences in meaning, usage and cultural significance.
2. Ask students to create a visual representation of the Aboriginal English word ‘deadly’ to convey the meaning of the word (fantastic, great or awesome) through the use of imagery, symbols and colours. **Optional:** students use digital media. For example:

* Imagery: use figurative language to represent ‘deadly’. For example, Deadly is like a sunset blazing across the outback. Deadly feels like a burst of sunshine on a rainy day that lifts your spirits and fills you with warmth. **Note:** imagery appeals to the senses by creating detailed descriptions in the viewer’s mind.
* Symbols: incorporate symbols that convey the essence of ‘deadly’. Consider using cultural symbols, abstract shapes or icons that are universally recognised as representations of something fantastic, great or awesome. For example, a symbol or icon such as the sun or stars could evoke feelings of warmth and inspiration.
* Colours: select colours that enhance the meaning of ‘deadly’. Traditional Aboriginal colours such as red, yellow, white and black can be used. For example, red could symbolise the earth’s energy while yellow could represent the sun’s warmth. **Optional:** students write a paragraph explaining their visual representation and how they believe it effectively captures the essence of the word ‘deadly’.

1. Students share their visual representation with the class. Encourage students to explain their choices and the symbolism of the word ‘deadly’. Reflect on the diversity of interpretations and how the use of imagery and the choice of symbols can convey the same meaning. Encourage students to consider how their understanding of the word ‘deadly’ may have evolved after reading it in the context of *Come Together* and by creating and sharing their visual representations.

## Lesson 2 – Dreaming stories

1. Display and read ‘About the Author’ in *Come Together.* View and display the [Gambay map](https://www.abc.net.au/indigenous/gambay-languages-map). Model using signposting features to navigate through the website to use hyperlinks and hypertexts. As a class, identify where Isaiah Firebrace’s mobs Yorta Yorta and Gunditjmara are from.
2. Provide small groups with devices to access the websites: [Gambay map](https://www.abc.net.au/indigenous/gambay-languages-map) and [the 50 Words Project](https://50words.online/languages). Students work in groups and use signposting features to navigate each site. Where possible identify the Country the school is on, the local Aboriginal language(s) in the area and the local Aboriginal language words for ‘hello’ or ‘goodbye’.

**Note:** investigate local language(s) first. Contact traditional language speakers in your local community, to identify greetings if they are not included on the websites noted. Ensure Aboriginal families know that their child is learning language from other communities.

**Optional:** use the [50 Words Project](https://50words.online/languages) to explore greetings that are accompanied by audio recordings from local Aboriginal language groups. Consider adopting this as a daily routine to progressively expand students’ understanding and appreciation of Aboriginal languages throughout each lesson.

1. Lead into the learning about the textual concept, ‘narrative’. 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 Torres Strait Islander Cultural narratives are stories that share knowledge about creation, ways of doing, being and belonging.

**Note:** Aboriginal and Torres Strait Islander Cultural narratives recognise the interconnected relationships between Country, Place, Knowledges, ways of being and doing and the lived experiences of Aboriginal and Torres Strait Islander peoples. Cultural narratives build a common understanding of heritage, identity, Customary practices, spiritual connections and values ([NESA Teaching advice (additional): Working with Aboriginal and Torres Strait Islander Content](https://curriculum.nsw.edu.au/resources/teaching-advice)).

1. Discuss how Creation Stories and stories from the Dreaming are considered Cultural narratives. Read ‘The Dreaming’ and ‘Creation Stories’ pages in *Come Together.* Discuss any newly encountered words and ask students the following questions to support comprehension. For example:

* What is ‘The Dreaming’ and how is it described in the passage?
* How is ‘The Dreaming’ significant to Aboriginal and Torres Strait Islander peoples?
* Why are stories from ‘The Dreaming’, such as the story of Baiame, important to understand cultures?

**Note:** The Dreaming has different meanings to different Aboriginal groups. The Dreaming can be seen as the embodiment of Aboriginal creation which gives meaning to everything, the essence of Aboriginal beliefs about creation and spiritual and physical existence. It establishes the rules governing relationships between the people, the land and all things for Aboriginal Peoples. The Dreaming is linked to the past, the present and the future (NESA 2024).

1. Re-read the final sentence on the ‘Creation Stories’ page, ‘This was first told to me by my dad when I was a little boy...’. Discuss why oral storytelling is an important part of Aboriginal and Torres Strait Islander practices.
2. Visit the ‘Creation Stories’ page in *Come Together.* Discuss how each paragraph focuses on a specific aspect of the Creation Story. The first paragraph focuses on the role of Baiame the old woman’s journey. The second paragraph focuses on the actions of the Rainbow Serpent, Gane. Consider how the ideas between each paragraph connect to describe and/or explain the Dreaming story.
3. Draw on the learning from Component A regarding the use of different tenses. Using the ‘Creation Stories’ page, guide students to recognise how a sequence of clauses may use different tenses but remains connected. Ask students to identify the tense at the beginning of the first paragraph, ‘Baiame is the father of all creation for many communities in south-eastern Australia ...’ It is written in present tense, the relating verb ‘is’ demonstrates this.
4. Read the second paragraph. Ask students to describe the shift in tense. It is written in past tense, the verbs/verb groups: was flat, saw, looked, sent, searched and grew demonstrate this.
5. In pairs, students select and read a Dharawal Dreaming story of the Illawarra local region from the website, [Dreaming Stories – Coomaditchie United Aboriginal Corporation.](https://www.coomaditchie.org.au/dreaming-stories) Explain that after reading, students will write logically sequenced paragraphs that describe and/or explain their selected Dreaming story. Provide students with guiding questions to record key words and phrases from the story. For example:

* Who was in the story?
* Where was the story set?
* What significant events happen in the story?
* How are challenges or conflicts resolved?

1. Revise temporal connectives from Component A as words that indicate when something is happening (NESA 2024). Explain that temporal connectives can be used between sentences or to introduce a new paragraph. **Note:** authors use connectives to provide ‘signposts’ for a reader, showing how the text is developing (Winch 2013).
2. Demonstrate how to use key words and phrases from activity 9 to create a plan for describing and/or explaining a selected Dreaming story. Highlight creating a plan that includes logically sequenced paragraphs with clear, coherent transition of ideas.
3. Students use the key words and phrases recorded in activity 9 to create and record a plan for writing logically sequenced paragraphs. Students use temporal connectives and organise key details effectively to describe and/or explain their selected Dreaming story. **Optional:** students orally share their plan to explain and/or describe their Dreaming story with a peer.
4. Model writing logically sequenced paragraphs using the plan from activity 11 to describe and/or explain a Dreaming story. Use the think aloud strategy to verbally model key features including the use of temporal connectives to sequence events, knowledge of tense and paragraph structure. Display the modelled example in the classroom for students to refer to during the independent writing task. For example:

**Guma’maari and the Rainbow**

The Dreaming is part of everyday spiritual life for Aboriginal and Torres Strait Islander peoples. The Dreaming story of ‘Guma’maari and the Rainbow’ is one of many Dharawal stories that beautifully represents the fauna and flora of the Illawarra local region. The story explains how the parrots obtained their colourful feathers, as told by the Thurrawal (Dharawal) People.

The story of ‘Guma’maari and the Rainbow’ begins when all birds had black feathers, and parrot clans wore black feather cloaks. The elders wanted to change this and held a meeting. Guma’maari suggested asking the flowers about how they got their colours since they used to be white. Most of the flowers couldn’t remember, but Waratah said that her red colour had come from a woman’s blood. Guma’maari felt sad because she could not find an answer to obtaining colour. Suddenly, Guma’maari stepped on Wargal’darra, a little orchid, who revealed that orchids got their colours from the rainbow.

Guma’maari told the elders about how the orchids got their colours, and they decided to catch the rainbow. When the rainbow appeared, the parrot clans danced towards it. The Rainbow Spirit allowed them to collect colours of their choice. Bundelook gathered many colours, Guma’maari chose orange and green. Eventually, each clan created colourful cloaks. Over time, the parrots became brightly coloured. Finally, the story concludes when Guma’maari and Bundelook get married, and their children become colourful rosellas. To this day, it is also said that the black cockatoo continues to search for the rainbow, hoping to become as colourful as the rosellas and lorikeets.

Coomaditchie Elders share Dreaming stories like ‘Guma’maari and the Rainbow’ through oral storytelling traditions and art. These Cultural narratives continue to be passed down from generation to generation to preserve Aboriginal and Torres Strait Islander cultures and heritage.

**Too hard?** Provide students with a scaffold to support an oral description.

1. Students independently write multiple logically sequenced paragraphs to describe their selected Dreaming Story. Remind students to apply their knowledge of paragraph structure, tense and temporal connectives. Encourage students to revise and edit their writing.

**Too hard?** Pair students with a peer mentor or students work within a teacher guided group.

1. Invite students to sit in a circle. Select students to orally share their Dreaming story description with the class.
2. Use effective questioning techniques to help students reflect on the importance and purpose of Dreaming stories. Such as:

* What is a Dreaming story and what is its purpose?
* How might Cultural narratives, such as Dreaming stories, influence your understanding of storytelling traditions?
* Why do you think it is important to learn and respect Dreaming stories?
* Record students’ reflective ideas about Dreaming stories on a large anchor chart to display in the classroom.

**Note:** the Aboriginal Dreaming story anchor chart will be referred to in [Lesson 3](#_Lesson_3_–_1) and [Lesson 4.](#_Lesson_4_–_1)

## Lesson 3 – Songlines

**Optional:** display local Aboriginal and/or Torres Strait Islander artwork to showcase vibrant colours and symbols.

1. Refer to the anchor chart from [Lesson 2](#_Lesson_2_–_1) to recall learning about Dreaming stories. Ask students to explain what Dreaming stories are in their own words. For example, Dreaming stories share cultural knowledges about creation, ways of doing, being and belonging.
2. Introduce the concept of Songlines as Cultural narratives that describe landscapes and directions of travel of the tracks forged in land, sea and sky by Creator Spirits during the Dreaming (NESA 2024).
3. Watch [What are song lines? (1:53)](https://deadlystory.com/page/culture/Life_Lore/Songlines#:~:text=The%20term%20%27Songline%27%20describes%20the,Creator%20Spirits%20during%20the%20Dreaming.) and read the ‘Songlines’ pages from *Come Together*. Discuss any newly encountered words and ask students the following questions to support comprehension:

* Why does the author describe Songlines as a musical map?
* How do Aboriginal and/or Torres Strait Islander peoples use Songlines as a form of navigation and orientation while traversing the land?
* Why are Songlines important to Aboriginal and/or Torres Strait Islander peoples? For example, cultural preservation and transmission of knowledge, connections to and responsibility of Country.
* What elements of the natural environment can be represented in Songlines. Why are they important?

1. Revise tense from Component A. Display the Songlines pages in *Come Together*, ask students to recognise how the paragraphs use a sequence of clauses with different tenses. Ask students to refer to the sentence from the passage: ‘Songlines are best described as a musical map of the land. First Nations Peoples have deep knowledge of Country ...’. Draw attention to how the sentence is written in the present tense indicated by the verb group ‘are best described’.
2. Display the sentence from the passage: ‘As we moved across Country, we would sing songs about the environment around us’. Ask students to determine the tense of the sentence and provide reasons for their answer. For example, ‘moved’ and ‘would sing’ are past tense verbs and verb groups indicating actions that occurred in the past. Highlight how the author uses different verb tenses in a sequence of sentences to keep the passage clear and connected.
3. Revise noun–pronoun referencing and subject verb agreement from Component A. Highlight the examples of noun–pronoun referencing and subject–verb agreement which serve to maintain clarity and coherence in the text. Refer to the passage on the ‘Songlines’ page from *Come Together* from ‘Songlines are best described as ...’ to ‘... would sing songs about the environment around us’. Explain that ‘we’ is a pronoun that refers to the noun ‘First Nations Peoples’. Reinforce that noun–pronoun referencing helps to avoid repetition of the noun and maintains coherence.
4. Refer to the sentence in ‘Songlines’ from *Come Together*: ‘Songlines are best described as a musical map of the land’. Explain that in this sentence, the subject ‘Songlines’ is plural, so the verb ‘are’ is also in the plural form to maintain agreement. Discuss how this ensures that the verb matches the number of the subject to enhance the clarity and grammatical correctness of the sentence.
5. In pairs, students use devices and follow signposting features to navigate [The Marlaloo Songline website](https://aiatsis.gov.au/explore/marlaloo-songline) to learn more about the significance of Songlines. Ask students to use the [Word-Phrase-Sentence](https://pz.harvard.edu/resources/word-phrase-sentence) thinking routine to scaffold their understanding of Songlines using [The Marlaloo Songline website.](https://aiatsis.gov.au/explore/marlaloo-songline) **Note:** if students do not have access to individual devices, this activity can be completed with the whole class. Students use large strips of paper to record:

* an attention-grabbing word
* an engaging phrase
* a sentence that captures the main idea of the Marlaloo Songline.

1. Students share their chosen word, phrase and sentence to create a shared word wall to deepen topic understanding about the Marlaloo Songline.
2. Explain that students will write paragraphs that describe and/or explain the Marlaloo Songline. Support students to plan for their writing by providing guiding questions to record key information as they re-read information from [The Marlaloo Songline website.](https://aiatsis.gov.au/explore/marlaloo-songline) For example:

* What is the Marlaloo Songline, and why is it described as a magical pathway?
* Why were the songs of the Marlaloo Songline in danger of being forgotten?
* Who were the 2 young leaders chosen to preserve the Marlaloo Songline and why were they selected?
* According to Anne Poelina, why is it important to wait for the right time to share the stories of the Marlaloo Songline?

1. Model writing logically sequenced paragraphs to describe and/or explain the Marlaloo Songline. Use the think aloud strategy to emphasise key features including the topic sentence and supporting details, tense (including verbs, and verb groups) and cohesive links (including noun–pronoun referencing and subject–verb agreement). For example:

The Marlaloo Songline is like a magical pathway of stories and songs that stretches across Western Australia. It’s a special way for people to remember the land’s history and its special places. The songs were in danger of disappearing because the Elders who knew them had passed and the song cycle has not been sung for more than 40 years. As a result, 2 leaders, Edwin Mulligan and Mark Coles Smith, were chosen to learn and protect these songs for future generations.

The Marlaloo Songline is about 2 serpents travelling through the cultural landscape naming places along the way. One serpent rises up from Linagoodung Cave and travels through Nyikina Country to the beginning of Mulaloo Country where he is confronted by the serpent from Mulaloo. Anne Poelina, who helps look after these stories, says that it was important to wait for the right time to share them, and to show respect for the land and the songs.

1. Students independently write logically sequenced paragraphs to describe and/or explain the Marlaloo Songline. Remind students to apply their knowledge of tense (including verbs, and verb groups) and cohesive links (including noun–pronoun referencing and subject–verb agreement). Encourage students to revise and edit their writing.

**Too hard?** Provide students with sentence stems to support writing.

1. While students compose, work with small groups to provide feedback. Prompt students to apply feedback to revise and edit their writing.
2. Select students to present their writing to the class to monitor achievement and establish future learning goals.

**Note:** in [Lesson 4,](#_Lesson_4_–_1) students will extend their knowledge to write about the difference in purpose between Dreaming stories and Songlines.

## Lesson 4 – comparing Dreaming stories and Songlines

1. Gather students in a storytelling circle to view [Gujingga Songline (4:01)](https://www.youtube.com/watch?v=oZGu7z2-XEU). Invite students to imagine themselves journeying along the Aboriginal Songline, guided by Yidumduma Bill Harney, senior Australian Aboriginal Elder of the Yubulyawan clan of the Wardaman People. **Note:** the Gujingga Songline transcript can be located at [Yubulyawan Dreaming Project: Gujingga Songline.](https://ydproject.com/index.php/lowernav/stories/httpydprojectcomindexphplowernavstoriesgujingga/gujingga-songline/)
2. Remind students that multimodal texts combine 2 or more expressive modes to communicate meaning (NESA 2024). These modes can include written or spoken language, images, sound, music and gestures. Explain that Aboriginal Songlines can be expressed through many different modes, including song, art and language.
3. Divide the class into small groups each focusing on a specific mode. Explain that students will re-watch [Gujingga Songline (4:01)](https://www.youtube.com/watch?v=oZGu7z2-XEU) to analyse the features of their allocated mode. Record and display guiding questions to scaffold their analysis. For example:

* Group 1: images/visual elements
* What visual elements or images are depicted in the video and how do they contribute to the meaning?
* How do colours, shapes and patterns convey cultural meanings and storytelling elements?
* Group 2: music
* What type of percussion is used in the Songline?
* How does the use of percussion in the Songline reflect cultural significance and contribute to conveying oral traditions?
* Group 3: written language
* What written texts or subtitles are provided, and what information do they convey about the Songline?
* How does the language used in written text enhance understanding and accessibility?
* Group 4: spoken language
* What spoken words, storytelling or narration accompany the Songline, and how do they contribute to the overall meaning?
* How does the spoken language interact with other multimodal features such as visuals to enhance meaning?
* Group 5: gestures
* When considering body posture and facial expressions, what non-verbal cues or gestures were observed?
* How did the use of gestures contribute to your understanding of the Songline?

1. Rewatch [Gujingga Songline (4:01)](https://www.youtube.com/watch?v=oZGu7z2-XEU). While watching, students work in their groups to analyse and record observations about their allocated mode. Students use guiding questions in activity 3 to provide scaffolded support.
2. Students share their observations with the class. Discuss how different modes of communication interact with each other to convey meaning and create a cohesive multimedia experience. Consider how visual, auditory and linguistic elements complement and reinforce each other to deepen understanding, connection and appreciation of the Aboriginal Songline.
3. Review learning about Cultural narratives including Dreaming stories and Songlines. Re-read the modelled examples from [Lesson 3](#_Lesson_3_–_1) that explore the purpose of Dreaming stories and Songlines as Cultural narratives. Ask: What is the difference in purpose between Dreaming stories and Songlines? Prompt students to draw on their existing knowledge and focus on specific aspects including Cultural narrative structure, cultural significance and cultural purpose.
4. Discuss the key differences identified to deepen understanding of the unique characteristics of Dreaming Stories and Songlines. For example:

* the Dreaming
* represents the beginning of creation, holding stories of how the land, animals and people were formed
* involves spiritual ancestors creating the world and giving everything a name and purpose
* different communities have different Dreaming stories.
* Songlines
* act as a musical map of the land, providing navigation and cultural knowledge
* sung while moving across Country, serving as a means of remembering direction, location and past travels
* serve as a soundtrack to the land, with songs about specific natural features, weather changes and encounters with animals
* teach Aboriginal and Torres Strait Islander peoples their responsibility to care for Country and each other through the musical map.

1. Explain that students will write logically sequenced paragraphs to describe the difference in purpose between Dreaming stories and Songlines. The first paragraph will describe the purpose of a Dreaming story. The second paragraph will describe the purpose of a Songline.
2. Model writing logically sequenced paragraphs to describe the difference in purpose between Dreaming stories and Songlines. Refer to the anchor chart from [Lesson 2](#_Lesson_2_–_1) and the word wall from [Lesson 3](#_Lesson_3_–_1) to support topic knowledge. Explicitly explain how to construct informative paragraphs by including topic sentences and supporting details. For example:

Dreaming stories are Cultural narratives that share knowledge about creation, ways of doing, being and belonging. They explain how the world, animals, plants and people were created. Aboriginal and Torres Strait Islander communities continue to engage with Dreaming stories as a means of preserving cultural identity, strengthening communities and passing down cultural heritage to future generations.

In contrast, Songlines are like musical maps that connect people and places that guide individuals through navigation and cultural knowledge. They are not only a means of navigation but also a way of preserving cultural heritage and passing down knowledge from generation to generation. Through Songlines, Aboriginal and Torres Strait Islander peoples learn about their responsibility to care for Country and each other, as the songs encode teachings about respect for the land and its inhabitants. They serve as a living soundtrack to the landscape, with each song telling stories of specific natural features, weather changes and encounters with animals, thereby enriching the connection between people and their environment.

1. As a class deconstruct the modelled paragraph. Colour code key features including topic sentences and supporting details, tense (including verbs, and verb groups) and cohesive links (including noun–pronoun referencing and subject–verb agreement).
2. Students independently write logically sequenced paragraphs to describe the difference in purpose between Dreaming stories and Songlines. Remind students to apply their knowledge of tense (including verbs, and verb groups) and cohesive links (including connectives, noun–pronoun referencing and subject–verb agreement). Encourage students to revise and edit their writing.

**Too hard?** Students orally describe the difference between Dreaming stories and Songlines. Using student ideas, co-construct multiple paragraphs.

1. Students to publish their work to include multimodal features, such as images, music or language to reinforce and extend ideas.
2. Allow students time to present their informative texts to a small group using visual aids and multimedia elements to support their presentations. Encourage students to experiment with volume, pace and intonation to enhance meaning when presenting.

**Assessment task 1 – observations and work samples from this lesson allow students to** demonstrate achievement towards the following syllabus outcomes 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 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.

#### Learning intention

Students are learning to analyse how authors and illustrators create meaning in Cultural narratives through illustrations and figurative language.

#### Success criteria

Students can:

* understand that symbols are used in Aboriginal and Torres Strait Islander Cultures to create Songlines
* recognise that symbols have cultural connotations
* identify figurative language and analyse how it impacts meaning in texts
* explain the purpose and use of Aboriginal languages in bilingual texts.

## Lesson 5 – understanding and creating symbols

1. Display an artwork from the website, [Why Songlines Are Important In Aboriginal Art.](https://japingkaaboriginalart.com/articles/songlines-important-aboriginal-art/)
2. Use the [Looking Ten Times Two thinking strategy](https://pz.harvard.edu/resources/looking-ten-times-two) to analyse the chosen artwork. Students quietly observe the artwork for 30 seconds and then record up to 10 words or phrases about what they notice. For example, wavy lines, repeated patterns, connections.
3. In small groups, students share the recorded words or phrases from the observations. Provide guiding questions to facilitate discussions. For example:

* What words did you write and why?
* What do you think some of the shapes, symbols and patterns represent?

1. Read the ‘Dot Painting’ and ‘Art’ pages in Come Together. Identify and discuss newly encountered words. For example, Yorta Yorta and Gunditjmara. Draw attention to the second last sentence on the ‘Dot Painting’ page: ‘Different symbols represent people, animals, land, waterways, food and culture’ to reinforce that symbols are a significant part of Aboriginal and Torres Strait Islander cultures.
2. Display the website, [Common Ground – First Nations Symbols](https://www.commonground.org.au/article/communicating-through-art-first-nations-symbols). Read from ‘First Nations People didn’t have a written language ...’ to ‘... sustainability and ethics’. Read the section, ‘Examples of First Nations Symbols’. Discuss the different types of symbols and make connections to prior knowledge or experiences with other texts.
3. Revisit the selected artwork 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) by recording any additional words or phrases. Select students to share additional words or phrases recorded and explain their reasoning.
4. Explain that students will view a video about creating symbols. Highlight that the use of symbols in this lesson (may or will) differ from the local community. Aboriginal communities may/will have different representations for symbols. Prior to watching ask students to consider the emotional connection to the symbols being created. Watch [Family Project – Using Aboriginal Symbols to Create a Story (2:50)](https://www.youtube.com/watch?v=soqt4ziX-70&t=4s).
5. After viewing the video, ask students to reflect on how symbols are used to emotionally connect the audience to the story. For example, the connection of lines shows people leaving home but also returning to family. The boomerangs are used to symbolise challenges and how the family ‘bounces back’ from them.
6. Model creating a symbol to represent the classroom as a meeting place. Add different features to create a story using think-alouds to describe what each line, shape or dot represents. For example, I used a large round circle to show the area of the classroom. Inside, I have used many lines to symbolise the different learning pathways of students. I have used small circles to represent the children in our class and I have drawn stars to highlight that everyone is shining brightly.
7. Using the think-alouds from activity 9, model writing a paragraph to describe the storyline represented through symbols. For example:

Our classroom is a meeting place for all students to learn and grow. Various symbols have been used to represent the important aspects in the learning space. A large circle has been used to symbolise the space where we spend most of our learning time. Multiple small circles have been used to represent the many students in our class. Stars have also been used to show that each student continues to shine brightly as they progress in their learning. The storyline represented by various symbols shows the unity in our classroom.

1. Select students to identify the topic sentence, supporting details and concluding statement to explain the purpose of each.
2. Explain that students will create a storyline using symbols to represent their family and write a paragraph to describe what each feature represents.
3. Students create their symbols and storyline. Students then describe the features of their creation to a partner.
4. Students write a paragraph to describe the different features represented in the storyline through the use of symbols.

**Too hard?** Co-construct a symbol and descriptive paragraph to represent family.

**Optional:** explore the Aboriginal languages of the local area and identify the word for ‘family’. Ask students to write this word on their created family symbol.

1. Students reflect on their learning and record 3 words to summarise their main ‘take aways’. For example, storytelling, communication, history. Students find someone who shares the same or similar word to discuss why the word was chosen.

## Lesson 6 – exploring symbols and connotations in Cultural narratives

1. Display an image of a snake. Ask: What do you associate with a snake? Explain that when words and images have meanings beyond their literal interpretation it is called ‘connotations’. Connotations may be positive, negative or neutral. For example, some people might think of danger or fear when they see a snake (negative connotation), while others might think of wisdom or protection (positive connotation).
2. Complete a picture walk through of the book, Noorn: An old story retold by Kim Scott, Ryan Brown and the Wirlomin Noongar Language and Stories Project, ensuring to cover the pages with text. Orally predict the storyline as a class. Ask:

* What do you notice?
* What are you curious about?
* Are there any recurring symbols that caught your attention? How might they be important in the story?
* When do you think this story takes place? How do you know?

1. Discuss how students feel about the snake represented in the story and consider if their opinion differs from activity 1. Ask students how their new experiences impact their connotation of a snake.
2. Read the ‘Totems’ page in Come Together. Identify unfamiliar vocabulary and the use of Aboriginal language. For example, Badja Bayaderra and Wilarn.
3. Display the front cover of Noorn: An old story retold. Explain that it is a Cultural narrative – retelling an old story from the Noongar clan in Western Australia. Turn to the glossary on page 40 and locate the meaning of the word ‘noorn’ (snake). Where possible, compare Noongar language to local language words.
4. Ask students to think about what they already know about totems to make predictions about the purpose and possible plot of the text.
5. Read the blurb on the back of the text and ask students to share how the description supports or enhances their predictions of the text.
6. Read Noorn. Draw attention to the bilingual features within the text, including the use of Noongar Language and English. Pause to discuss the differences in sentence structure and language between Noongar Language and English. For example, Noongar Language words are ordered differently from English, however, there is consistency in word choices to describe the events and characters in the story.
7. As a class, identify how readers can navigate to different sentences on the page to help understand the text. For example, the separation of Noongar Language and English, the English translation below each Noongar word, and the use of italics for Noongar Language on each page.
8. Discuss how the illustrations in the text reveal the close relationship between the grandfather and the snake. For example, the man and snake are often positioned in the centre of the illustrations to signify they are the key characters; the grandfather’s body language appears relaxed when close to the snake; the snake’s proximity to characters also changes depending on their relationship.
9. Organise students in groups of 3 to participate in a ‘Talking Triangle’. Assign group roles to interact as a ‘Talking Triangle’:

* Speaker: the ‘speaker’ will respond to the questions posed
* Questioner: the ‘questioner’ will ask the displayed questions in activity 12 and continue to pose questions throughout the interaction to draw out more information and promote deeper thinking
* Note taker: the ‘note taker’ will make notes about the important messages discussed in preparation for giving feedback or reporting back.

**Note:** a ‘Talking Triangle’ is an oral language strategy that provides opportunities for critical thinking, focussed listening and identifying of key messages (Van der Zeyden 2016).

1. Display the following questions for each group to discuss in their triangles referring to the illustrations and text in Noorn:

* Why did the snake protect the grandfather?
* What does the narrative tell readers about the relationship between humans and nature in Aboriginal and Torres Strait Islander cultures?
* Why do you think the authors chose to share the story using both English and the Noongar Language?
* What might the snake symbolise or represent?
* How do the authors and the illustrator create an emotional connection from the audience to the snake? Why might readers develop an emotional connection to the snake?

1. Invite the ‘note taker’ from each group to share one question and answer that required deep thinking and an extended response.
2. Review that summarising is about concisely expressing the relevant details (NESA 2024). Revise that writing a summary helps students see the big picture and process the information more deeply as they use their own words to generate a summary. **Optional:** watch [Generating a Summary (4:29)](https://www.youtube.com/watch?v=iiUsVFWbnkQ), stopping at 3:52 to support student understanding.
3. Explain that students will represent their understanding of the text, Noorn using the [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) strategy.

**Note:** the one-pager is a simple strategy for enhancing learners’ retention of new information. Learners select key points from information presented to them, then create a one-page summary using thoughtfully selected images, text, symbols, diagrams and colours ([NSW Department of Education – 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. Co-construct success criteria for the ‘one-pager’. For example:

* use responses from the ‘Talking Triangles’
* use illustrations, text, symbols, diagrams and colours to represent the totem of a snake and its importance in the story
* refer to the text’s glossary to locate and use key words in the summary. For example, noorn: snake, Demi: grandfather, baal: it/he, moort: family
* explain the emotional connections (connotations) between totems and Aboriginal and Torres Strait Islander peoples.

1. As a class, co-construct a key idea represented in *Noorn*. For example, the symbol of the snake to represent family and loyalty.
2. Students create their own ‘one-pager’ to represent their understanding of the text, Noorn. Students refer to the co-constructed key idea from activity 15 and the success criteria to support ideas. **Note:** students’ [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) will be used in [Lesson 9.](#_Lesson_9_–)
3. Students use the [3-2-1 strategy](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/543?clearCache=1d049f66-2199-2d48-a151-cb137584dde0) to reflect on their learning.

## Lesson 7 – analysing how figurative language creates meaning

1. Display the website, [First Nations storytelling](https://australian.museum/publications/birds-storybox/first-nations-storytelling/) and navigate to the first quote from Aunty Rhonda Radley. Read the quote as a class, pausing to identify and discuss any unfamiliar vocabulary. Ask students to share what they think the quote means. Reinforce that the quote highlights how totems are intertwined with cultures and identity. Totems symbolise a connection to ancestors and the natural world. Ask students to share any background knowledge or wonderings about totems.
2. Prior to re-reading Noorn, explain that students will look for ways the authors and illustrator created the perception that the snake was like family. For example, the author used figurative language to humanise the snake, and the illustrator drew the grandfather and the snake in close proximity, sometimes intertwined, to symbolise their trust/kinship.
3. Discuss how figurative language is used to express ideas and enhance meaning. Revise the meaning and types of figurative language students are familiar with. For example, types: simile, metaphor, personification, onomatopoeia, idiom, alliteration.

**Note:** figurative language is word groups/phrases used differently from the expected or everyday usage to express an idea in a non-literal way for a particular effect (NESA 2024).

1. Re-read Noorn stopping at each page to allow students to identify any examples of figurative language. For example:

* Personification: ‘Snakes are our family’ (p 4), ‘… as if it was dancing and talking back to him’ (p 18), ‘Grandfather and the snake sat next to the fire’ (p 22). Explain that the author used personification to humanise the snake so that readers develop a connection and understand that it is like a family member to the grandfather.
* Simile: ‘It (the snake) struck the bad man like a spear ...’ (p 30).

1. Select a sentence from the text to make links to the grammar focus taught in Component A. For example, ‘Long ago, when he was a young man, my grandfather found a snake’s egg’ (p 6). For example:

* Noun–pronoun reference: ‘he’ and ‘grandfather’
* Adverbial clause: when he was a young man.

1. Revisit the ‘Totems’ page in Come Together. Draw attention to the use of parentheses to include Aboriginal language. Ask students to explain why they think the author chose to do this. For example, to share his parents’ languages with a wide audience so that readers develop an understanding that there are many Aboriginal languages.
2. [Brainstorm](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/542?clearCache=6b5ae888-d522-e7cb-5fbb-55635b5b2557) verbs that could be used to show personification of totems. For example, listen, nod, dance, smile, laugh, whisper, ponder, sigh, groan, hug, embrace, protect, dare, hope.
3. Model writing a sentence (using noun–pronoun reference and an adverbial clause) to personify one of the totems from *Come Together*, including its name in an Aboriginal language(s). For example, As the sun begins to set, the yellow-tailed black cockatoo (Wilarn) dances through the air to remind the children to race home for their dinner. **Note:** use local language(s) to record animal names. If these are not available highlight what language group has been used.
4. Identify the different features within the sentence as a class, including:

* Adverbial clause: As the sun begins to set
* Personification: the yellow-tailed black cockatoo (Wilarn) dances through the air
* Noun–pronoun reference: children (noun), their (pronoun).

1. Explain that students will create sentences to show the personification of the 2 totems in Come Together using a noun–pronoun reference, an adverbial clause and the totem’s name in local Aboriginal language(s).

**Too hard?** Students write a sentence to show personification of one of the totems.

1. Students write sentences to show the personification of the 2 totems in Come Together using a noun–pronoun reference, an adverbial clause and the name of the totems in local Aboriginal language(s).
2. In pairs or small groups, students swap sentences to identify the features of the sentence and analyse the impact of the personification.
3. Students complete an [exit ticket](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/543?clearCache=617bd83e-7bba-64fc-517e-ce7c2c5ad512) to answer the following question: How do the authors reveal the importance of connections to living things in Aboriginal and Torres Strait Islander cultures?

## Lesson 8 – exploring Aboriginal languages in Cultural narratives

1. Greet the class in Noongar Language through saying kaya – hello and wanju – welcome. Revise how Noongar is the official language of the Aboriginal People of the south-west of Western Australia and the Place Noorn, the old story retold, originated. Revisit the location of the Noongar Language.
2. Revise Cultural practices and protocols that Aboriginal and/or Torres Strait Islander peoples use to interact. For example, Yarning Circles. Explore how Yarning Circles are an important practice to learn from a collective group, build respectful relationships and to preserve and pass on cultural knowledge.

**Note:** Yarning Circles are an important Cultural practice for Aboriginal and Torres Strait Islander Peoples. Knowledge and information are shared in harmony and with respect for all individuals (QCAA 2020). For further information about [Yarning Circles](https://education.nsw.gov.au/teaching-and-learning/aec/re-imagining-evaluation-framework/what-does-yarning-mean-) refer to the Aboriginal Outcomes and Communities page.

1. Set class expectations for participating in a Yarning Circle. For example:

* one student speaks at a time without interruption
* use respectful language
* everyone is equal
* listen actively
* value the contributions of others.

1. Students sit in a circle. Revise greetings in the local Aboriginal and/or Torres Strait Islander language(s) from [Lesson 2](#_Lesson_2_–_1). Invite one student to begin by greeting the person to their right in the local language(s). The person responds and then greets the person to their right. Continue around the circle until everyone has had a turn.
2. Explain how non-verbal cues, such as gesture and facial expression, are important features of learning Aboriginal and/or Torres Strait Islander language(s). Discuss appropriate hand signs or gestures that could be used to accompany the verbal greetings. For example, a nod and a smile might accompany a traditional greeting in some communities as a sign of respect and acknowledgment. Repeat activity 4 using both verbal and non-verbal greetings.

**Note:** in some local Aboriginal language groups, there may be existing gestures or hand signals in use. Contact Local/Regional Aboriginal Education Consultative Group (AECG) for further information.

1. Introduce the Cultural narrative, *Ngaawily Nop: An old story retold* by Kim Scott, Joyce Cockles, Roma Winmar and the Wirlomin Noongar Language and Stories Project. Invite students to closely examine the illustration on the front cover. Discuss:

* What do you think this illustration is of?
* Why might it be significant to the text?
* What predictions about the text can you make from this illustration alone?

1. Display the same illustration in colour found on page 23 of the text. Discuss:

* How does colour enhance this illustration? Does it give you more clues about the text?
* What additional predictions have you made?

1. Display the glossary on page 36 of *Ngaawily Nop.* Demonstrate how to navigate the glossary to translate the title of the book ‘Ngaawily Nop' (Noongar) to ‘Groper Boy’ (English). Discuss how the groper fish might be significant in the text. For example, the groper fish might be a totem that represents qualities, characteristics or ancestral connections that are important to the Noongar People featured in the text.

**Note:** a groper is a type of fish. If required, display images and/or information to deepen students’ understanding and connection to the illustration in the text.

1. In groups, provide students with a copy of the glossary to explore other key words from the text to frontload students understanding of the text. Students share their enhanced predictions with the class.

**Too hard?** Navigate the glossary as a class and jointly construct a prediction.

1. Read *Ngaawily Nop.* While reading*,* discuss any newly encountered words and ask questions to support comprehension. For example:

* Why does the boy go out to look for his uncle? Why do you think his parents encourage him to go?
* What do you think happened to the boy’s uncle? Use the image on page 4 to justify your thinking.
* How might the boy have felt when his uncle claimed not to recognise him?
* How do you know the Noongar boy feels a connection to the ocean?
* What multimodal features (illustrations) are evident in this text? How do they add to the meaning?

1. Explain that *Ngaawily Nop* and *Noorn* are both old stories based on oral storytelling that were recorded as part of the Wirlomin Noongar Language and Stories Project. The aim of this project is to reclaim Wirlomin stories and dialect to support the maintenance of the Noongar Language. **Optional:** for more information on the Wirlomin Noongar Language and Stories Project visit [Wirlomin Noongar Language and Stories Project](https://www.wirlomin.com.au/).
2. Display a page from *Ngaawily Nop*. Point out that the text is a bilingual Cultural narrative – written in both Noongar Language and English.
3. As a class, examine and compare the Noongar Language with the English translation. Highlight how the Noongar words are ordered differently than in English, following a subject, object, verb structure. For example, on page 4: Noongar boy (subject) he uncle (object) winter hear see not (verb group).
4. In groups, provide students with pages form the text to locate examples of the subject, object, verb structure evident in the Noongar translations and compare these to the Cultural narrative text recorded in English below. Invite groups to consider:

* How does the Cultural narrative text differ to the Noongar translation? For example, the Noongar translation follows the subject, object, verb structure however the Cultural narrative is written using a subject, verb, object structure.
* Why do you think the text includes Noongar Language and 2 English translations? For example, the literal translation allows readers to see the grammar and style of the original oral story compared to the Cultural narrative.
* How can the recording of bilingual texts, such as *Ngaawily Nop*, support the preservation of Aboriginal and Torres Strait Islander languages and dialects? For example: Creating bilingual texts that document oral story telling allows Aboriginal and Torres Strait Islander peoples, and the wider Australian community, to access and learn Aboriginal languages and dialects. This supports the ongoing preservation of languages and storytelling.

1. Explain that students will be creating their own personal glossary that can be used in [Lesson 9](#_Lesson_9_–_1) to compose 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) about Ngaawily Nop. Revisit any newly encountered words from the text such as ‘groper’, ‘sandplain’, ‘horizon’, ‘surface’ and ‘depths’.
2. Model selecting one word that is important to understanding the text, for example, ‘groper’. Demonstrate how to locate the context of the word in the *Ngaawily Nop,* co-construct a definition and identify the Noongar translation from the glossary to build vocabulary knowledge. Support students to repeat this process for any other newly encountered words from the text.
3. Using the modelled example from activity 16 and copies of the book’s glossary from activity 9, students identify 8 key words connected to the text that they can use when creating their [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). For example: ocean, uncle, boy, peaceful/calm, water. Students record these words in English on [Resource 4 – word glossary](#_Resource_4_–_2).
4. Revise how parenthesis can be used to indicate words that are translated from English into Aboriginal or Torres Strait Islander languages. For example, ocean (mambakoort). Using [Resource 4 – word glossary,](#_Resource_4_–_2) students record the Noongar word next to the English word using parenthesis to indicate the translation. As part of completing their personal glossary, guide students to include illustrations. **Optional:** students translate words using local Aboriginal language(s) instead of Noongar.
5. In pairs, students orally share words from their glossary by incorporating them into sentences related to the story, using both English and Aboriginal language(s). **Note:** personal glossaries will be referred to in [Lesson 9](#_Lesson_9_–_1).

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

**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 newly encountered words from interactions and wide reading, and use them in writing, discussions and presentations
* 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.

# 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.

#### Learning intention

Students are learning to identify how Aboriginal and Torres Strait Islander authors use different texts to share cultural perspectives and stories.

#### Success criteria

Students can:

* analyse how the use of figurative language in a text can affect the reader’s experience
* identify the purpose and features of Cultural narratives and informative texts
* compare Cultural narratives and informative texts and explain ideas through logically sequenced paragraphs
* identify how symbols can be used to represent Songlines.

## Lesson 9 – exploring figurative language in Cultural narratives

1. Display the question: How do the illustrations in *Ngaawily Nop* deepen our understanding of the text? Invite students to share their initial thoughts, reflecting on the text read and viewed in [Lesson 8](#_Lesson_8_–_1).
2. Distribute pages 4, 5, 10, 11, 26 and 27 from *Ngaawily Nop* around the classroom. In small groups, students complete an analysis of the text and illustrations using sticky notes to record their responses to the question posed in activity 1. Prompt students’ analysis by asking:

* How are illustrations used to support and extend the storytelling?
* What techniques did the illustrator use to enhance messaging?

1. Invite groups to place their sticky notes under the question displayed in activity 1. Encourage students to identify and share, or elaborate on, any ideas they connect with.
2. Re-read *Ngaawily Nop*. While reading, refer to students’ responses from activity 2. Highlighting how the image placement, colours, facial expressions and gestures used in the illustrations support and extend the storytelling. For example, the change in colour used in illustrations across the text indicate change and connection to the ocean.
3. Revisit the textual concept of ‘imagery, symbol and connation’ from [Lesson 1](#_Lesson_1_–_2). Explain how the English translation of *Ngaawily Nop* uses figurative language to convey aspects of Aboriginal culture within the text and enhance meaning.
4. Display the simile: ‘… its eyes were like the sky at sunset when the first stars begin to shine’ (p 20). Ask students to think about the cultural aspects conveyed in this simile. For example:

* How does the portrayal of the groper reflect the storytellers’ emotions or attitudes towards it?
* How does the simile reflect the significance of the groper to the Noongar People?

1. Revise the different forms of figurative language as explored in [Lesson 7](#_Lesson_7_–_1). For example, simile, metaphor and personification. Display the illustration on page 12 of *Ngaawily Nop*. Model creating examples of figurative language describing the boy and the setting depicted on the page to convey emotion and enhance meaning. For example:

* Simile: He appeared from the water like a shimmering mirage from the desert sands.
* Metaphor: The sea was a tranquil mirror reflecting the sun’s bright rays.
* Personification: The waves gently tickled his feet urging him into the water.

1. Display the image on page 11 of *Ngaawily Nop.* In small groups, students brainstorm and record examples of figurative language to convey emotion and support text meaning. Encourage students to consider the setting and the boys’ cultural connection to the ocean in the story. Invite groups to share their examples to display in the classroom for students to use when creating 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).
2. Explain students will be independently developing a One-pager to demonstrate their understanding of *Ngaawily Nop*. Revisit the success criteria from [Lesson 6](#_Lesson_6_–_1). Encourage students to reflect on their learning to add to the success criteria. For example:

* include bilingual text from their personal glossary
* punctuate using parenthesis to indicate a translated word
* include figurative language to convey meaning and emotional connection.

1. Students use their personal glossary from [Lesson 8](#_Lesson_8_–_1), figurative language examples and knowledge of how illustrations can enhance a text to create a One-pager.
2. In pairs, students share their One-pager. Guide students to reflect on how the elements of the success criteria are evident.
3. Invite students to compare their One-pager with the one that they completed in [Lesson 6](#_Lesson_6_–_1). In pairs, students discuss the following questions:

* How has your understanding of the purpose and features of Cultural narratives improved across the 2 One-pager tasks? How do you know?
* Did you use any new strategies or techniques to enhance your One-pager about *Ngaawily Nop?*
* Did you receive any feedback on your previous One-pager that you applied to this task?

1. Students complete an [exit ticket](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/543?clearCache=617bd83e-7bba-64fc-517e-ce7c2c5ad512) to answer the following question: How does the use of figurative language in texts enhance meaning and affect the audience?

**Assessment task 3** – 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

* understand that texts, such as poetry, may include innovative use of punctuation, and experiment with punctuation to suit purpose and for effect.

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

* analyse how figurative language in literature can enhance meaning and affect the audience.

## Lesson 10 – comparing Cultural narratives and informative texts

1. Present the scenario: ‘A teacher is looking for suitable texts to teach students about Aboriginal and Torres Strait Islander cultures, languages and storytelling. The teacher would like you to provide an overview of the texts you have learnt about so far to help decide which ones would be suitable’. Explain that this scenario will support the independent writing task later in this lesson and [Lesson 11](#_Lesson_11_–_1).
2. Revise the 3 texts explored in this unit, *Come Together, Noorn* and *Ngaawily Nop*. Record and display the following questions on large individual sheets of paper (multiple copies of these questions will be required for activities 3 and 4):

* What is the purpose of the text? Who is the intended audience of the text?
* What is the text structure and main features?
* What did you learn from this text?
* Why is this text/learning important?

1. In small groups, allocate one of the focus texts and a copy of the questions from activity 2. Explain that students will draw on prior learning to record their responses to each of the questions.
2. Have each group share their responses about their focus text and collate ideas on a class copy of the questions from activity 2. Identify the similarities between the texts. This can be done by using a coloured marker to connect key ideas. Repeat this process to identify the differences between the texts. Provide feedback to correct and enhance responses so that writing is supported in [Lesson 11](#_Lesson_11_–_1).
3. Revisit the scenario from activity 1. Explain that students will use the collated responses from activity 4 to write a series of sequenced paragraphs outlining the texts’ key features and making comparisons between the texts. Paragraphs will outline:

* the purpose of the text and audience
* the structure and main features of the texts
* aspects of Aboriginal and Torres Strait Islander cultures learnt from these texts
* why this text/learning is important.

1. Remind students about the structure of a paragraph including a topic sentence, supporting sentences and concluding sentence. Using the responses collated from the first question about purpose and audience from activity 4. Model writing a logically sequenced paragraph about the purpose and intended audience. **Note:** this first exemplar is focussed on the purpose of the texts.

*Ngaawily Nop*, *Noorn* and *Come Together* are all engaging texts that explore different aspects of Aboriginal and Torres Strait Islander cultures, languages and storytelling. The purpose of *Come Together* is to provide information on a range of topics, whereas the purpose of *Ngaawily Nop* and *Noorn* is to retell and record old stories. Even though the texts differ, they all provide cultural information to a wide range of audiences.

1. As a class, identify the topic sentence, supporting sentences and concluding sentence of the paragraph.
2. Revise tense, verb groups, adverbial clauses and the use of commas to separate a subordinating clause from a main clause and items in a list. Analyse the modelled text and identify examples of how these are used to create precision and add detail. For example:

* Tense: the paragraph is predominantly written in present tense, indicated by verbs such as explore, combines and providing. Past tense is used to recount details about the text creation, indicated by verbs such as originated, retold and recorded.
* Verb groups to add detail and precision: **retell and record**.
* Adverbial clauses: **Even though the texts differ**, they all provide cultural information to a wide range of audiences.
* Commas used to separate a subordinating clause from a main clause: Even though the texts differ**,** they all provide cultural information to a wide range of audiences.
* Commas used to separate items in a list: *Ngaawily* Nop**,** Noorn and Come Together.

1. Explain students will be composing additional paragraphs in [Lesson 11](#_Lesson_11_–_1) to describe and/or explain the structure and main features of the texts, aspects of Aboriginal and Torres Strait Islander cultures learnt from these texts and why this text/learning is important. Co-construct success criteria for writing. For example:

* three logically sequenced paragraphs with clear, coherent transition of ideas
* shift between tense where appropriate
* include verbs and verb groups to make writing more precise
* experiment with the placement of adverbial clauses to add detail to verb groups
* use commas to separate subordinating clauses from main clauses and items in a list.

**Note:** the success criteria will be used in [Lesson 11.](#_Lesson_11_–_1)

1. Students use the success criteria to identify and record a learning goal to be used in [Lesson 11](#_Lesson_11_–_1).

## Lesson 11 – planning and drafting sequenced paragraphs

1. Watch [Ngaawily Nop early draft and commentary (3:48)](https://www.wirlomin.com.au/stories/books/ngaawily-nop/), stop at 1:43. As a class, discuss and analyse how audio elements integrate with linguistic, visual, gestural and spatial elements to create meaning and impact.

* What multimodal features are evident in this text?
* How do the audio elements support the visual elements and contribute to meaning?

**Note:** this recording is a draft version of the Cultural narrative which ends differently to the printed version of *Ngaawily Nop* explored in the unit. The purpose of this activity is to hear the Noongar Language and expose students to multimodal features that can be used to enhance understanding of and connection to the text.

1. Revisit the scenario presented in [Lesson 10.](#_Lesson_10_–_1) Re-read the modelled exemplar from [Lesson 10](#_Lesson_10_–_1) that focuses on the purpose of the texts. Remind students that they will be composing 3 paragraphs outlining and comparing:

* the structure and main features of the texts
* aspects of Aboriginal and Torres Strait Islander cultures learnt from these texts
* why this text/learning is important.

1. Display the recorded responses, annotated modelled paragraph and success criteria from [Lesson 10](#_Lesson_10_–_1). In pairs, students orally plan what could be included in each of the 3 paragraphs. For example, students might discuss how the paragraph on cultures could include sentences about Dreaming stories and totems. Select students to share their responses with the class.
2. Independently, students use ideas from their oral plan as well as the recorded responses and the success criteria from [Lesson 10](#_Lesson_10_–_1) to create a plan for their paragraphs.
3. Students independently write 3 sequenced paragraphs. They are supported through the displayed responses, annotated modelled paragraph and success criteria created in [Lesson 10](#_Lesson_10_–_1).

**Too hard?** Provide topic sentences to support students when composing paragraphs.

**Too easy?** Students research using websites such as [Wirlomin Noongar Language and Stories Project](https://www.wirlomin.com.au/) to support and extend their responses.

1. Using an exemplar student work sample, model how to use the success criteria to identify addressed criterion.
2. In pairs, student share their writing and reflections on the success criteria from [Lesson 10](#_Lesson_10_–_1) providing each other with feedback. Provide time for students to revise and apply feedback to their writing.
3. Students reflect on their learning goal set in [Lesson 10](#_Lesson_10_–_1) and identify examples from their written work that support achievement towards this goal. **Optional:** students publish their text using digital technologies such as, [Microsoft Word](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/100?clearCache=92c7f0f4-a00-e520-d19f-fb9c3585c0f5) or [Google Docs](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/66?clearCache=337b3d2e-f00b-ae04-6fb0-ecaf176fa7d0) to share with a wider audience.
4. As a class, revisit the scenario from [Lesson 10.](#_Lesson_10_–_1) Encourage students to reflect on their sequenced paragraphs to ensure they have provided a good overview of the 3 texts for the teacher. Select students to share their thinking.

**Assessment task 4 –** 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**

* use and compare different texts on similar themes or topics to synthesise ideas or information
* 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**

* describe and/or explain ideas through logically sequenced paragraphs
* create written texts that include multiple paragraphs with clear, coherent transition of ideas
* make choices about verbs and verb groups to achieve precision and add detail
* experiment with the placement of adverbial clauses, to modify the meaning or to add detail to a verb or verb group
* use a comma to separate a subordinate clause or a phrase from the main clause, or to separate information within a sentence, or to separate items in a list.

## Lesson 12 – developing symbols for a school songline

1. Display and read the following questions prior to watching [The Wirangu Seven Sisters creation story | Walking Together | ABC Australia (8:32)](https://www.youtube.com/watch?v=n9pu4fGOp2Y):

* What part of Australia is this Songline about? How do you know?
* What multimodal features are evident in the video? How do they contribute to enjoyment and meaning?

1. Watch the video stopping at 6:36. In pairs, students [Think-Pair-Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645) their responses to the questions from activity 1. Use the [Gambay – First Languages Map](https://gambay.com.au/languages?language=Wirangu) to locate Wirangu Country.
2. Revise the Songlines from [Lesson 3](#_Lesson_3_–_1) and the page ‘Songlines’ in Come Together. Highlight how in Aboriginal and Torres Strait Islander cultures, Songlines are told in many forms including language, song, dance and recorded in artwork through symbols.
3. Explain that students will be using Songlines as a stimulus for creating a map of a journey between significant places in the school. The songline that students create will symbolise the significance of school in their lives. This process will include creating symbols associated with significant places within the school environment, writing a paragraph explaining the components included in their symbol and creating and documenting the journey between these significant places.
4. Display images in the classroom of 6 to 8 significant places from around the school. These can include natural and built environments, such as school gardens, libraries or playground areas. In small groups, allocate students one place as their focus. **Optional:** locations beyond the school may be used as stimulus for this task such as local parks or natural environments.
5. In groups, students use the image of their allocated place to identify, discuss and record things that might be observed or experienced in this space. For example, If the school library was chosen, students might identify how this is a meeting place for classes to come together, learn and develop their knowledge on a range of topics through reading books and research.
6. Revise the learning about creating symbols from [Lesson 5](#_Lesson_5_–_1). Display the webpage, [Kindy songline](https://earlychildhood.qld.gov.au/newsResources/inclusion-resources/Pages/kindy-songline.aspx). Point out that the symbols used in the Kindy songline have been inspired by Aboriginal and/or Torres Strait Islander symbols from Queensland. Other shapes have also been used to represent ideas.
7. Students refer to the location images and ideas recorded in activities 7 and 8 and the [Common Ground – First Nations Symbols](https://www.commonground.org.au/article/communicating-through-art-first-nations-symbols) explored in [Lesson 5](#_Lesson_5_–_1). In groups, students decide on elements they would like represented within their symbol. For example, if the library is selected as a place the symbol may represent students, books, calmness and curiosity.
8. Model drawing a symbol to represent the library. For example, symbols to represent students, draw shapes or small images to represent learning and books and use colour to represent calmness.
9. In groups, students create a symbol to represent their location. Invite students to share their symbol with another group, explaining the different elements and how they are represented.
10. Revisit the [Kindy songline](https://earlychildhood.qld.gov.au/newsResources/inclusion-resources/Pages/kindy-songline.aspx) and read the explanations of the symbols.
11. In groups, students write a detailed explanation of the features within their symbol, drawing on their knowledge of paragraph structure, figurative language, verb groups and adverbial phrases. **Note:** the group explanation will be used in [Lesson 13](#_Lesson_13_–_1) when walking the Songline.
12. As a class, discuss:

* How does the process of creating a symbol help convey the significance and emotional connection to the location?
* How does the use of figurative language deepen the viewers’ understanding of this location?
* How might using multimodal features such as symbols, colour and language enhance the viewers’ understanding of this location?

# 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.

#### Learning intention

Students are learning to use their understanding of cultural traditions, practices and languages to plan a podcast.

#### Success criteria

Students can:

* analyse the use of symbols and gestures to represent ideas, enhance communication and add meaning
* use multimodal texts to build an understanding of the significance of preserving cultures and languages
* use knowledge of cultural traditions, practices and languages to select a focus for a podcast
* use research to build knowledge and plan a podcast.

## Lesson 13 – using gesture to enhance meaning

1. Revise how non-verbal cues, such as gesture, may be practiced by Aboriginal and Torres Strait Islander peoples when interacting.
2. Visit the webpage, [Gambay: a map of Australia’s first languages](https://www.abc.net.au/indigenous/gambay-languages-map). Model how to navigate the page and use the search bar next to the map of Australia to locate the Dhurga Language group. (**Tip**: select the word **Dhurga** under the search bar for the map to move.) Discuss the location in terms of the local area. For example, Dhurga Country is south of Wadi Wadi Country. Select and view the video ‘**Dig it Dhurga**’ (0:31). Discuss how the use of gesture in the video supports what is being communicated. **Optional:** students engage in learning the song and accompanying gestures.
3. Revisit the symbols and written explanations created in [Lesson 12](#_Lesson_12_–_1). Explain students will be presenting their symbol and explanation to the class as part of a school songline. In groups, students create gestures that could be used when presenting their symbol and explanation to enhance communication and meaning.
4. Display students’ symbols alongside the image of the place it represents. As a class, organise the images and symbols into a sequence or journey to create a school songline. Discuss how the school Songline represents how these places are connected and together symbolise the significance of school in our lives.
5. As a class, walk the journey (school songline) around the school, stopping at each place for groups to present their symbol, explanation and gestures. Encourage students to experiment with volume, pace and intonation to enhance meaning when presenting and reciting. After completing the journey (school songline), discuss:

* What symbols did you connect with and why?
* How did the use of gesture in presentations enhance meaning?
* How did travelling this journey, hearing different thoughts and recognising connotations allow you to develop a deeper understanding of the significance of each place?

1. Refer to the [Kindy songline](https://earlychildhood.qld.gov.au/newsResources/inclusion-resources/Pages/kindy-songline.aspx) used in [Lesson 12](#_Lesson_12_–_1). Highlight how the published songline links the symbols with tracks to show movement through the journey. As a class, brainstorm symbols for tracks and colours that could be used to connect the symbols to represent the journey (school songline).
2. As a class, create a school songline that includes symbols and explanations connected by tracks.

**Assessment task 5** – observations and work samples from this lesson allow students to demonstrate achievement towards the following syllabus outcome 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
* evaluate the role of gesture during social and learning interactions and describe its impact on the audience
* select multimedia components, visual displays or use gestural features to enhance and bring clarity to presentations.

## Lesson 14 – understanding Culture and language through multimodal texts

1. Listen to the podcast, [Little Yarns: Friend in Wiradjuri (7:45](https://www.abc.net.au/kidslisten/programs/little-yarns/friend-in-wiradjuri/102852680)) stopping at 6:47. Prompt students to pay close attention to the use of the word ‘friend’.
2. Students practise using the word ‘friend’ in local language(s). Creating an anchor chart of local language(s) will support students. Provide opportunities for students to use the word ‘friend’ in a sentence as modelled in the podcast.
3. Display the words – waratah, barramundi, coolabah, kangaroo, yakka. Explain that these words are commonly used in Australian English but have originated from Aboriginal languages and dialects.
4. Students [turn and talk](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/numeracy/talk-moves) to discuss the meaning of each word and share if they have seen or heard these words being used before.
5. As a class, explore the etymology of some Aboriginal words. For example:

* Waratah: comes from the Dharug word ‘warada’. Waratah is used to refer to a native Australian flower.
* Barramundi: possibly comes from the Gangulu Language. Barramundi is used to refer to a type of fish.
* Coolabah: derived from the Yuwaalayaay Language. Coolabah is used to refer to the Eucalyptus tree commonly found in inland Australia.
* Kangaroo: derived from the Guugu Yimithirr word ‘gangurru’, meaning ‘large kangaroo’.
* Yakka: derived from Yagara word ‘yaga’ meaning ‘work’. Yakka is used to refer to physically draining work.

**Note:** the information was sourced from [ABC Education – Borrowed Indigenous Australian words](https://www.abc.net.au/education/learn-english/learn-english-borrowed-aboriginal-words/8248664) website. Working in partnership with the local Aboriginal community can provide students with more information regarding commonly used words in Australia that have originated from Aboriginal languages and dialects.

1. Discuss how understanding the etymology of words develops an appreciation and deeper understanding of Aboriginal languages.
2. Explain that students will be creating a chatterbox to help understand and practise using Aboriginal language(s). Watch [Making a chatterbox (5:24)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6234214381001). Students follow instructions to fold paper and make the chatterbox. Students record Aboriginal words and interesting facts or meanings about each in the sections of the chatterbox. For example, students may choose to use words such as waratah, barramundi, coolabah, kangaroo, yakka.
3. Provide time for students to play with their chatterboxes.
4. Read the ‘Clans and Languages’ page in *Come Together.* Ask guiding questions to support comprehension. For example:

* What is meant by ‘Each mob has their own unique language …’? For example, each Aboriginal and Torres Strait Islander community or group (mob) has its own distinct language, which is highly significant to cultural identify and heritage.
* What is meant by ‘… each clan has their own dialect’? For example, within each mob, different clans or family units may have variations or nuances in their language which are known as dialects. The dialect may reflect specific cultural and geographical context.
* Why do you think it is important to learn about Aboriginal and/or Torres Strait Islander language(s)?

1. Reflect on how *Ngaawily Nop* and *Noorn* are bilingual texts told in both Noongar and English and include an extensive glossary to help readers learn more about the Noongar Language. Revise why the authors of the texts made the choice to include both English and Noongar Language.
2. Review the [Gambay: a map of Australia’s first languages](https://www.abc.net.au/indigenous/gambay-languages-map) webpage from [Lesson 2](#_Lesson_2_–_1). Explain that the word Gambay means ‘together’ in the Butchulla Language of the Hervey Bay region in Queensland. Locate Butchulla on the map and discuss its location in relation to the local area. Ask students to consider the purpose of the website.
3. Provide students with devices to navigate the [Gambay: a map of Australia’s first languages](https://www.abc.net.au/indigenous/gambay-languages-map) webpage to explore their local Aboriginal language(s) group(s) and engage in the audio and video content.
4. Model navigating the [Gambay: a map of Australia’s first languages](https://www.abc.net.au/indigenous/gambay-languages-map) webpage. Use think-alouds to demonstrate how to use the structure of the text to locate specific information. For example, use the search bar to locate the Noongar Language. Highlight that the information on the webpage is presented in various ways, including multimedia elements such as videos, artworks, songs and links to podcasts, to enhance meaning and engage the reader in the content.
5. As a class, reflect on the purpose and structure of the Gambay: a map of Australia’s first languages webpage. Ask:

* How does the interactive map enhance your understanding of the Aboriginal and Torres Strait Islander language groups of Australia?
* How does the inclusion of multimedia elements help to preserve and promote the languages and cultures of Aboriginal and Torres Strait Islander peoples?
* Do you think it is beneficial to use multimedia, such as videos and audio content, to learn about Aboriginal and Torres Strait Islander peoples languages? Why or why not?

1. Go to the [Wirlomin Noongar Language and Stories](https://www.wirlomin.com.au/about-us/) website. Model using signposting features to locate the ‘About us’ tab. Discuss the aims of the Wirlomin Noongar Language and Stories Incorporated association. For example, the Wirlomin group are dedicated to reclaiming Wirlomin stories and dialect and to share Cultural narratives, these include *Noorn* and *Ngaawily Nop*.
2. In pairs, students discuss the value of associations, such as the Wirlomin Noongar Language and Stories Inc. and websites like [Gambay: a map of Australia’s first languages](https://www.abc.net.au/indigenous/gambay-languages-map) in keeping Aboriginal and Torres Strait Islander peoples languages alive. Students share their ideas and reasons with the class.
3. Independently, students write a response to the question: Why is it important to preserve and maintain Aboriginal and Torres Strait Islander languages?

**Too hard?** Students work in small groups to record their response.

**Too easy?** Students add ways they can help preserve and maintain language(s).

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

**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.

**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
* use knowledge of text structure to navigate the text to locate specific information.

## Lesson 15 – designing a podcast

1. Display each of the following questions on poster paper:

* What are Dreaming stories and Songlines? Why are they important to Aboriginal and Torres Strait Islander cultures?
* How can we preserve Aboriginal and Torres Strait Islander languages? Why is this important?
* How can multimodal texts (with symbols, artworks, audio, videos) support the understanding of Aboriginal and/or Torres Strait Islander cultures?
* How do Aboriginal peoples share their cultures and traditions? Why is this practice significant in fostering a deeper understanding of our shared history?

1. Divide the class into small groups and assign each group a different question from activity 1. Students draw on their learning from this unit to [brainstorm](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/542?clearCache=392898d-dda6-f848-6513-eeb95ac867f1) and record responses to the questions. After a set amount of time, groups rotate to a different question and continue the activity until each group has contributed a response to all the questions.
2. As a class, review the responses on each poster. Display the posters in the classroom to use in following lessons.
3. Display the word ‘podcast’ in the centre of a [brainstorm bubble](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/542?clearCache=5eec1829-e752-2824-59bc-2dfb9a321b7d). Record what students know about podcasts.
4. Discuss how podcasts can be about a range of topics for different purposes (to inform, entertain or persuade). They can be structured in several ways, including narration by a host or reporter, a conversation between people or an interview.
5. Listen to the podcast, [Little Yarns: Dreamtime in Dharumbal (8:00)](https://www.abc.net.au/kidslisten/programs/little-yarns/dreamtime-in-dharumbal/102547586) stopping at 7:15. Ask questions to further explore the purpose, features and impact of the podcast. For example:

* What is the purpose of this podcast?
* How is the podcast structured? (narrated by a host, a conversation or interview)
* Who is presenting the information? How did the presenters make the podcast engaging?
* What other audio elements were used? What was the impact of these audio elements?
* What are 3 things that you learned from this podcast?

1. Explain that [Little Yarns](https://www.abc.net.au/kidslisten/programs/little-yarns) is a podcast that explores the diverse languages, stories and cultures of Aboriginal and Torres Strait Islander peoples.
2. Display the following questions:

* What is the purpose of the podcast?
* How is the podcast structured?
* Who is the target audience?
* How did the presenter use their voice to engage the audience?
* What other audio elements were used? For example, music, audio from events, news reports.

1. In pairs, students listen to a [Little Yarns](https://www.abc.net.au/kidslisten/programs/little-yarns) episode of their choice and record answers to the displayed questions.
2. Students share their answers with another pair.
3. Explain that students will work in pairs to create a podcast with the purpose to educate others about Aboriginal and/or Torres Strait Islander cultures, traditions, languages and the significance of preserving their rich cultures. Students will apply their learning from this unit and further research to create a podcast.
4. Watch [Podcasting for Kids – How to create a podcast (1:02)](https://www.youtube.com/watch?v=Vznd5vRz9_A) to captivate students’ interest and develop knowledge on creating a podcast. Review the steps to making a podcast as shown in the video.
5. In pairs, students choose and discuss the topic for their podcast using the posters from activity 1 as a guide. For example, Songlines, Dreaming stories, totems, languages. Ask guiding questions to support students’ thinking. For example:

* Who is the intended audience?
* What do I envision the podcast to include?
* How will the podcast be structured?
* What research do I need to do to inform the podcast?

1. Explain that in the next lesson students will research the topic for their podcast and begin planning.

## Lesson 16 – planning a podcast

1. Listen to the podcast, [That’s Incredible – The Story Of The Great Emu In The Sky (23:35)](https://www.mamamia.com.au/podcasts/thats-incredible/the-story-of-the-great-emu-in-the-sky/) stopping at 9:49. Ask:

* What is the purpose of this podcast?
* Who is the target audience?
* How is the podcast structured?
* How did the presenter use their voice to engage the audience?
* What other audio elements did you hear?
* Did you hear any examples of Aboriginal English? For example, ‘deadly’.

1. Revise the difference between a Welcome to Country ceremony and an Acknowledgement of Country from [Lesson 1](#_Lesson_1_–_2). Tell students that they will begin their podcasts with the school’s or their own Acknowledgement of Country.
2. Remind students that they will draw on their learning and research from this unit to support the creation of a podcast. Provide time for students to reflect on their podcast topic and determine what additional knowledge is needed.
3. In pairs, students research the topic for their podcast. This will provide them with an opportunity to demonstrate their skills with navigating and locating information using digital texts. Provide students with a list of credible websites. For example:

* [Gambay – First Languages Map](https://gambay.com.au/)
* [ABC Education](https://www.abc.net.au/education/educational-resources-about-indigenous-histories-and-cultures/13863676)
* [AIATSIS](https://aiatsis.gov.au/)
* [ABC listen](https://www.abc.net.au/listen/programs/allinthemind/songlines-indigenous-memory-code/7581788).

1. Display [Resource 5 – podcast plan](#_Resource_5_) and guide students through the intended structure of the podcasts. Model using [Resource 5 – podcast plan](#_Resource_5_) to plan ideas for a podcast.
2. Students use the planning template to start planning their podcast.
3. Students share their plans with another pair and provide peer feedback. Provide a list of questions to guide effective feedback and for students to record ideas to enhance their work as each question is answered. For example:

* Are your ideas supported by research and prior learning?
* Who is the audience for your podcast? (another class, school community)
* How will the podcast be structured? (conversation style, one-on-one interview)
* How will you engage the audience? (volume, pace, intonation, sound effects)

1. As students engage in peer feedback, work with small groups to provide students with feedback on their plans.
2. Students reflect on teacher and peer feedback and identify 2 or 3 points that could be used to enhance their podcast plan.

# 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.

#### Learning intention

Students are learning to use their understanding of cultural traditions, practices and languages to draft and publish a multimodal text.

#### Success criteria

Students can:

* use knowledge of cultural traditions, practices and languages to draft a script for a podcast
* experiment with multimedia components, including audio elements, and use volume, pace and intonation when recording a podcast
* reflect on own and peer presentations using a set criteria
* reflect on the textual concepts of ‘imagery, symbol and connotation’ and ‘narrative’.

## Lesson 17 – drafting a script for a podcast

1. Listen to the podcast, [Squiz Kids – Planet vs Plastic on Earth Day (11:10)](https://podcasts.apple.com/us/podcast/planet-vs-plastic-on-earth-day-nigerias-world-record/id1494238283?i=1000653132315) stopping at 2:45. Discuss how the presenter’s tone, volume and intonation is engaging.
2. As a class, reflect on the importance of structure and language choice when creating a podcast that is informative and engaging.
3. Provide students with the ‘The Lowdown’ section of the [Squiz Kids podcast transcript](https://www.squizkids.com.au/wp-content/uploads/2024/04/240422-Transcript.pdf) (PDF 142 KB). Students [turn and talk](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/numeracy/talk-moves) to discuss the structure and language the presenter uses to create a podcast that is informative and engaging. For example:

* Tense: present tense is used to describe current events and actions ‘**It’s** a special day today’. Past tense is used when referring to historical events or past actions ‘Earth Day has been **celebrated** for more than 50 years’.
* Noun–pronoun referencing: pronouns are used to refer to already stated nouns ‘our’, ‘we’.
* Temporal connective: ‘Each day’ is used to indicate the timing of events.
* Causal connective: ‘because’ is used to provide reason.

1. Using the podcast from activity 1 and discussion from activity 3, co-construct success criteria for the podcast and display in the classroom. For example:

* control tense, shifting between past, present and future tense if required
* use temporal connectives and causal connectives to build cohesion
* maintain correct noun–pronoun referencing
* plan, sequence, create, revise and edit texts
* use digital tools to record a podcast and include multimodal features (sounds and music)
* use volume, pace and intonation to enhance meaning when recording.

1. In this lesson, students will use their plan from [Lesson 16](#_Lesson_16_–_1) to begin drafting a script for their podcast. Display [Resource 6 – writing process](#_Resource_6_–_2) and discuss the importance of the drafting phase.
2. Model using the plan from [Lesson 16](#_Lesson_16_–_1) to draft a script for the podcast. For example:

**Samira:** Welcome to our podcast! Before we begin, we would like to acknowledge the Traditional Custodians of the land on which we are recording. We pay our respects to the Elders, past, present and emerging.

**Jake:** Thanks Samira. In today’s episode, we are going to journey into the rich histories and cultures of Aboriginal and Torres Strait Islander peoples.

**Samira:** An aspect of Aboriginal and Torres Strait Islander cultures that we will explore today are Songlines and Dreaming stories.

**Jake:** We will start by explaining these terms. Songlines are musical maps that guide Aboriginal and Torres Strait Islander peoples as they navigate their way across the land.

**Samira:** Dreaming stories are the sacred narratives that explain how the land, animals and people came to be. They are passed down orally from generation to generation and are central to Aboriginal and Torres Strait Islander cultures.

**Jake:** Preserving Aboriginal and Torres Strait Islander cultures is incredibly important for all Australians. It is a vital part of our national identity and heritage.

**Samira:** Absolutely! By preserving Aboriginal and Torres Strait Islander cultures, we are not only honouring the world’s oldest living cultures, but we are also enriching our own understanding of history and culture.

**Jake:** So, what can Australians do to help keep Aboriginal and Torres Strait Islander cultures alive?

**Samira:** Well, one thing we can do is to actively learn about and engage with Aboriginal and Torres Strait Islander cultures. We can do this by listening to Dreaming stories and Songlines, attending cultural events and appreciating Aboriginal and Torres Strait Islander artworks.

**Jake:** And let’s not forget the importance of ongoing education. By teaching future generations about the importance and diversity of Aboriginal and Torres Strait Islander cultures, we are ensuring that they continue to thrive for years to come.

**Samira:** That’s right! And it is also really important for Reconciliation too. So, let’s all do our part to recognise and preserve Aboriginal and Torres Strait Islander cultures.

**Jake and Samira:** Thanks for tuning in everyone!

1. Deconstruct and analyse the modelled script against the co-constructed success criteria. Highlight the structure and language choices that support the purpose of the podcast.
2. Students review their plans from [Lesson 16](#_Lesson_16_–_1) and begin drafting and composing their script. Remind students to revise their writing throughout the writing process and add or change details to reflect the success criteria.

**Too hard?** Students work in a teacher guided group to co-construct a script.

**Too easy?** Students use parentheses to include words from their local Aboriginal language(s).

1. Explain that students will continue drafting and composing their text in [Lesson 18](#_Lesson_18_–_1).

## Lesson 18 – drafting and recording a podcast with audio elements

1. Review [Resource 6 – writing process](#_Resource_6_–_2). Remind students that they will continue working in the drafting and composing phase.
2. Students re-read and review their script from [Lesson 17](#_Lesson_17_–_1) to finish drafting and composing their script.
3. Review the co-constructed success criteria from [Lesson 17](#_Lesson_17_–_1). Encourage students to reflect on proofreading and editing as essential stages in the writing process. Provide time for students to proofread and edit their podcast scripts.
4. Select a [peer feedback](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549?clearCache=624bed09-cfd1-d3dc-16f4-85f63fbd8980) protocol for students to use. In small groups, students take turns reading their scripts aloud while experimenting with volume, pace and intonation. Students provide peer feedback using the co-constructed success criteria.
5. Explain that as students listen to the following podcast, they will record the audio elements they hear. Listen to the podcast, [Little Yarns: Brushtail possum in Wiradjuri (9:17)](https://www.abc.net.au/kidslisten/programs/little-yarns/possum-in-wiradjuri/102833674). Ask:

* Who is presenting the podcast?
* Apart from the presenter’s voice, what other audio elements did you hear? How did these sounds help create meaning and add impact?

1. In pairs, students reflect on their podcast scripts and discuss audio elements that could enhance their podcast and develop a greater understanding for the audience. Students share their thinking with the class.
2. Discuss ways in which students could create audio elements. For example, recorded songs, musical instruments, body percussion, by using websites such as [Soundsnap](https://www.soundsnap.com/) and apps such as [Garage Band](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/614?clearCache=c35a498e-fb0b-70c9-404e-a56a32ffe88b). Students explore and experiment with different ways to create sounds.
3. Provide students with the appropriate technology to add audio elements to their podcast. Students may like to work in quiet locations to experiment with recording their voices and audio elements. Encourage students to use volume, pace and intonation to enhance meaning when recording. Once students are confident with using the technology, they can begin recording their podcasts.
4. Students continue to record their podcast and share their completed podcast in [Lesson 19](#_Lesson_19_–_1).

**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

* experiment with volume, pace and intonation to enhance meaning when presenting and reciting, and recognise the effects these have on audience understanding
* reflect on and monitor own and peer presentations according to given criteria.

**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
* maintain correct noun–pronoun referencing, subject–verb agreement and use temporal, conditional and causal connectives to build cohesive links across a text
* choose multimodal features suited to a target audience and purpose, to reinforce and extend ideas
* use print or digital tools to plan, sequence, create, revise, edit and publish texts.

## Lesson 19 – finalising, presenting and reviewing informative podcasts

**Note:** prior to the lesson establish stations around the classroom with a device and headphones so that students can listen to each other’s podcasts.

1. Students review their podcast recording from [Lesson 18](#_Lesson_18_–_1) against the success criteria from [Lesson 17](#_Lesson_17_–_1). Allow time for students to revise, edit and finalise their podcast.
2. Explain that students will participate in a listening [gallery walk](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/555?clearCache=86a91e28-813c-e92d-703c-bf516cf18125). They will use [Resource 7 – podcast review](#_Resource_7_) to analyse and review each other’s podcasts.
3. In small groups, or independently, students select 4 or 5 podcasts to review and analyse.

## Lesson 20 – reviewing podcasts and reflecting on the textual concepts

1. If required, allow students to continue to participate in a listening [gallery walk](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/555?clearCache=86a91e28-813c-e92d-703c-bf516cf18125) and use [Resource 7 – podcast review](#_Resource_7_).
2. As a class, reflect on the podcasts. Ask guiding questions, for example:

* How did the inclusion of multimodal features create engagement and suit the target audience?
* How did the presenters’ volume, pace and intonation enhance engagement of the podcast?
* What aspect of receiving information in the medium of a podcast did you enjoy most?
* What new things did you learn about Aboriginal and Torres Strait Islander cultures and languages after listening to the podcasts?
* How did the podcast reinforce and extend ideas about the importance of Aboriginal and Torres Strait Islander cultures?
* What is one thing you can identify that inspired you to take action to preserve Aboriginal and Torres Strait Islander cultures after listening to the podcasts?

1. Remind students of the Kahoot quiz from [Lesson 1](#_Lesson_1_–_2). Explain that students will participate in the same Kahoot quiz to assess their learning from and understanding from the past 5 weeks.
2. Provide students with instructions on how to access the Kahoot quiz using the same method as [Lesson 1](#_Lesson_1_–_2). Students complete the quiz independently.
3. As a class, review the answers and discuss any areas where students may have questions or need clarification. **Optional:** provide students with their results from the Kahoot quiz (pre assessment) in [Lesson 1](#_Lesson_1_–_2) to compare to the Kahoot quiz completed in activity 4 (post assessment). Students reflect on their growth and understanding throughout the unit.
4. As a class, discuss and reflect on the textual concepts of imagery, symbol, connotation and narrative that have been explored throughout the unit. Ask:

* What is the difference in purpose between Dreaming stories and Songlines in your own words?
* How do Dreaming stories and Songlines contribute to Aboriginal and Torres Strait Islander cultural identities and understanding of the world around them?
* How does figurative language, such as similes, metaphors and personification, enhance a text? Can you provide examples?
* Think about a text you have read or heard in the unit. How did the author's use of imagery and symbols help you understand the message or theme of the text?
* In what ways do Aboriginal and Torres Strait Islander authors use symbols and imagery in their texts to share cultural perspectives and stories? How does this contribute to the richness of their storytelling?

**Assessment task 8 –** 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 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.

**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-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 – Kahoot quiz

|  |  |  |
| --- | --- | --- |
| No | Statement | True or False? |
| 1 | Aboriginal Languages are only spoken today. They are not written. |  |
| 2 | Aboriginal and Torres Strait Islander authors use Songlines as a means of preserving cultural knowledge and passing it down through oral tradition. |  |
| 3 | Dreaming stories often use symbols such as animals, plants, and natural elements to represent cultural beliefs. |  |
| 4 | Symbols in Aboriginal and Torres Strait Islander cultures are universal and have the same meaning for all People. |  |
| 5 | Dreaming stories are purely fictional narratives without any cultural significance. |  |
| 6 | Aboriginal and Torres Strait Islander authors use visual imagery to convey the interconnectedness of all living beings and the importance of maintaining balance and harmony with the natural world. |  |
| 7 | Aboriginal and Torres Strait Islander authors use Songlines with symbolic imagery to evoke spiritual connections to the land and ancestors. |  |
| 8 | Dreaming stories and Songlines often contain layers of meaning with symbols and imagery carrying both literal and metaphorical significance. |  |
| 9 | Aboriginal English may include words, phrases, and grammatical structures not found in standard English, reflecting cultural concepts and perspectives. |  |
| 10 | Aboriginal English is spoken exclusively by Aboriginal and Torres Strait Islander Peoples, with no influence from Standard Australian English. |  |

# Resource 2 – Kahoot quiz answers

|  |  |  |
| --- | --- | --- |
| No | Statement | True or False? |
| 1 | Aboriginal Languages are only spoken today. They are not written. | False |
| 2 | Aboriginal and Torres Strait Islander authors use Songlines as a means of preserving cultural knowledge and passing it down through oral tradition. | True |
| 3 | Dreaming stories often use symbols such as animals, plants, and natural elements to represent cultural beliefs. | True |
| 4 | Symbols in Aboriginal and Torres Strait Islander cultures are universal and have the same meaning for all People. | False |
| 5 | Dreaming stories are purely fictional narratives without any cultural significance. | False |
| 6 | Aboriginal and Torres Strait Islander authors use visual imagery to convey the interconnectedness of all living beings and the importance of maintaining balance and harmony with the natural world. | True |
| 7 | Aboriginal and Torres Strait Islander authors use Songlines with symbolic imagery to evoke spiritual connections to the land and ancestors. | True |
| 8 | Dreaming stories and Songlines often contain layers of meaning with symbols and imagery carrying both literal and metaphorical significance. | True |
| 9 | Aboriginal English may include words, phrases, and grammatical structures not found in standard English, reflecting cultural concepts and perspectives. | True |
| 10 | Aboriginal English is spoken exclusively by Aboriginal and Torres Strait Islander Peoples, with no influence from Standard Australian English. | False |

# Resource 3 – learning map

Learning map: an overview of the unit content. The creation of maps for learning presents a visual pathway of what students will learn. The learning pathway is as follows:
Explore Dreaming Stories and Songlines: Write well sequenced paragraphs to describe the difference in purpose between Dreaming Stories and Songlines.
Analyse how meaning is created in literature through literary devices, art, symbols and Aboriginal Language(s): Create one-pager summaries to explore ‘Ngaawily Nop’ and ‘Noorn’.
Discover how imagery uses figurative language and identify the significance of Cultural narratives and informative texts: Inspired by Songlines, engage in mapping a school journey through the use of symbols and explanations.
Use an understanding of cultural traditions, practices and languages to design a podcast: Compose an informative text and plan a podcast to highlight the value of preserving Aboriginal and Torres Strait Islander Languages, traditions and culture.
 Record a podcast that combines cultural traditions, practices and language(s): Craft a script and produce a multimodal podcast to share and present.  Review and reflect on the learning journey.

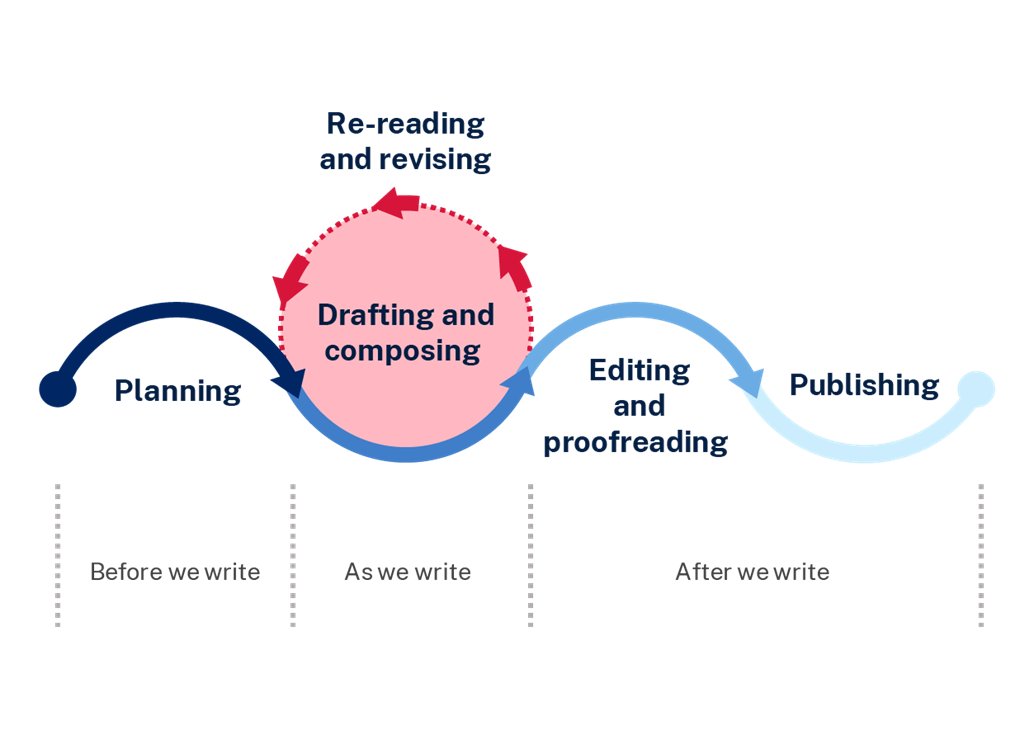
# Resource 4 – word glossary

A word glossary. There are 2 tables each with 4 rows and 2 columns. The column headings are: 'English word (Noongar word) Ocean (mambakoort)' and 'Illustration'. Students to populate the words and illustrations.


# Resource 5 – podcast plan

Podcast Plan with the following headings:
Podcast title:
Hosts: 
Topic(s):
Target audience:
Acknowledge of Country:
Information/definitions:
Importance of preserving Aboriginal and Torres Strait Islander cultures:
Suggestion of how Australians can help preserve Aboriginal and Torres Strait Islander cultures.

# Resource 6 – writing process



# Resource 7 – podcast review

Podcast review form for students to complete. The top section has space to record the podcast title and hosts, and for students to mark their overall enjoyment out of 5 stars. There are 4 categories:
Audio elements - What audio elements were used to enhance this podcast? For example, music, sound effects. 
Podcast organisation - Was it sequenced well? Did it make sense? Was there equal air time between the presenters?
Vocabulary choices - What vocabulary did you notice from our learning?
Summary of information presented. 

# References

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Yubulyawan Dreaming Project (13 March 2015) ‘[Gujingga Songline’ [video]](https://ydproject.com/index.php/lowernav/stories/httpydprojectcomindexphplowernavstoriesgujingga/gujingga-songline/), *Yubulyawan Dreaming Project*, Preserving Australian Cultural Heritage website, accessed 6 May 2024.

## Further reading

A Reconciliation Action Plan (RAP) is a formal statement of commitment to reconciliation. For more information on developing a Reconciliation Action Plan (RAP) for your school, visit the [Reconciliation Action Plan page](https://education.nsw.gov.au/about-us/strategies-and-reports/our-reconciliation-action-plan/reconciliation-action-plan).

The [Aboriginal Education Statewide Staffroom](https://teams.microsoft.com/l/team/19%3ade69dd0df2aa4bd7bb2d6ebdbbf8863f%40thread.tacv2/conversations?groupId=f44b1107-14e1-4042-af2a-6024389a144f&tenantId=05a0e69a-418a-47c1-9c25-9387261bf991) is a safe and welcoming space available to all school and Education Support staff to build their confidence and knowledge of Aboriginal peoples, histories, cultures, topics, and resources.

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