English Stage 4 (Year 7) – program

‘Powerful youth voices’ – 7.1

This resource is a sample teaching and learning program for Year 7, Term 1. In this program, students will develop an awareness of how an engaging writing voice can be used to effectively communicate ideas that are important to young people. Focusing on performance poetry, memoir and persuasive writing, this program supports students to appreciate the connection between style and a strong personal voice. Students then compose with an awareness of audience, purpose and context to have a powerful impact on their audience.

Table 1 provides a cover page for the teacher and class. Update the table based on the class details and contextual details.

Table 1 – class details

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Teacher | Class | Term and duration | Start date | Finish date |
| [Teacher name] | [Class name and code] | [Specify hours and make note of known interruptions to timetabled classes] | [Date, Week and Term] | [Date, Week and Term] |

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**Updating the table of contents**

Want to update the table? Have you added content to the document and noticed the page numbers have changed? As you add content to this report, you can update the table of contents to accurately reflect the page numbers within the resource. To update the table:

* Right click on the table and select ‘Update table of contents’ (in the browser version) or ‘Update field’ (in the desktop app). In the browser version, it will automatically update the entire table.
* In the desktop app, you will then need to select ‘Update entire table’. Your table numbers should then update to reflect your changes.

# About this resource

This sample teaching and learning program has been developed to assist teachers in NSW Department of Education schools to create learning experiences that are contextualised to their students’ needs, interests and abilities for the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022). It provides an example of one way to approach programming through a conceptual lens.

## Purpose of resource

This sample teaching and learning program is not a standalone resource and aligns with the following support materials for the program ‘Powerful youth voices’:

* **Assessment resources**: Assessment – 7.1; Core formative tasks – 7.1
* **Resource and activities support in Word**: Resources and activities – 7.1; Core texts – 7.1
* **Resources and activities in PowerPoint**: Phase 1 – Voice, tone and style – 7.1; Phase 2 – Pacing and sound – 7.1; Phase 3 – Adverbial phrases and clauses – 7.1; Phase 4 –– Powerful imagery – 7.1; Phase 5 – Complex sentences – 7.1; Phase 6 – Writing process – 7.1; Text annotations – ‘My Mother, My Hero’ – Moradi – 7.1; Text annotations – ‘Salt Water’ – Jafari – 7.1; Text annotations – ‘Introduction’ – Duyal – 7.1
* **Scope and sequence:** Year 7.

All documents associated with this resource can be found on the [Planning, programming and assessing English 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10) webpage.

## Target audience

This sample is intended to support teachers and curriculum leaders as they develop contextually appropriate teaching and learning resources for the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022).

## When and how to use

This teaching and learning program has been designed for Term 1 of Year 7. It provides opportunities for the teacher to develop rapport with their class while getting to know their needs, interests and abilities. The program and associated resources are not intended to be taught exactly as is presented in their current format. Teachers using this program and the associated materials should adapt these to suit their students’ needs, interests, abilities and the texts selected. The resources should be used with timeframes that are created by the teacher to meet the overall assessment schedules.

**Teacher note:** the blue feature boxes include instructions for the classroom teacher engaging with this program. They provide suggestions for how content could be delivered and links to additional resources.

**Literacy note:** the pink feature boxes includeinformation about explicit and targetedliteracy instruction. These contain links to department resources to support teachers and students in developing key literacy skills within the context of the teaching and learning activities.

**Differentiation note:** the grey feature boxes include suggestions and strategies to support differentiation for a diversity of learners. The differentiation notes can be found in the ‘Evidence of learning and evaluation’ column of the teaching and learning program.

## The organisation of this teaching and learning program into phases

This teaching and learning program is organised according to the principles of the Secondary English curriculum team’s ‘[Phases approach to conceptual programming’](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10/phases-approach-to-conceptual-programming). This program provides success criteria aligned to each learning sequence. These are suggestions only. While success criteria can be presented to students, evidence-based research suggests that it is important to [share success criteria](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies/sharing-success-criteria) with students. It should be discussed and agreed using language the students can understand.

# Powerful youth voices – overview

Students will develop an awareness of how an engaging writing voice can be used to effectively communicate ideas that are important to young people. Focusing on memoirs and performance poetry, this program supports students to appreciate the connection between style and a strong personal voice. Students then compose with an awareness of audience, purpose and context to have a powerful impact on their audience.

**Duration:** this program of lesson sequences is designed to be completed over a period of approximately 10 weeks.

**Differentiation note**: organising the whole program to suit student needs.

* For a class requiring literacy support – complete Phases 1 and 2 then choose alternative poems for adapted Phase 3 work focusing on writing voice. Complete Phase 5 on persuasive texts and Phase 6 to prepare for the formal assessment. Adjust the assessment task to exclude the memoirs in Phase 4.
* For a capable mixed ability class – complete Phases 1 and 2 then choose alternative poems for adapted Phase 3 work focusing on writing voice. Complete the work on curating an exhibit and one memoir in Phase 4. Complete Phase 5 on persuasive texts and Phase 6 to prepare for the formal assessment.
* For a class needing extension – complete all phases as structured, including 3 Solli Raphael poems and both memoirs in Phase 4.

## Guiding questions

The guiding questions below outline the direction of the learning for the program. They are developed in relation to the syllabus aim and rationale, the relevant syllabus outcomes and the evidence base. They can support class discussion and help students monitor their learning.

* How can young voices be heard and respected, and have an impact on the world?
* How do composers create distinctive texts that reflect their personalities, perspectives and contexts?
* How and why do composers use language forms and features to develop an appealing style for effective communication?

### Conceptual programming questions

The conceptual programming questions are carefully aligned to outcome content points, and they guide teaching and learning. These provide the teacher and students with further opportunities to consider the conceptual direction of learning.

Table 2 – overview of the 6 phases and accompanying conceptual programming questions

|  |
| --- |
| **Phase 1 – engaging with the unit and the learning community** |
| * What are the most powerful ways that youth voices can have an impact on readers and listeners? * What are the issues that students feel most passionate about, and what perspectives do they develop in response to them? |
| **Phase 2 – unpacking and engaging with the conceptual focus** |
| * What is the difference between a reading voice, a writing voice and personal style? * How can textual features of performance poetry, such as tone and pacing, create an engaging voice that impacts an audience? |
| **Phase 3 – discovering and engaging analytically with the core text** |
| * How do the codes and conventions of an editor’s introduction allow the composer to establish a particular tone? * How is the writing voice of a memoir constructed to engage the reader and present a perspective? * What are the codes and conventions of informative writing that support the development of an engaging voice? |
| **Phase 4 – deepening connections between texts and concepts** |
| * How do the textual features of poetry guide the reader’s response to its subject matter? * How is an engaging and distinct writing voice developed and maintained through a poetry text? |
| **Phase 5 – engaging critically and creatively with model texts** |
| * What are the features of persuasive texts that effectively engage responders? * What processes are most useful in allowing students to use model texts as a guide to their own writing? |
| **Phase 6 – preparing the assessment task** |
| * How can the process of preparing an assessment task be used effectively by students so that the work accurately represents their learning and effort? * What are the best strategies for developing effective and sustainable skills and mindsets related to assessment? * What are the best strategies for developing and expanding skills in planning, monitoring and refining composition? |

## Assessment overview

**Teacher note:** this is a concise overview of the formal assessment aligned with this program and an outline of the formative assessment practices.

**Formal assessment:** students will craft a creative composition and reflection for a class anthology. They will demonstrate their personal voice in their exploration of an issue or experience. They also submit a reflection on their writing process.

**Formative assessment:** students draft a reflective piece, a performance poem, a memoir and a persuasive piece while reflecting on the writing process and the inspiration of model texts.

## Outcomes and content groups

A student:

* **EN4-RVL-01** uses a range of personal, creative and critical strategies to read texts that are complex in their ideas and construction
* **reading, viewing and listening skills**
* **reading, viewing and listening for meaning**
* **reading for challenge, interest and enjoyment**
* **reflecting**
* **EN4-URB-01 examines and explains how texts represent ideas, experiences and values**
* **perspective and context**
* **argument and authority**
* **style**
* **EN4-ECA-01 creates personal, creative and critical texts for a range of audiences by using linguistic and stylistic conventions of language to express ideas**
* **writing**
* **text features**
* **text features: imaginative**
* **text features: informative and analytical**
* **text features: persuasive**
* **sentence-level grammar and punctuation**
* **word-level language**
* **EN4-ECB-01 uses processes of planning, monitoring, revising and reflecting to support and develop composition of text**
* **planning, monitoring and revising**
* **reflecting**

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

## Core texts and text requirements

The core texts for this program are listed below. An overview of the texts and their alignment to the text requirements are provided in the Core text booklet and in the [Quality texts in Stage 4 and 5](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/english-s4-5-quality-texts) resource cards.

* ‘Australian Air’ by Solli Raphael (2018), in *Limelight*, Puffin Books Australia. ISBN: 978-0-14-379376-2
* ‘Introduction’ by Yasar Duyal (2012), in *Paper Boats*, Cambridge University Press Australia. ISBN: 978-1-10-760888-7
* ‘My Mother, My Hero’ by Kobra Moradi (2012) in *Paper Boats*, Cambridge University Press Australia. ISBN: 978-1-10-760888-7
* ‘Salt Water’ by Mohammed Mohsin Jafari (2012) in *Paper Boats*, Cambridge University Press Australia ISBN: 978-1-10-760888-7
* ‘Welcome to the Wonderful World of Poetry’ by Solli Raphael (2018), in *Limelight*, Puffin Books Australia. ISBN: 978-0-14-379376-2.

## Prior and future learning

**Teacher note:** a brief outline of prior and future learning is provided. This overview highlights the important learning that should have come before and provides an indication of what this learning can lead to in future. In schools, teachers should refine this information for their context. This helps students make connections and transfer knowledge while reducing cognitive load.

Some suggested areas of focus to activate prior knowledge could include:

* an understanding of the textual features of poetry, memoir and persuasive texts
* an awareness of the textual concepts [style](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts#/asset8), [perspective](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts#/asset6) and [context](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts#/asset13), and [argument](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts#/asset1) and [authority](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts#/asset12)
* examples of texts that have had a powerful impact on students in their reading, viewing and listening experiences
* literacy skills in the use of language features to create engaging imaginative, informative or persuasive texts that contain the students’ perspectives.

Some potential future links to other programs in the Year 7 course could include:

* visual style, again suited to different audiences and purposes in **Seeing through a text – Year 7, Term 2**
* identifying prose fiction that engages and ‘speaks to’ the student in **Escape into the world of the novel – Year 7, Term 3**
* experiencing and experimenting with distinctive performance voices in **Speak the speech – Year 7, Term 4**.

## Pre-reading for teachers

**Teacher note:** a brief outline of relevant pre-reading has been provided.

The following texts and resources may be useful when preparing to teach this program. All are included in the reference list at the conclusion of this document.

* *Paper Boats* edited by Yasar Duyal – this collection contains the introduction and 2 memoir texts that are the core texts for this program. It is recommended that the teacher is familiar with the content and tone of the whole collection.
* *Limelight* by Solli Raphael – this collection contains the 2 performance poems that are the core texts for this program. Other poems are suggested as extensions so that students have an experience of a full collection of poems as per the text requirements.
* [Textual concepts – visual representation posters](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-k-6-resources/textual-concepts-visual-representation-posters) to support the review of key concepts such as style, perspective and context, and argument and authority. These posters can serve as a connection to prior learning, and a visual reminder during discussions.
* ‘What Matters?’ [writing competition website](https://www.whitlam.org/what-matters-2022-shortlisted-entries/2022/7/25/nighttime-strolls), The Whitlam Institute. This website offers advice on and exemplars of youth voices in persuasive writing. The material can support student writing in Phase 5, Core formative task 4 – persuasive writing, and the formal task: Assessment –7.1
* *Closing the Reading Gap* (2020) and *Closing the Writing Gap* by Alex Quigley (2022). The principles and strategies outlined in these highly accessible texts have informed the approaches to reading and writing included throughout this program. See especially chapter 7 in *Closing the Reading Gap* ‘Practical strategies for closing the reading gap’ for the summary of the pros and cons for a variety of reading aloud strategies.
* *Reading fluency: More than automaticity? More than a concern for the primary grades?* by Rasinski et al. This is an accessible and short discussion of key approaches to and reasons for supporting students to read aloud in the classroom. Note that a video of Dr Tim Rasinski discussing reading fluency is available to view on the department’s [Fluency](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/effective-reading-in-the-early-years-of-school/fluency) webpage..

# Phase 1 – engaging with the unit and the learning community

In the ‘engaging with the unit and the learning community’ introductory phase, students develop a personal response to a significant text that uses a powerful writing voice to convey its ideas. The learners’ experience, discuss and respond personally to the ideas and textual features of the text. This helps students engage with the ways youth voices can be valued, and the range of approaches they may take to impact on the reader. In doing so, students express their own values and experiences in structured activities designed to break the ice at the start of high school and create a cohesive learning community.

The teacher recognises students’ prior understanding of some of the key features of performance and spoken word poetry. This is especially valuable in the context of youth voices and social media communities focused on social change, diversity and inclusion. Students are invited to share their own experiences, their responses to the stimulus text, and their understanding of the ways in which youth voices may be amplified and/or silenced.

Students practise writing about what is important to them to build the relationship with the teacher and peers.

**Expected duration:** this phase should take approximately 3 to 4 hour-long lessons.

**Teacher note:** teachers are advised to choose learning sequences and activities from this phase which best suit their class and can be completed in the available time.

**Conceptual programming question(s)** – (sub-questions that drive the choice of strategies in this phase):

* What are the most powerful ways that youth voices can have an impact on readers and listeners?
* What are the issues that young people feel most passionate about, and what perspectives do they develop in response to them?

Table 3 – engaging with the unit and the learning community

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN4-RVL-01  Reading, viewing and listening skills  Apply reading pathways to determine form, purpose and meaning  Reading for challenge, interest and enjoyment  Read texts selected to challenge thinking, develop interest and promote enjoyment, to prompt a personal response  Communicate purposefully with peers in response to texts | **Phase 1, sequence 1 – engaging personally with a youth voice**  **Learning intentions**  By the end of this learning sequence, students will:   * be aware of the characteristics and power of youth voices in performance poetry * consider their personal response to the stimulus text and develop an idea for their own piece of introductory writing.   **Teacher note:** critical thinking and predictive inference-making questions are used in this sequence to guide initial student responses to the poem.  **Encountering youth performance poetry**   * **Making predictions based on prior learning** – students are shown only the first 10 lines of **Core text 1 ‘Australian Air’** (**Core text booklet – 7.1**) to activate interest. They read silently then confer with a partner to predict the form, then * answer critical thinking prompt questions as a class such as: What do you think this might be about? What other answers are possible? What kind of text do you think this is? What other text(s) is similar to or like this text? What is it **not** like? * are given the title, and work in pairs to make notes in books in response to these predictive inference-making questions: How old do you think the writer might be and what makes you think that? Do you expect this to be an optimistic or pessimistic text and why? What does the title of a text add to its meaning? * **Viewing the text to develop first impressions** **of Core text 1**– students watch [Solli Raphael’s performance of 'Australian Air’ (2:02)](https://www.youtube.com/watch?v=9rydKJcHH4M) after the teacher has checked for prior understanding of the terms ‘issues’ and ‘tone’. After the first viewing students brainstorm those issues that are touched on in this text. After a second viewing, supported by a printed copy of the poem, students discuss in a [Think, Pair, Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=27c53e59-7691-7979-673a-b6a24b7fe620) structure whether they think the poem has a hopeful tone. Use a Harvard thinking routine for reasoning with evidence such as [Claim, Support, Question](https://pz.harvard.edu/resources/claim-support-question) to develop skills in informed argumentation for students to deeply consider their personal responses.   **Discussing impressions with peers and composing to deepen awareness**   * **Preparing for discussion to take stock of own ideas** – students discuss and take notes in pairs on the reasons why this poem is a powerful piece that captures youth voice and moves the audience. Students circle key quotes to support ideas on a printed copy of the poem. * **Discussing to deepen engagement with others’ ideas** – students engage in class discussion on conceptual questions such as ‘What are the most powerful ways that youth voices can have an impact on readers and listeners?’, ‘How and why might youth voices be silenced?’ and ‘What are the issues that young people feel most passionate about, and what perspectives do they develop in response?’ * **Composing and sharing in order to deepen engagement with texts and ideas** – students choose a brief initial personal response to the poem in one of the following ways: a post on the poet’s website about how the poem makes them feel, a brief visual representation of their feelings after reading the poem, or a digital [wordcloud](https://www.bing.com/ck/a?!&&p=9cd734eb4ac1f3fbd8437ce4475881bf27148d509e0b7cfeb081cfbaa0c5f7e8JmltdHM9MTcyOTEyMzIwMA&ptn=3&ver=2&hsh=4&fclid=205d5d6f-b378-6fdf-2490-49e1b2e96e17&psq=wordcloud&u=a1aHR0cHM6Ly93d3cud29yZGNsb3Vkcy5jb20v&ntb=1) inspired by the poem created by a group or the whole class. | **Success criteria**  **To demonstrate their learning, students can:**   * identify the tone of a poem and support ideas with textual evidence * participate in discussion about the reasons why the poem is powerful * respond personally and creatively to the poem in a chosen way.   **Evaluation and registration:**   * [Record evaluation and registration information]   **Differentiation note: more challenging tier 2 vocabulary in the first 8 lines of the poem could be pre-taught using matching rhyming words.**  **Phase 1, resource 1 – introducing Core text 1 ‘Australian Air’ contains a ‘reverse cloze’ activity idea to support students with a need for further time to consolidate understanding.**  **The pacing of the video ‘Australian Air’ is very fast. Students who need support to access audio could benefit from a transcript, captions and the chance to** speak it aloud**.** |
| EN4-RVL-01  Reading, viewing and listening skills  **Apply reading pathways to determine form, purpose and meaning**  Reflecting  **Reflect on how reading, viewing and listening to texts has informed learning**  EN4-URB-01  Style  **Examine how different styles can be recognised by distinctive features of language and form in a range of texts**  EN4-ECA-01  Speaking  Participate in informal discussions about texts and ideas, including speculative and exploratory talk, to consolidate personal understanding and generate new ideas  Text features: imaginative  **Develop transformation skills by reshaping aspects of texts to create new meaning** | **Phase 1, sequence 2 – engaging with the form and structures of performance poetry**  **Learning intentions**  By the end of this learning sequence, students will:   * **be familiar with the textual and language features of the poem that create the reading pathway** * **be able to recreate features of the form to deepen their engagement with the poem.**   **Teacher note:** activities involving the terminology of poetry and the language focus on parts of speech and phrases will serve as a pre-test during this sequence. Provide brief explicit support as needed as following activities unpack this knowledge in more detail. Students may find it useful to begin a glossary of metalanguage at this point. See for example the videos and poster on [perspective](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts#/asset6) that could be used to support students to build a definition in their own words, and find examples during the activities which follow.  **Exploring reading pathways for poetry**   * **Reordering the poem to experiment with form and structure** – students are given cut up sections of the core text and reorder the text in pairs or small groups. See **Phase 1, Resource 2 – cut up sections of Core text 1** for a model and advice on where to cut up the text. * **Understanding the metalanguage and usefulness of the ‘reading pathway’** –students consider the meanings (literal and figurative) of ‘pathway’. The teacher explains the terminology and checks understanding through the features of the poem that helped students to order it: sentence punctuation, enjambment, rhyme, stanza breaks. With guidance, students label these on a printed copy of the poem or co-construct in a shared digital document. A synonym cloze for these terms is included in **Phase 1, resource 3 – key terminology**. * **Comparing reading pathways to deepen understanding of form** – students are shown, or find, brief examples of reading pathways in other forms, for example graphic novels, news reports or websites (tabs and hyperlinks, for example). Students discuss why, and compare how, forms such as poetry require a certain pathway while others are more user-focused or interactive. * **Examining descriptive language to understand how and why it is used in performance poetry** – students examine key words and phrases from the poem in **Phase 1, activity 1 – examining descriptive language**, to engage with how a powerful writing voice can appeal to senses and make the responder think.   **Transforming to deepen engagement**   * **Reimagining the poem to deepen engagement with the composer’s language** – students ‘reconstruct’ the first 10 lines of the poem, keeping the grammatical structures in each line and replacing the key content words to suit an original topic of their choosing, for example art, surfing or peace. See **Phase 1, resource 4 – creative reworking of Core text 1** for line-by-line suggestions, beginning with line 1: ‘it’s the + adjective + noun + comma + 4-word clause’. Use this activity to consolidate earlier language work and revise parts of speech and the difference between phrases and clauses in context of meaning making.   **Reflecting on learning and connecting learners**   * **Reflecting on how activities support learning** – students participate in class discussion about how the reordering and rewriting activities added to their understanding of the key ideas, perspectives and features of ‘Australian Air’. They reflect in their books on whether they like this kind of learning activity, and what other strategies work for them. * **Building the learning community through ice-breakers** – students participate in a series of English-specific ‘getting to know you’ activities contained in **Phase 1, resource 5 – ice-breakers**. The activities are designed to follow on from the initial pair, group and class work in engaging with the first poem and provide an opportunity for students to strengthen their connections with each other to prepare for future learning. | **Success criteria**  To demonstrate their learning, students can:   * create a collaborative text to stimulate personal imagination * appreciate poetic texts in an informal discussion * identify examples of sentence punctuation, enjambment, rhyme, stanza breaks in a poem * recall prior knowledge to develop knowledge of poetry.   **Evaluation and registration:**   * [Record evaluation and registration information]   **Differentiation note:** students may need a reminder about syllables and how to identify them prior to completing this activity. The [phonological awareness](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/effective-reading-in-the-early-years-of-school/phonological-awareness) website provides a helpful definition of a syllable. |
| EN4-URA-01  Code and convention  Use appropriate metalanguage to describe how meaning is constructed through linguistic and stylistic elements in texts  EN4-ECA-01  Representing  Compose visual and multimodal texts to represent ideas, experiences and values  Use digital technologies where appropriate to compose multimodal texts  Text features  Compose texts that combine modes for intended purposes  Text features: informative and analytical  Compose informative texts that summarise conceptual information  Teacher note: the outcomes for Core formative task 1 – letter or reflective piece are in the Core formative tasks booklet. | **Phase 1, sequence 3 – engaging with writing voice**  **Learning intentions**  By the end of this learning sequence, students will:   * consider the connections between the stimulus text and a text of their own choosing * develop an informed personal explanation of the key concept and compose their own letter or reflective piece about something that matters to them.   **Teacher note:** the presentation and writing activity in this sequence are not designed for deep analytical work. They are intended to support personal engagement. This is a chance for students to use a text they know and create an informative text based on initial feelings about how it compares to ‘Australian Air’. It provides a pre-test for confidence in technology use.In addition, **Core formative task 1 – letter or reflective piece** functions as a pre-assessment for the learning which is the focus of this program. It will allow teachers to judge existing knowledge, skill and understanding so that they can plan for the learning ahead.  **Introduction to tone and content**   * **Exploring voice, tone and style** – students are shown the definitions of key terminology in the PowerPoint **Phase 1 – Voice, tone and style – 7.1** and, depending on need, discuss examples ‘Australian Air’ and other texts they are familiar with, or construct a [Frayer model diagram](https://resources.education.nsw.gov.au/detail/V-18) for the words ‘voice’, ‘tone’ or ‘style’. * **Examining how tone is created in ‘Australian Air’** – students analyse the way that vocabulary choices in the poem impact on the listener by creating a tone. They complete the activities within the PowerPoint **Phase 1 – Voice, tone and style – 7.1** to consolidate their understanding of how tone is an aspect of writing voice. Note that key definitions and links are in **Phase 1, resource 3 – key terminology**   **Comparing powerful youth voices**   * **Using a thinking routine to organise the comparison of 2 powerful youth voices** – students choose a text and compare its form, content and tone to ‘Australian Air’. With a partner they use the adapted thinking routine [Same, Different, Connect , Engage](https://pz.harvard.edu/resources/same-different-connect-engage) in **Phase 1, activity 2 – comparing powerful youth voices** to consider how the comparison reveals important issues about how and why youth voices can be affirmed or silenced.   **Core formative task 1 – letter or reflective piece**   * **Brainstorming, planning and writing** – students are introduced to the brainstorming section of the PowerPoint **Phase 6 – Writing process – 7.1**, then compose one of the following focusing on their developing understandings from this phase * a letter or voice recording to the teacher introducing themselves * a reflective piece on what gives them hope, or what matters to them. * **Developing evaluative and reflective language** – students examine the ways vocabulary and expressions can be adjusted to suit their purpose and tone by completing the word clines and activities in **Phase 1, activity 3 – evaluative and reflective language**. They use new learning in the process of writing **Core formative task 1 – letter or reflective piece**, then they read and give feedback on evaluative and reflective language to a peer. | **Success criteria**  To demonstrate their learning, students can:   * develop definitions for key terminology * describe tone and how it is created * compare a chosen text to the stimulus poem to comment on powerful tone, content and voice * compose a letter or reflective piece in the first core formative task.   **Evaluation and registration:**   * [Record evaluation and registration information]   **Differentiation note: support the formative task with templates, examples of work and a timeline for planning and drafting. All students will benefit from guided vocabulary development time after all the associated activities.** |

# Phase 2 – unpacking and engaging with the conceptual focus

In the ‘unpacking and engaging with the conceptual focus’ phase students develop from their initial engagement to consider the layers of meaning behind the key conceptual focus of the program: how the composer’s style can create a powerful writing voice. Students will consider the first core text more deeply and plan their own writing in response to it. Students will be challenged to consider the nature of a writing voice, and the ways perspectives about issues that matter are embedded through textual features that create the style of the composer. Note the teaching and learning activities in this phase focus on student discovery and personal response to key textual and language features. Analysis and critical response are further developed in the following phases.

The teacher recognises students’ prior understanding of elements of personal style, including speaking voice, as well as Stage 3 and 4 work on tone and language features such as repetition or figurative language. Earlier understanding of reflection and of writing reflectively about the process of composition is extended in this phase in preparation for the second part of the formal assessment task.

**Expected duration:** this phase should take approximately 4 hour-long lessons.

**Teacher note:** teachers are advised to choose learning sequences and activities from this phase which best suit their class and can be completed in the available time.

**Conceptual programming question(s)** – (sub-questions that drive the choice of strategies in this phase):

* What is the difference between a reading voice, a writing voice and personal style?
* How can textual features of performance poetry, such as tone and pacing, create an engaging voice that impacts an audience?

Table 4 – unpacking and engaging with the conceptual focus

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN4-RVL-01  Reading, viewing and listening for meaning  Explain personal responses to characters, situations and issues in texts, recognising the role of written, oral or visual language in influencing these personal responses  EN4-URB-01  Style  Describe and reflect on how particular arrangements of language features in texts can be found appealing according to personal preferences  Identify elements of an author’s work that represent their distinct style  EN4-ECA-01  Speaking  Participate in informal discussions about texts and ideas, including speculative and exploratory talk, to consolidate personal understanding and generate new ideas  Deliver spoken, signed or communicated texts with effective control of intonation, emphasis, volume, pace and timing  Writing  Apply understanding of the structural and grammatical codes and conventions of writing to shape meaning when composing imaginative, informative and analytical, and persuasive written texts  Note: bold outcome content is not addressed in this sequence. | **Phase 2, sequence 1 – deepening personal critical engagement with the conceptual focus on voice**  **Learning intentions**  By the end of this learning sequence, students will:   * develop awareness of, and engagement with, the key terms ‘voice’ and ‘style’ * understand the importance of an engaging personal writing voice to the impact of a composition.   **Teacher note:** choose appropriate activity options from the following sequence to introduce and develop engagement with the concepts of style and personal voice. In addition, explore the ways in which an engaging voice can move a composition beyond mere recount, or being simply informative, or overly aggressive in tone. Note that the memoir begun here is returned to in Phase 3 to practise new grammar understandings.  **Comparing content and style**   * **Listening to or viewing a personal memoir to consider what makes it ‘engaging’** – students listen to or view an extract from an appropriate audio or video memoir. See **Phase 2, resource 1 – an engaging memoir** for suggestions and strategies for pre-listening to activate background knowledge and prepare students for vocabulary and context. Students * participate in a [Think, Pair, Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=27c53e59-7691-7979-673a-b6a24b7fe620) to consider how they think the story-teller makes the memoir engaging? They analyse by using a 2-column table comparing what is told to us – including story, plot, content and ideas – with how it is told. This ‘how’ begins as an ‘other’ column, but through the discovery and personal response of students, will be guided to become more analytical. See **Phase 2, activity 1 – the what and how of a memoir** for layout. Possible answers are indicated in the preceding resource. * identify sub-elements in the right-hand column related to the speaking voice, structure and style of the speaker. This later might include humour, for example. Return to the list of possible elements of style under **Phase 1, resource 3 – key terminology,** as well as a teaching note about the difference between tone, voice and style. Revisit the support in the PowerPoint **Phase 1 – Voice, tone and style – 7.1.** The teacher should challenge students to classify (critical thinking strategy) then guide sharing and class discussion to develop shared categories. * **Discussing responses to consolidate learning about terminology and conceptual focus** – students share ideas about the features from the right-hand list that are most appealing to young people. Encourage students to share, use evidence drawn from texts they know, and respect each other’s personal preferences.   **Deepening engagement with and analysis of voice and style**   * **Broadening discussion based on real-world examples** – students discuss the difference between a speaking voice and a writing voice as an element of style (see conceptual programming question 1). They engage with a range of stimulus examples in the fields of writing, sport, music and film contained in **Phase 2, resource 2 – broadening engagement with voice and style.** * **Experimenting with a ‘quick-write’ to consolidate understanding** – students write and record their own personal memoir (connected to a significant place, for example) in a low-stakes context to focus on the story. They may choose to experiment with one element of style (such as descriptive language). If recording, they may work on one key aspect of speaking voice (such as pacing or volume). With student permission, the teacher could collate these as an informal audio anthology and demonstrate writing a curator’s introduction. * As an extension, students could be asked to rewrite a section of their memoir as a persuasive text (as a pre-test for later work) or as a piece of performance poetry. Students should reflect on what they noticed through the exercise.   **Literacy note**: later in this program students will examine memoirs as model texts. This ‘[quick-write](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/548)’ is a low-stakes writing activity that can be used as a pre-test for writing skills. In Phase 3 students are prompted to return to this draft memoir and improve it based on the texts they read and analyse. | **Success criteria**  To demonstrate their learning, students can:   * list the content and identify how it is presented in a memoir * use textual evidence and experiences to discuss voice and style * compose and record a brief personal memoir focusing on structure and style (for example descriptive language) and audience engagement through control of pacing.   **Evaluation and registration:**   * [Record evaluation and registration information]   **Differentiation note: for the memoir consider a video format with clear sound and vision of the lips, plus a transcript or closed captions to support access to the content for all students.** A suggestion is provided in **Phase 2, resource 1 – an engaging memoir.**  **For the broadening engagement activity, the film comparison would be the preferred activity for Deaf or Hard of Hearing (D/HoH) students.** |
| EN4-ECB-01  Reflecting  Reflect on own ability to plan, monitor and revise during the composition process, and how this shapes clarity and effect | **Phase 2, sequence 2 – introducing the assessment task**  **Learning intentions**  By the end of this learning sequence, students will:   * understand the requirements of the assessment task for this program * know their own strengths and needs in relation to assessment.   **Teacher note**: see [Assessment procedures](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10/how-to-use-sample-english-assessments) as well as the introduction to samples and marking guidelines in **Phase 6 – preparing the assessment task**. Strategies such as an ongoing reflective journal are intended to run concurrently with the other phases.  Note that there is a sample student response included in the assessment notification. In **Phase 6, resource 4 – additional student work samples**, 4 additional student samples are included so that there is a range of achievement and an example of each of the possible forms for teacher and student reference as and when appropriate.  **Exploring the formal assessment task**   * **Understanding the task context and requirements** – students read **Assessment – 7.1** and check understanding with teacher. * **Checking for understanding** – the teacher uses [Assessment procedures](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10/how-to-use-sample-english-assessments) to ensure that students understand the requirements and processes and are aware of the timeline of activities that will support them to produce their best work. * **Understanding assessment policy and practices** – the teacher identifies and explains the assessment policy. The teacher checks that students understand what malpractice is and how to avoid this issue. The teacher emphasises that core formative tasks are designed to support students with recursive writing and develop their planning, monitoring and revising skills   **Setting up assessment mindsets**   * **Understanding expectations** – students discuss the task requirements, including marking criteria, grades and expectations for success as pairs and report questions for a whole class plenary. * **Reflecting on strengths** – students identify their areas of strength and areas of need in relation to the task. This will ensure all students understand the task and provides the teacher with valuable feedback on personal perspectives regarding anything students are excited or worried about. This feedback enables the teacher to plan for student needs. These questions may guide the reflection * Will you need support in the planning, monitoring and/or revision process? * What supports have worked well in the past? * What didn’t work well for you? * What can the teacher do to support your learning? | **Success criteria**  To demonstrate their learning, students can:   * identify where to find support for assessment queries * annotate the task notification so that it can be referred to throughout the following weeks * reflect on strengths and areas of need in terms of assessment and writing.   **Evaluation and registration:**   * [Record evaluation and registration information]   **Differentiation note: t**eachers could consider:   * **supporting students to make a timetable with predictable steps in the form of a checklist** * **further scaffolding of the type of text chosen and 3 reflection questions, including sentence starters, templates and vocabulary lists** * **supporting students to make a visual representation to accompany a shortened text.** |
| EN4-RVL-01  Reading, viewing and listening skills  Apply a range of strategies to develop fluency in reading aloud, including an understanding of pace, tone and voice  Revisit texts to develop a clear understanding of the themes, ideas and attitudes they express  EN4-URB-01  Argument and authority  Analyse how engaging personal voice is constructed in texts through linguistic and stylistic choices, and experiment with these choices in own texts  Style  Examine how different styles can be recognised by distinctive features of language and form in a range of texts  Note: bold outcome content is not addressed in this sequence.  EN4-ECA-01  Text features: informative and analytical  Embed textual evidence within sentences to support the articulation of a personal perspective of a text  Discuss a central idea, from personal and objective positions, to broaden the exploration of a concept | **Phase 2, sequence 3 – engaging critically with tone and pacing in performance poetry**  **Learning intentions**  By the end of this learning sequence, students will:   * understand how a poem’s pace is constructed and how it contributes to its tone * consider their personal and growing critical response to the tone that Raphael establishes in his poems.   **Reading and pace**   * **Listening to build awareness of pace** – students rewatch the video of [Solli Raphael’s performance (2:02)](https://www.youtube.com/watch?v=9rydKJcHH4M) of ‘Australian Air’. The teacher poses the problem of whether the key ideas in the poem are spoken more slowly or more quickly than other parts. Students share their initial response to this and discuss as a class if thinking about pace has led to any new understandings about the perspectives Raphael develops in the poem. * **Annotating the poem for when pacing changes** – students work in pairs to annotate their copy of the poem for pace. They note sections which are read quickly and which more slowly, with an agreed coding structure, for example, underlining fast moments in red and slower movements in blue. Note that there are modelled annotations in the PowerPoint **Phase 2 – Pacing and sound – 7.1.** * **Checking for understanding** – students read sections of the poem aloud in pairs and use background understanding of poetry to identify any language forms and features that are used to quicken or slow the pace. Revisit **Phase 1, resource 3 – key terminology** for a definition and examples of language forms and features that impact on pacing. A cloze activity is included for students or classes needing extra support on metalanguage.   **Language forms and features and pacing**  **Teacher note**: choose between 2 and 5 language forms or features as a focus, as asked for, indicated or discussed by students as they annotate for pace. Teacher asks convergent (How does this make it faster?) and divergent (What would happen if this was…?) thinking questions. According to Quigley (2020 p 172) convergent thinking questions seek to ‘explain and convey relationships [or] cause and effect’ while divergent thinking routines focus on ‘questions that hypothesise, predict and infer.’  See **Phase 2, resource 3 – LEAD** **for an embedded approach to language** for an explanation of the principles underlying the following teaching approach.   * **Developing understanding of how language forms and features impact on pacing** – students examine definitions and examples of language and textual features such as rhyme, alliteration, enjambment, free verse and repetition in **Phase 2, activity 2 – pacing in performance poetry**. They * analyse how pacing is created by specific poetic language features * complete the activities in the PowerPoint **Phase 2 – Pacing and sound – 7.1** to support understanding about how poetic devices are used to create Raphael’s performance poetry style * examine how pacing is an aspect of style and is a feature of contemporary performance poetry culture and genre. * **Writing analytically to consolidate understanding** – students write a short analytical paragraph, including reference to 2 language or textual features, on how Raphael’s pacing of the poem (not vocal performance) impacts on their personal response. Students should be supported to comment on * how they see Raphael’s style (check for understanding of this terminology at this stage of the program) * how language forms (such as enjambment) and features (such as alliteration) create a recognisable poetic style * whether Raphael’s style fits their understanding of the culture and genre of performance poetry. | **Success criteria**  To demonstrate their learning, students can:   * explain how the pace of a poem can contribute to new understandings about its meaning * analyse how language features such as enjambment contribute to the pace and style of the poem * compose an analytical paragraph about the pacing of the poem.   **Evaluation and registration:**   * [Record evaluation and registration information]   **Differentiation note:** students learning EAL/D could be supported to deepen engagement with the text by accessing their first or home language. They could translate a section and read that aloud. In addition they could develop a glossary with synonyms and their own extended sentences to cement vocabulary understanding. |
| EN4-RVL-01  Reading, viewing and listening for meaning  Engage with the ways texts contain layers of meaning, or multiple meanings  EN4-URB-01  Argument and authority  Analyse how engaging personal voice is constructed in texts through linguistic and stylistic choices, and experiment with these choices in own texts  Teacher note: the outcomes for Core formative task 2 – experimenting with poetry (and reflecting on the process) are in the Core formative tasks booklet. | **Phase 2, sequence 4 – Core formative task 2 – experimenting with poetry (and reflecting on the process)**  **Learning intentions**  By the end of this learning sequence, students will:   * understand how collocation leads to expected and unexpected meanings in poetry * be able to outline layers of meaning that sit below the literal in Raphael’s poems * be able to compose their own performance poem following the writing process.   **Teacher note:** see **Phase 6, resource 4 – additional student work samples** for examples of performance poems written by students in response to the summative assessment task for this program. Depending on class context, you may wish to explore these with students at this juncture.  **Exploring the relationships between words**   * **Deepening critical response through inference** – the teacher introduces the metalanguage of collocation. See **Phase 2, activity 3 – collocation** for definitions and examples from ‘Australian Air’. Students connect words and phrases that collocate (for example ‘breathe in’ and ‘air’) then discuss examples from the poem which are unusual (for example ‘breathe in kindness and passion’). * **Examining how collocation creates a distinctive voice** – through a [Think, Pair, Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=27c53e59-7691-7979-673a-b6a24b7fe620) activity, pairs work on one or 2 examples of unusual collocation from the poem. They * report to the class after completing the table in **Phase 2, activity 3 – collocation** * share their findings and discuss how unusual collocations lead to different layers of understanding about the poem.   **Core formative task 2 – experimenting with poetry (and reflecting on the process)**   * **Developing the idea through the writing process** – students follow the process steps to develop and draft their idea. The teacher may continue here with sections of the PowerPoint **Phase 6 – Writing process – 7.1** devoted to planning and drafting. * **Drafting and redrafting to refine meaning and language use** – students include language forms and features from this phase and get feedback from a peer before refining their poem. * **Reflecting on the writing process** – students write about how the planning process helped them develop their piece. | **Success criteria**  To demonstrate their learning, students can:   * find examples of collocation and unusual collocation in a poem * explain how unusual collocations contribute to a composer’s style and voice * compose a performance poem and reflect on the writing process.   **Evaluation and registration:**   * [Record evaluation and registration information] |

# Phase 3 – discovering and engaging analytically with the core text

In the ‘discovering and engaging analytically with the core text’ phase, students will move through a process of reading and responding to develop a deep understanding of a significant text. Students will first engage in structured reading activities designed to refine reading and comprehension skills. Students will deepen their conceptual understanding by analysing the writing voice of the memoir form, and then engage in compositional activities designed to strengthen their informative writing skills. See teacher and differentiation notes throughout on sequencing choices if the class context does not allow for the coverage of all texts.

Teachers should note that the core formative task in this phase should be introduced early as several writing activities can be used by students to develop their pieces over time. This is an important opportunity to develop students’ understanding of the writing process, and the features of informative texts (such as chronological ordering). Students will also experiment with complex sentence structures, particularly adverbial clauses, in their own writing to further develop their awareness of how they can represent their own ideas in interesting and powerful ways.

**Expected duration:** this phase should take approximately 8 to 10 hour-long lessons. If the class works on only one core text it can be completed in a shorter timeframe.

**Differentiation note:** teachers are advised to choose learning sequences and activities from this phase which best suit their class and can be completed in the available time. For example, the second memoir text (Core text 3) is a more challenging read and contains more graphic descriptions of the refugee experience. The initial curator’s introduction sequence can be skipped if time is limited.

**Conceptual programming question(s)** – (sub-questions that drive the choice of strategies in this phase):

* How do the codes and conventions of an editor’s introduction allow the composer to establish a particular tone?
* How is the writing voice of a memoir constructed to engage the reader and present a perspective?
* What are the codes and conventions of informative writing that support the development of an engaging voice?

Table 5 – discovering and engaging analytically with the core text

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN4-URA-01  Code and convention  **Understand how language forms, features and structures, in a variety of texts, vary according to context, purpose and audience, and demonstrate this understanding through written, **spoken, visual and multimodal** responses**  Note: **bold outcome content is not addressed in this sequence.**  ****EN4-ECA-01****  Text features  **Understand the uses of active and passive voice for particular purposes**  **Effectively orient the reader to a topic in an opening paragraph, introduction or thesis**  EN4-ECB-01  Planning, monitoring and revising  **Engage with the features and structures of model texts to plan and consider implications for own text creation** | **Phase 3, sequence 1 – engaging with a collection to understand purpose and context**  **Learning intention**  By the end of this learning sequence, students will:   * understand the purpose and structure of an introduction to a collection of writing.   **Teacher note:** for a mixed ability class you may begin this phase with sequence 2. This introduction extends student learning to consider a variety of texts as a precursor to that sequence. Complete this if appropriate to class context.  **Examining an introduction to a collection**   * **Touring a gallery to activate background knowledge** – students are taken on a virtual tour of a chosen gallery or museum (examples provided in **Phase 3, resource 1 – curating an exhibition**). Students brainstorm what they notice about one example and explore whether there is a recognisable theme or style. Students participate in a Harvard thinking routine such as [See, Think, Wonder](https://pz.harvard.edu/resources/see-think-wonder) to motivate interest and focus by workshopping ideas with a partner before sharing with the class. * **Understanding the role of a curator and a curator’s introduction** – students examine excerpts from several curators’ notes (**Phase 3, resource 1 – curating an exhibition** contains links to curators’ notes). They * define ‘curator’ and discuss their role * brainstorm ideas about what might make for a good introduction to a collection or exhibition * compare how introductions vary according to context, purpose and audience * explore suggestions for the structure of a curator’s introduction (see, for example, TASAWAR’s online guide) to an exhibit. * **Analysing the curator’s introduction** – students collect a small list of typical phrases and language features that are found in these texts. They complete activities in **Phase 3, activity 1 – exploring a curator’s introduction** to connect examples with terminology. For example, the passive voice is often used – ‘these etchings were created by …’ or ‘this exhibition was developed during …’ Students then discuss who the audience is for these introductions, and whether different audiences would find the introductions more or less interesting or effective * **Connecting learning** – students discuss the ideas flagged in conceptual programming questions 1 and 2 of this phase. The teacher will need to adjust the wording before sharing. To check understanding the teacher can also ask students to annotate a different introduction for the codes and conventions decided by the class and to indicate which words or phrases create the tone of the introduction.   **Experimenting with writing to consolidate learning**   * **Writing or evaluating an editor’s introduction to deepen understanding of purpose and structure (extension activity)** – students could be asked to experiment by changing the audience or context for one introduction and rewriting it. Or they could plan their own exhibition and compose the introduction using one of the explored texts as a model. They may also evaluate one introduction they have read by writing an email to the museum director. | **Success criteria**  To demonstrate their learning, students can:   * share ideas about the purpose and characteristics of a text * outline the role of a curator and an exhibition introduction * collect evidence to support ideas about language features such as adjective and noun combinations, the passive voice and imperative verbs * compose a response to consolidate their learning.   **Evaluation and registration:**   * [Record evaluation and registration information]   **Differentiation note:** to increase context, familiarity and meaning for students challenged by this type of text see the adjusted activity option in **Phase 3, activity 1 – exploring a curator’s introduction.** |
| EN4-RVL-01  Reading for challenge, interest and enjoyment  **Use strategies to enhance interest and overcome challenges experienced when reading**  EN4-ECA-01  Text features  **Effectively orient the reader to a topic in an opening paragraph, introduction or thesis**  Word-level language  **Apply phonological, orthographic and morphological knowledge to spell unfamiliar, complex and technical words**  EN4-ECB-01  Planning, monitoring and revising  **Engage with the features and structures of model texts to plan and consider implications for own text creation** | **Phase 3, sequence 2 – investigating the introduction and Core text 2**  **Learning intention**  By the end of this learning sequence, students will:   * consider the ways a writer creates tone and indicates purpose in an introduction to a collection.   **Reading the editor’s introduction**  **Teacher note**: the PowerPoint **Text annotations – ‘Introduction’ – Duyal – 7.1** has been developed to be used in conjunction with the content in this sequence. Images will need to be added to the slide for the first activity.   * **Activating interest and clarifying difficult vocabulary** – students unscramble and categorise vocabulary in **Phase 3, resource 2 – preparing to read Core text 2** to prepare for reading. They participate in contextualised spelling and vocabulary development through a focus on suffixes, compound nouns and the spelling of -sion and  -tion words * **Reading the introduction – students individually read Core text 2 – ‘Introduction’ to the *Paper Boats* anthology by Yasar Duyal and annotate on their copy one difference and one similarity in structure, intention and tone to the museum exhibition curator introductions. They compare to a partner’s and give feedback to a class plenary where an agreed list is made.** * **Examining and responding to the text –** students discuss and update their definitions of the **metalanguage ‘tone’ and ‘code and convention’. In Phase 3, activity 2 – tone, and code and convention, in an anthology introduction, students could** * **explain the tone of Duyal’s piece using evidence to support their ideas** * **explain their initial impressions of how Duyal’s tone is created** * **list the codes and conventions of the text that indicate that it is a typical introduction to a collection** * **apply their new understanding from this model text to their experimental introduction from the previous sequence of learning.** * **Sharing initial responses to consolidate ideas – students participate in a class discussion or debate on the following questions: ‘Are young writers always so well supported? Why or why not?’** | **Success criteria**  To demonstrate their learning, students can:   * spell -sion and  -tion words correctly * compare and describe the structure of introductions to anthologies including background, survey of included texts and aims.   **Evaluation and registration:**   * [Record evaluation and registration information] |
| EN4-RVL-01  Reading, viewing and listening skills  **Use contextual cues to infer the meaning of unfamiliar words**  Reading, viewing and listening for meaning  **Identify and understand that relevant prior knowledge and personal experience enables and enhances understanding when reading, viewing or listening to texts** | **Phase 3, sequence 3 – reading Core text 3 – ‘My Mother, My Hero’ by Kobra Moradi**  **Learning intention**  By the end of this learning sequence, students will:   * understand how prior knowledge, predictions and vocabulary allow readers to enjoy and understand a text.   **Teacher note: the following activities depend on 2 key explicit teaching strategies. Firstly, effective questioning strategies cause all students to think. These create high engagement classroom environments which improve student achievement (Black and Wiliam 2010). Secondly, checking for understanding. Teachers analyse the information they collect as they check for understanding to make evidence-based instructional decisions. This includes when to move between modelled, guided and independent practice.** Checking understanding requires teachers to collect the responses of all students (Wiliam 2013).  The PowerPoint **Text annotations – ‘My Mother, My Hero’ – Moradi – 7.1** has been developed to be used in conjunction with the content in this sequence. Images will need to be added to the slide for the first activity.  **Preparing to read Core text 3**   * **Activating interest and background knowledge – students discuss the characteristics of a hero in response to categories suggested by the teacher. These include fictional or literary heroes, sporting or public heroes, local heroes and personal heroes. Students explore the similarities and differences in the characteristics associated with these different types of heroes.**   **Predicting and checking predictions during and after reading**   * **Predicting and checking predictions to motivate reading – students predict based on the title, opening line and structure using Phase 3, activity 3 – predicting and preparing to read Core text 3, ‘My Mother, My Hero’. They** * **discuss the prompt questions about type of text and characters using the ‘What makes you say that?’ thinking routine** * **brainstorm what the ‘uncertainty’ in the opening line could be in reference to** * **read the first paragraph and check predictions, make new ones and justify their decisions** * **read the entire text then revisit their predictions, working in a** [Think, Pair, Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=27c53e59-7691-7979-673a-b6a24b7fe620) **to analyse what information provided in the text would have influenced them to make different predictions if they had known it before reading** * **discuss how their prior knowledge allowed them to make predictions about the text.** * **Checking vocabulary to clarify understanding of the text – students use the table in Phase 3, activity 3 – predicting and preparing to read Core text 3, ‘My Mother, My Hero’, to compile a list of new or unfamiliar words. They then use context clues from the sentences** around **where the words were found to determine possible definitions.** | **Success criteria**  To demonstrate their learning, students can:   * read a memoir text for understanding and to determine if pre-reading predictions are accurate * compile a vocabulary list and explain how contextual cues helped identify meanings.   **Evaluation and registration:**   * [Record evaluation and registration information]   **Differentiation note**: connecting with knowledge about heroes and predicting based on the title supports all students to access the text. Some students **may** benefit from accessing a word bank of key vocabulary as they **engage with the text**. Students accessing the English Life Skills outcomes would benefit from a visual organiser, such as the [[vocabulary sort assessment tool](https://resources.education.nsw.gov.au/api/v1/blob-store/dXJoX3JlYWRpbmdhbmRudW1lcmFjeV9WLTEz=/Vm9jYWJ1bGFyeSBzb3J0IGFzc2Vzc21lbnQgdG9vbC5kb2N4=?versionid=)](https://resources.education.nsw.gov.au/detail/V-13) or a [word mat vocabulary routine](https://resources.education.nsw.gov.au/detail/V-15), to **help categorise and organise vocabulary.** |
| ENV-RVL-01  Reading, viewing and listening for meaning  **Explore the main ideas and thematic concerns posed by a text for meaning**  **Engage with the ways texts contain layers of meaning, or multiple meanings**  Reflecting  **Reflect on how an understanding of texts can be enhanced through re-reading and close study**  EN4-ECA-01  Sentence-level grammar and punctuation  **Experiment with positioning adverbial phrases and clauses to clarify meaning or intention, and to modify the meaning of other clauses** | **Phase 3, sequence 4 – exploring the structure and style of Core text 3**  **Learning intentions**  By the end of this learning sequence, students will:   * demonstrate understanding of the first core text * understand different levels of comprehension and strategies for interpreting texts * understand how sentence structures can influence the creation of a personal authorial voice.   **Teacher note:** if your class is only looking at Core text 3, the first memoir ‘My Mother, My Hero’, progress **after** this sequence straight to **Core formative task 3 – memoir and inspiration**. However, you may choose to check the language and grammatical features which are drawn from the second memoir in the following sequences and show students examples within ‘My Mother, My Hero’ to build their writing skills.  **Deepening responses to the core text**   * **Building to interpretive comprehension** – studentsanswer a range of comprehension questions (**Phase 3, activity 4 – multi-level comprehension**) using the literal, inferential, interpretive reading framework.   **Analysing how sentence structures organise ideas in memoirs**   * **Connecting to previous learning about dependent clauses** – as a pre-test, students re-read the first sentence of each paragraph in ‘My Mother, My Hero’. They identify the sentences which are structured as a dependent clause followed by a main clause and identify the subordinating conjunction within each dependent clause. Students discuss as a class the type of information that is revealed by these types of sentences. * **Developing understanding of key terminology** – students take notes from, and add examples to, the [glossary](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=glossary) definitions (NESA 2022) ‘adverbial phrase’, ‘complex sentence’, ‘clause (main)’, ‘clause (dependent)’ and ‘subordinating conjunction’ (provided in **Phase 3, activity 5 – understanding adverbial phrases and clauses**). Students then complete the activities by matching and experimenting with sentences to * check their understanding of the interrelationship between the terms ‘dependent clauses’ and ‘adverbial phrase’ * find examples of adverbial phrases in the core text and identify which verbs, adjectives and adverbs are the focus of the sentences * experiment with re-ordering the sentences so the adverbial phrase is at different points of the sentence and discuss the impact of the change.   **Reflecting on learning**   * **Reflecting on skill development** – students complete the final self-reflection clines and reflection questions in the PowerPoint **Phase 3 – Adverbial phrases and clauses – 7.1** to consider their own skill development, demonstrate their understanding of the connection between sentence structure, cohesion and voice, and to reflect on how re-reading and close study have aided understanding. Note that answers are provided in **Phase 3, resource 3 – understanding adverbial phrases and clauses suggested answers.** * **Examining structure and sequence markers to understand how the whole text contributes to voice – the teacher models annotating the text for words and phrases that indicate structure and sequence, for example ‘**At last **…’ Then students follow the activities in Phase 3, resource 4 – the structure of a memoir to** * **map the structure of a song (for example, verses, chorus, instrumentals) to highlight the changes of pace that create variety and interest, then ‘map’ the narrative structure of the memoir in comparison** * **annotate the entire memoir text for sequence markers and sub-sections of action and description, balanced out by reflection, explanation or discussion** * **reflect through discussion and writing on what they learn about writing from this analysis.** | **Success criteria**  To demonstrate their learning, students can:   * answer literal, inferential and evaluative comprehension questions based on the text * define key terms related to sentence structure, such as adverbial phrases and clauses, and experiment with reordering sentences.   **Evaluation and registration:**   * [Record evaluation and registration information]   **Differentiation note:** for the pre-test of sentence structures use a ‘all, most, some’ structure. For example:   * all students underline sentences which give information about when events took place * most students identify the sentences which are structured as a dependent clause followed by a main clause * some students identify the subordinating conjunction within each dependent clause * all discuss the type of information that is revealed by these types of sentences at the start of paragraphs, especially if it is not related to when something took place. |
| EN4-RVL-01  Reading, viewing and listening skills  **Use contextual cues to infer the meaning of unfamiliar words**  Reading, viewing and listening for meaning  **Identify and understand that relevant prior knowledge and personal experience enables and enhances understanding when reading, viewing or listening to texts**  Reading for challenge, interest and enjoyment  **Read texts of interest for sustained periods of time and respond to this reading in a variety of ways**  **Use strategies to enhance interest and overcome challenges experienced when reading**  Reflecting  **Use reading strategies, and consider their effectiveness, when reflecting on the successes and challenges of extended reading**  **Reflect on own experiences of reading by sharing what was enjoyed, discussing challenges to strengthen an understanding of the value of reading**  EN4-URA-01  Connotation, imagery and symbol  **Analyse how figurative language and devices can represent ideas, thoughts and feelings to communicate meaning** EN4-ECA-01  **Word-level language**  **Apply phonological, orthographic and morphological knowledge to spell unfamiliar, complex and technical words** | **Phase 3, sequence 5 – deepening engagement with the voice and style of the memoir form through a second core text**  **Learning intentions**  By the end of this learning sequence, students will:   * be able to access this model text for enjoyment, interest and meaning * understand the role of synonyms and figurative expressions in developing a rich text.   **Preparing to read the second memoir text – Core text 4 ‘Salt Water’**  **Teacher note**: the reading rope approach suggests that reading comprehension depends in part on strategies for deepening vocabulary knowledge, as well as learning to cope with unfamiliar words. Note also the [National Literacy Learning Progression (NLLP](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/)) link in UnT7 – interprets unfamiliar words using grammatical knowledge (etymology, prefixes and suffixes, root words).  If skipping this sequence, consider using the understanding about figurative language in an activity about ‘My Mother, My Hero’.   * **Activating interest and clarifying vocabulary before reading** – students consider the second sentence of ‘Salt Water’ written on the board: ‘I have a superstitious hesitation in lifting the veil on the past, because the events I lived through may sound far-fetched and exaggerated.’ As this is a challenging sentence, the teacher then asks predictive questions such as: ‘What type of text do you expect this to be?’ and ‘What do we know about the person telling the story, from this sentence alone?’ * **Working with synonyms to access challenging vocabulary** – students explore how vocabulary can be extended through the terminology of ‘synonym’. Using the words ‘far-fetched’ and ‘exaggerated’ from the text, the teacher explicitly teaches or reminds about the term of ‘synonym’, elicits other synonyms (‘unbelievable’?), then extends predictions about what sorts of stories these would describe. The teacher checks understanding of ‘superstitious’ and uses it as an opportunity to brainstorm other words beginning with ‘super’ (from the Latin for ‘over’) while explicitly teaching the metalanguage of ‘prefix’. * **Examining the balance of figurative and literal language in creating a powerful voice** – students are reminded of this balance in Raphael’s poetry to activate interest and connect learning. Using the activity structure in **Phase 3, activity 6 – exploring vocabulary choices**, they: * discuss the effectiveness of figurative expressions (‘our lives are pressurised’) versus literal ones (‘our lives are stressful’) from ‘Australian Air’ to consider which they find more personally impactful, and which are appropriate to different contexts * examine the expression ‘lifting the veil’, guided by the teacher. After clarifying the literal meaning of ‘veil’, students research idiomatic or figurative uses of veil (a ‘veiled threat’, for example).   **Building the field and reading the text**  **Teacher note**: the PowerPoint **Text annotations – ‘Salt Water’ – Jafari – 7.1** has been developed to be used in conjunction with the content in this sequence. Images will need to be added to the slide for the first activity.   * **Activating background and contextual knowledge** – students participate in a carefully guided discussion to promote respectful access to this text. It is an age-appropriate but confronting text about the refugee experience of arriving by boat to Australia. Teachers should approach this with the class context firmly in mind. Discussion questions include: ‘What are some of the different reasons that people move around the world? What do we know about the history of multiculturalism in Australia? What are detention centres and why have they been in the news over the last couple of decades in Australia?’ Students discuss how what they already know may influence their reading. * **Reading and interacting with the text to promote and activate engagement** – students read **Core text 4 – ‘Salt Water’ by Mohammed Mohsin Jafari**. They engage with vocabulary and language as they read by colour-coding (or equivalent) the following: difficult words or expressions, words that describe the writer’s feelings, interesting words or expressions, and figurative expressions (in **Phase 3, activity 6 – exploring vocabulary choices**). * **Discussing and reflecting to consolidate initial reading** – students colour-code with a partner when finished, then the class co-constructs a list for each category. Students * evaluate how explicitly working with vocabulary in this way can help with understanding and reading (final activity in **Phase 3, activity 6 – exploring vocabulary choices**) * discuss how their experiences of reading have been challenging and rewarding. | **Success criteria**  To demonstrate their learning, students can:   * distinguish between literal and figurative expressions and discuss their effectiveness * identify interesting and challenging vocabulary to support their access to a text * discuss how experiences of reading are enjoyable or challenging.   **Evaluation and registration:**   * [Record evaluation and registration information]   **Differentiation note:** reading and vocabulary activities for this text can be supported with a visual glossary. |
| EN4-RVL-01  Reading, viewing and listening for meaning  **Explore the main ideas and thematic concerns posed by a text for meaning**  EN4-URB-01  Argument and authority  **Analyse how engaging personal voice is constructed in texts through linguistic and stylistic choices, and experiment with these choices in own texts**  **Select and sequence appropriate evidence from texts and reliable sources to support arguments and build authority**  **Understand how the authority of a text is constructed by the author’s choices in content and style, and use this knowledge to influence the composition of own texts**  EN4-ECA-01  Writing  **Understand the interconnectedness of textual features for the overall cohesive effect**  Sentence-level grammar and punctuation  **Use a range of linking devices to create cohesion between ideas** | **Phase 3, sequence 6 – exploring how a cohesive structure adds to a powerful voice**  **Learning intentions**  By the end of this learning sequence, students will:   * understand the ways in which cohesive devices link ideas and events in a text * understand how a powerful writing voice depends on a clear and cohesive structure * understand how the authority of a text is constructed by choices about structure and balance.   **Post-reading personal response**  **Teacher note:** if skipping this sequence consider using the understanding about cohesion and text structure in an activity about ‘My Mother, My Hero’.   * **Interviewing the author (hot seat) to engage with intentions** – students compose interview questions for the writer of Core text 4 ‘Salt Water’ in pairs, distinguishing between those that depend on evidence from the text (for example, ‘What did you imagine about Australia while you were on the boat?’), and those that require extrapolation (‘Do you feel grateful to Australia for taking you in?’). Individual students then ‘hot seat’ as the author to answer. The class agrees at the close on the composer’s intentions for the memoir. * **Deciding on the effectiveness of writing voice** – students discuss their initial reactions to the voice of this text. They decide as a class if it is a unique or powerful one, and whether it suits the intention of the writer.   **Language and punctuation focus on cohesion**   * **Examining how cohesion is achieved through the text** – students analyse how connectives support cohesion in this text, through the activities in the paragraph beginning ‘Our school was burned down …’ in **Phase 3, activity 7 – cohesion and authority in Core text 4, ‘Salt Water’**. They * identify and analyse the coordinating conjunction and compare to other connectives * explore 2 other types of cohesion, clarifying connectives, and elaborating semi-colons * check for understanding by labelling for these types of cohesion independently in further paragraphs. Pairs report back and the class annotates at least 2 more paragraphs. * **Analysing how connectives contribute to a powerful writing voice** – students complete the activity on connectives and voice in **Phase 3, activity 7 – cohesion and authority in Core text 4, ‘Salt Water’**, using evidence from the text to support their ideas about a balanced and informative writing voice. They then apply thinking to consider how the authority of this text is constructed. Answers are provided in **Phase 3, resource 5 – cohesion and authority in Core text 4, ‘Salt Water’, suggested answers**. | **Success criteria**  To demonstrate their learning, students can:   * ask and answer questions to the author in a hot seat activity * find, label and use connectives such as ‘so’ in an informative text * decide on the authority of a text and experiment with altering it * annotate a memoir for connectives such as the conjunction ‘but’, and punctuation that supports elaborating such as semi-colons.   **Evaluation and registration:**   * [Record evaluation and registration information] |
| EN4-URB-01  Perspective and context  **Understand how perspectives are shaped by language and text**  ****Argument and authority****  **Analyse how engaging personal voice is constructed in texts through linguistic and stylistic choices, and **experiment with these choices in own texts****  **Understand how the authority of a text is constructed by the author’s choices in content and style, and use this knowledge to influence the composition of own texts**  Note****:** bold outcome content is not addressed in this sequence.**  Perspective and context  **Understand how all perspectives are shaped by language and texts**  EN4-ECA-01  Text features: informative and analytical  **Embed textual evidence within sentences to support the articulation of a personal perspective of a text**  Sentence-level grammar and punctuation  **Select appropriate noun groups for clarity or effect, including succinct noun groups for simplicity and elaborated noun groups for complexity** | **Phase 3, sequence 7 – responding to a distinctive authorial voice**  **Teacher note:** if skipping this sequence, consider using the understanding about dramatic verbs and figurative expressions in an activity about ‘My Mother, My Hero’.  Connect the work in this sequence to later work on subjective and objective language, and earlier learning about authority, as well as literal and figurative language.  **Learning intentions**  By the end of this learning sequence, students will:   * understand the ways in which argument and perspective are revealed in a memoir text * be aware of the balance between imaginative writing styles, and language features that reveal perspective, in a memoir text.   **Introducing authorial voice and focus**   * **Responding critically to the authorial voice** – students are asked to imagine this text as a film. They discuss, as a class, which 2 scenes or moments they would include in the trailer for the film and why. They brainstorm how they would film them. * **Examining the dual focus on dramatic action and representing perspectives about events** – students participate in a [Think, Pair, Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=27c53e59-7691-7979-673a-b6a24b7fe620) to analyse dramatic verbs and language that identifies perspective in a sample paragraph from the text. They * complete the activities on language use in **Phase 3, activity 8 – action and perspective in memoir** to investigate how dramatic verbs and emotive language contribute to perspectives in the text that create a powerful voice * refine their ideas about the 2 scenes (one suggesting action and one making perspectives clear) in the proposed trailer * share ideas in class discussion then refine proposed trailer based on discussion.   **Guided, collaborative and independent analysis of the writer’s voice**   * **Consolidating understanding of noun groups for adding detail and revealing perspective** – the teacher checks the terminology of ‘noun group’ with an example (‘a long car journey’). In **Phase 3, activity 9 – language, voice and perspective in Core text 4, ‘Salt Water’** students examine how other examples allow the writer to build the emotional impact on the reader. They experiment with noun phrases for impact, then collect language features from the memoir. * **Writing independently to consolidate learning** – students complete one or both of the analytical writing activities in their books. They * choose one or 2 paragraphs of the memoir and explain how the writer’s choice of language has shaped their emotional response to the story (one paragraph) * describe the tone of the memoir and explain, in a single analytical paragraph with a clear topic sentence, whether all the language features are used in a way to create a powerful writing voice that includes a clear perspective.   **Literacy note:** although analytical writing is not a key focus of this first Year 7 program, we have included some opportunities so that the teacher can pre-test for awareness of paragraph structures, and student ability to discuss language features to support an argument. Use **Phase 1, resource 3 – key terminology**, and the PowerPoint **Phase 1 – Voice, tone and style – 7.1** to consolidate key ideas and terminology. A paragraph template or scaffold may be appropriate here, but as a pre-test it would potentially be of more use to the teacher to see what students produce without prompting. | **Success criteria**  To demonstrate their learning, students can:   * analyse how dramatic verbs and language that identifies a perspective contribute to style * identify and experiment with noun groups for adding detail * compose an informative paragraph to explain the impact of the writer’s choice of language.   **Evaluation and registration:**   * [Record evaluation and registration information]   **Differentiation note:** sentence starters and paragraph structure for informative writing will support some students to express their ideas. |
| Teacher note: the outcomes for Core formative task 3 – memoir and inspiration are in the Core formative tasks booklet. | **Phase 3, sequence 8 –** **Core formative task 3 – memoir and inspiration**  **Learning intentions**  By the end of this learning sequence, students will:   * be able to compose a memoir about a family member * be able to use textual and language features from the model text to inspire their own piece of memoir writing * understand how writing about inspiration is structured.   **Writing a memoir**   * **Planning and drafting to support the development of the memoir idea** – students participate in the writing process approach (supported in **Phase 6, resource 1 – the writing process approach** and all sections of the PowerPoint **Phase 6 – Writing process – 7.1**) to plan and write the first draft of a memoir about a family member that will be read out at their birthday. They * brainstorm details and vocabulary needed * decide on a tone * redraft to include adverbial phrases and clarify their perspective using dramatic verbs, emotive language and noun groups.   **Writing about inspiration**   * **Answering a question about planning and revising to reflect on the process and product** – students plan to write about the writing process using the provided prompts in **Step 3 – writing about the writing process**. They use the sentence structures and language in **Phase 6, activity 1 – reflecting on process and inspiration** to complete their paragraph-length response. | **Success criteria**  To demonstrate their learning, students can:   * compose a memoir that incorporates language structures and features learnt in this phase * use a model text for inspiration and reflect on that process in informative writing.   **Evaluation and registration:**   * [Record evaluation and registration information]   **Differentiation note:** the memoir can be recorded as a verbal text or structured as a series of visuals that form the basis of a speaking task. |

# Phase 4 – deepening connections between texts and concepts

In the ‘deepening connections between texts and concepts’ phase, students return to a close study of text, this time further pieces from the collection of poems by Solli Raphael that frames this program. The focus of this section is on examining the language and textual features of Raphael’s poetry, so that students develop a critical engagement with the ways in which his compositions allow him to embed his perspectives and use a powerful writing voice to position the audience for maximum impact.

The teacher recognises students’ prior understanding of poetry forms and language features, as well as other mediums through which youth voices are heard. A deepening awareness of the ways in which the textual features of poetry are used by composers to impact on the audience also underpins this phase.

Students practise their inference-making skills during the critical response to poetry. They analyse language forms and features and then develop increasingly well-organised informative and reflective writing to organise their responses. Teaching and learning activities progress generally from teacher-centred, through guided and collaborative, towards independent application.

**Expected duration**: this phase should take approximately 6 hour-long lessons.

**Differentiation note:** teachers are advised to choose learning sequences and activities from this phase which best suit their class and can be completed in the available time. Core text 5 ‘Welcome to the Wonderful World of Poetry’ is a more challenging poem and could be replaced by others to make up the required collection on the theme of youth voices in poetry. The following learning sequences have been designed so that they can be adapted to new poems. Another alternative is age-appropriate hip-hop. Songs for comparison could include ‘In Control’ by Baker Boy or ‘Despicable Me’ by Pharrell Williams.

**Conceptual programming question(s)** – (sub-questions that drive the choice of strategies in this phase):

* How do the textual features of poetry guide the reader’s response to its subject matter?
* How is an engaging and distinct writing voice developed and maintained through a poetry text?

Table 6 – deepening connections between texts and concepts

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN4-RVL-01  Reading, viewing and listening skills  **Apply a range of strategies to develop fluency in reading aloud, including an understanding of pace, tone and voice**  **EN4-RVL-01**  **Reading, viewing and listening for meaning**  **Explore the main ideas and thematic concerns posed by a text for meaning**  **Identify and understand that relevant prior knowledge and personal experience enables and enhances understanding when reading, viewing or listening to texts**  **Explain personal responses to characters, situations and issues in texts, recognising the role of written, oral or visual language in influencing these personal responses**  Reflecting  **Reflect on how reading, viewing and listening to texts has informed learning**  EN4-ECA-01  Speaking  **Use features of gesture, manner and voice to signal the progression and development of ideas through language and structure** | **Phase 4, sequence 1 – responding to Core text 5: a second performance poem**  **Learning intentions**  By the end of this learning sequence, students will:   * understand how initial responses to a poem develop and how they can be refined through discussion and re-reading * be able to perform the poem for expression to deepen understanding.   **Teacher note**: if using a reflection journal, this sequence would be an opportunity for students to reflect personally on the distinctive style of the core texts in preparation for writing and reflecting on their own text.  **Responding to ‘Welcome to the Wonderful World of Poetry’**   * **Preparing to read the poem by focusing on form** – students are shown the following line from early in the poem: ‘Throughout history, power has occurred through words’. **Core text 5 – ‘Welcome to the Wonderful World of Poetry’ by Solli Raphael** is in the Core texts booklet. If the teacher has not revealed the type of text being studied, students discuss what type of text (informative?) or form (news article?) they are expecting to read and support ideas with evidence. * **Preparing to read the poem by focusing on language** – students are shown the lines until ‘empty canvas’ and are challenged to identify the language forms and features that identify this text as a poem. Examples are provided in **Phase 4, resource 1 – form and language in performance poetry**. * **Reading the performance poem individually** – students read the poem silently and respond initially by explaining, in their reading journals, what they think Raphael’s intention is with this poem. * **Reading the poem with a partner to check understanding and share initial responses** – students read the poem aloud with a partner, then * share ideas about the intention of the poem * collaborate to annotate a printed copy for challenging vocabulary or ideas and make a note of any that will be checked in the following class plenary * construct a shared ‘double-entry journal’ in their books using the model provided in the PowerPoint **Phase 4 – Powerful imagery – 7.1** to note first impressions created by specific lines in the poem. * **Discussing initial responses with the class** – students share favourite impressions from their journals, check challenging vocabulary and ideas with peers to clarify any that are unknown, and add thoughts to their personal journals based on these reading activities.   **Reading the poem aloud to deepen personal response**   * **Participating in readers theatre to develop understanding of perspectives** – students work in groups to perform the poem, or an extract. Use the principles of readers theatre in **Phase 4, resource 2 – readers theatre.** Student groups discuss and annotate the poem for performance, then the class reflects and discusses how reading it aloud develops understanding of the perspectives in the poem, as well as a personal response to it. * **Taking stock by writing reflectively** – students reflect on how reading the poem aloud has supported them to refine their responses to Raphael’s voice, style and perspectives. | **Success criteria**  To demonstrate their learning, students can:   * identify language features typical of poetry such as enjambment, unusual collocations and repetition * annotate the poem for ideas, challenging vocabulary and poetic language features * complete a double-entry journal of initial impressions * perform the poem in a readers theatre setting * reflect on how reading has impacted on learning.   **Evaluation and registration:**   * [Record evaluation and registration information]   **Differentiation note:** the double-entry journal table can be populated with specific and accessible examples. All students will appreciate support with vocabulary to access this poem.  **Performing the poem aloud may not be appropriate for all students. Consult with the student about their learning needs.** |
| EN4-URB-01  Perspective and context  Explore how the perspectives of audiences shape engagement with, and response to, texts  Examine how elements of personal and social contexts can inform the perspective and purpose of texts and influence creative decisions  Consider the influence of cultural context on language  Style  Understand how the style of a text can be the product of a particular time period, culture or genre  ****Argument and authority****  **Understand how argument in text is constructed through specific language forms, features and structures, and apply this understanding in own texts.**  **Understand how the authority of a text is constructed by the author’s choices in content and style, and use this knowledge to **influence the composition of own texts.****  ****Note:** bold outcome content is not addressed in this sequence**.**** | **Phase 4, sequence 2 – investigating perspective and context**  **Learning intentions**  By the end of this learning sequence, students will:   * understand how the poet’s perspectives and voice are a response to context * identify how a particular writing voice can represent contextual concerns in poetry * develop their own informed response to consider the impact of context and perspective.   **Literacy note**: understanding that we read for an explicit purpose is a critical part of becoming a strategic reader. See note under **Phase 4, activity 1 – links to context** for an overview of REAL goals, which outlines 4 purposes for reading, including the option of reading to retrieve information.  **Reading for context**   * **Reading to identify references to real-world events** – students complete a reading ‘treasure hunt’ where they re-read the poem to retrieve information about real-world events and issues. Pairs enter these into a table such as **Phase 4, activity 1 – links to context**, then are prompted to find quotes to support what the composer is trying to say about these events. * **Understanding the terminology of context and perspective** – the teacher introduces the key terms ‘context’ and ‘perspective’ and students rename the 2 columns of the table. Note that metalanguage is introduced after student investigation. Students participate in a class discussion about the choices made to represent historical and contemporary contexts involving both convergent and divergent questions (introduced in **Phase 2, sequence 3).**   **Exploring voice, perspective and context**   * **Comparing approaches to deepen analysis** – students are divided into 2 groups to compare the writing voice, contextual references and perspectives between poems. Group 1 working in pairs, will compare this poem to the initial Raphael poem ‘Australian Air’, while the second group will choose a poem – guided by the teacher – that also contains references to contemporary social, cultural or political issues. They return to the ‘Comparing approaches to context’ section of **Phase 4, activity 1 – links to context**, fill in the table, then work with a partner from the other group to share understandings, complete the comparison table and prepare for discussion about Raphael’s voice and style. * **Examining how language features are used to represent a perspective** – students analyse the language features in 2 extracts from the poem provided in **Phase 4, activity 2 – voice and perspective in Core text 5, ‘Welcome to the Wonderful World of Poetry’**. They * rewrite a section to dampen the confidence and power of the writing voice * check understanding of terminology (enjambment for example) * find further examples of the target language features in the poem * complete a Frayer diagram, or similar, on the concept of ‘authority’ * compose a short informative paragraph explaining whether they think Raphael’s choices in content and style give his poetry authority. | **Success criteria**  To demonstrate their learning, students can:   * identify, list and reorder aspects of context linked to perspective * compare how different texts respond to context * rewrite a section of a poem to change the voice * compose an informative paragraph about authority in Solli Raphael’s poetry.   **Evaluation and registration:**   * [Record evaluation and registration information]   **Differentiation note:** students can be given a choice of more accessible poems or songs and asked to identify references to real-world events and issues. Life Skills students may appreciate a Black Out poetry activity to manipulate a poem studied in this phase. |
| ****EN4-URB-01****  ****Style****  **Describe the distinctive rhetorical and aesthetic qualities of a text that contribute to its textual style, **and reflect on these qualities in own texts****  ****EN4-RVL-01****  ****Reading, viewing and listening for meaning****  **Explain how the use of language forms and features in texts might create multiple meanings**  EN4-ECB-02  Planning, monitoring and revising  **Produce co-constructed texts to represent different ideas and values**  ****Note**: bold outcome content is not addressed in this sequence.** | **Phase 4, sequence 3 – tone and style**  **Learning intentions**  By the end of this learning sequence, students will:   * understand how language features create tone and writing style in the core text * be able to explain the impact of specific language features in contributing to the writer’s overall intention * be able to apply their analytical approach to a third Raphael poem of their choosing.   **Teacher note: the next 2 learning sequences model the gradual release of responsibility process. See Phase 4, resource 3 – the gradual release of responsibility model for more information on this framework for moving from teacher-focused, through guided to independent learning activities.** Activities also demonstrate the [Quality Teaching Model](https://education.nsw.gov.au/teaching-and-learning/professional-learning/quality-teaching-rounds) focus on higher-order thinking by supporting students to classify, summarise and compare, make judgements based on criteria, judge and justify their reactions, and produce a synthesised whole from all group members’ ideas. Refer to the PowerPoint **Phase 4 – Powerful imagery – 7.1** through this sequence to support work by exploring the impact of sense imagery.  **Analysing language and textual features in relation to intention and voice**   * **Exploring the impact of tone** – students consider the tone of the phrase ‘killing our own survival’ from ‘Australian Air’. In this hook activity they * discuss whether this kind of phrase makes the poem seem angry, and whether that is an effective approach (the teacher could check understanding of hyperbole at this point) * check the meaning of ‘tone’ with teacher support and review their reactions to the tone of ‘Australian Air’. See the word cline for ‘passionate’ in **Phase 4, activity 3 – the writing voice of Solli Raphael** to support student word choices to describe tone. * **Explaining the tone of the second performance poem** – students work with a partner in a [Think, Pair, Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=27c53e59-7691-7979-673a-b6a24b7fe620) process to explain the tone of ‘Welcome to the Wonderful World of Poetry’ by finding phrases that create a specific tone. They compare this to ‘Australian Air’ then report back to the class in a discussion about Raphael’s style as a performance poet including a specific tone. Students decide if this tone is effective for young readers.   **Guided understanding and co-writing about voice**   * **Understanding the creation of tone** – students are shown a list of language features that are used to create different kinds of tone in the poem. The teacher checks definitions for features such as simile, idiom, repetition or visual imagery. Students record a second example of each in the first table in **Phase 4, activity 3 – the writing voice of Solli Raphael.** The teacher models how each language feature creates tone. * **Writing informatively about the creation of a writing voice** – students work in pairs to investigate and write about the use of language features in ‘Welcome to the Wonderful World of Poetry’. They: * find another example of each demonstrated language feature * choose 2 to 3 language features that could be used to illustrate how the composer creates the writing voice. Then co-write an informative paragraph that could be added to the ‘About’ section of Solli Raphael’s [website](https://www.solliraphael.com/), summarising how his poetry allows him to make effective arguments about things that matter to young people. Sentence starters are provided in **Phase 4, activity 3 – the writing voice of Solli Raphael.** | **Success criteria**  To demonstrate their learning, students can:   * apply understanding of tone to a new poem and support with textual evidence * find examples of language features, such as emotive word choice and sense imagery, that create tone * co-write an informative response about the tone and writing voice of Solli Raphael.   **Evaluation and registration:**   * [Record evaluation and registration information] |
| EN4-RVL-01  **Reading, viewing and listening for meaning**  **Explain how the use of language forms and features in texts might create multiple meanings**  **Understand how language use evolves over time and in different places and cultures, and is influenced by technological and social developments** | **Phase 4, sequence 4 – independent analysis of poetry**  **Learning intentions**  By the end of this learning sequence, students will:   * be able to independently apply their understanding of how language features create a writing voice to a new poem * understand how a composer’s style is both unique and creates multiple meanings that engage different responders * be able to summarise their ideas to produce a reasoned and evidence-supported conclusion to their work in this phase.   **Independent analysis of an unseen poem**   * **Extending analysis to student-chosen poems from *Limelight*** – students work independently on a third poem from the collection. They follow the activities in **Phase 4, activity 4 – scaffold for poetry analysis** to read and respond personally to their poem of choice, then investigate its language forms and features. * **Writing informatively about the poem** – students complete the following activities in their books, drawing on understandings and writing skills developed in this phase: * explain what multiple meanings could be created for readers in your poem. How might 2 different readers be impacted in different ways by the poem? * explain how Raphael’s poem is different to other styles of poetry. Do you think he has been influenced by technological and social developments? * **Creating a whole-class analytical summary of Solli Raphael’s work and style** – students use the Harvard thinking routine [Generate, Sort, Connect, Elaborate](https://pz.harvard.edu/resources/generate-sort-connect-elaborate) to move between individual to collaborative analysis to summarise ideas in this sequence of learning. They * complete the ‘generate’ and ‘sort’ components individually for their third poem * display their poem and the ‘generate’ and ‘sort’ components on the wall or in a shared digital format * complete the ‘connect’ component of the thinking routine by drawing connecting lines into other students’ work to show how their ideas connect to their own * return to their own poem and complete the final ‘elaborate’ section, adding it to the display or presenting it in a class plenary. | **Success criteria**  To demonstrate their learning, students can:   * complete a poetry scaffold to collect and analyse material independently from a poem * compose 2 informative paragraphs to explain understanding about a composer’s style * contribute ideas to a collective plenary and explain collective ideas back to the class.   **Evaluation and registration:**   * [Record evaluation and registration information] |

# Phase 5 – engaging critically and creatively with model texts

In the ‘engaging critically and creatively with model texts’ phase, students encounter 2 core texts that will act as model texts for further writing opportunities in preparation for the assessment task. By reading, understanding and responding critically to a persuasive piece, students explore the power of engaging textual and language features to position the responder according to the intentions of the writer. Each piece demonstrates how a powerful youth voice can allow the composer to embed their perspectives in an engaging and effective way.

The teacher recognises students’ prior understanding of the textual and language features of the persuasive type of text. Students practise developing their strategic reading skills, their critical response to text skills, and their ability to express ideas in writing as a response to a model text.

**Expected duration:** this phase should take approximately 5 hour-long lessons.

**Teacher note:** teachers are advised to choose learning sequences and activities from this phase which best suit their class and can be completed in the available time.

**Conceptual programming question(s)** – (sub-questions that drive the choice of strategies in this phase):

* What are the features of persuasive texts that effectively engage responders?
* What processes are most useful in allowing students to use model texts as a guide to their own writing?

Table 7 – engaging critically and creatively with model texts

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN4-RVL-01  Reading for challenge, interest and enjoyment  Communicate purposefully with peers in response to texts  EN4-URB-01  Argument and authority  **Understand how argument in text is constructed through specific language forms, features and structures, and apply this understanding in own texts**  EN4-ECA-01  Text features  **Effectively orient the reader to a topic in an opening paragraph, introduction or thesis**  EN4-ECB-01  Planning, monitoring and revising  **Seek and respond to verbal and written feedback to improve clarity, meaning and effect** | **Phase 5, sequence 1 – introducing persuasive writing**  **Learning intentions**  By the end of this learning sequence, students will:   * understand the features of a persuasive text * understand the nature and role of a thesis in persuasive writing. * **Connecting to prior knowledge** * **Writing a definition** – students write their own definition of a persuasive text in one to 2 sentences. They discuss their definition with a partner and construct a joint definition. The teacher may support this with glossary definition (NESA 2022) provided in **Phase 5, activity 1 – persuasive texts**. * **Outlining the key features of persuasive writing to check prior knowledge** – students work in pairs to brainstorm answers to the questions under ‘persuasive text structures’ in **Phase 5, activity 1 – persuasive texts**. They then * apply their thinking to an extract from a stimulus text supplied by the teacher. One suggestion is student persuasive sample texts from Year 7 or Year 9 NAPLAN writing. Students decide if their brainstorm ideas were correct in relation to the stimulus text * return to their agreed definition and add ideas to produce a detailed (paragraph-length) definition which can be displayed around the classroom.   **Deepening understanding of why persuasive texts are written**   * **Understanding the idea of a ‘thesis’ to extend understanding of persuasive texts** – students respond to a definition of ‘thesis’ in **Phase 5, activity 2 – developing a thesis**. They work with a partner to create a word-web of synonyms or use the graphic created by [Visuwords online thesaurus](https://visuwords.com/thesis). They add to their developing definition with new information about how a thesis reveals the purpose of persuasive texts. * **Brainstorming a list of factors that could influence the creation of a thesis** – students brainstorm a list of factors that may influence the creation of a thesis. Some answers could include: prior knowledge, research, personal opinion or experience, key words in the question. They share ideas with the class then add to their definition with their partner.   **Developing an effective thesis**   * **Understanding the structure of a thesis** – students use the ‘Thesis Machine’ (Baker 1977) structure in **Phase 5, activity 2 – developing a thesis** to compose thesis statements from prompts (there are examples for ‘English’ and ‘youth voices’). Teachers may wish to follow a gradual release approach to creating these thesis statements to demonstrate and consolidate the structure. * **Practising composing thesis statements to deepen engagement with persuasive writing** – using ‘Thesis Machine’ strategy, students compose thesis statements for the following ideas: music, the environment, or a topic of their choosing. In their books, students brainstorm when, where and why they would write about their thesis, then list the ideas and evidence they would need to gather to support their opinion. * **Considering the effectiveness of a thesis** – students share their thesis statements with a partner or small group and get feedback on the clarity of their opinion and the extent to which they have effectively followed the thesis machine structure. | **Success criteria**  To demonstrate their learning, students can:   * write and refine a definition of thesis and persuasive text * recall the key features of persuasive writing such as emotive language, thesis and evidence * compose thesis statements (topic, position and qualifying statements) to practise the complex sentence structure (using conjunctions and dependent clauses) of the ‘thesis machine’ * list factors that can influence a thesis, such as prior knowledge * give feedback on thesis statements.   **Evaluation and registration:**   * [Record evaluation and registration information]   **Differentiation note:** as the focus here is on connecting to earlier learning about thesis statements and persuasive texts, choose accessible extracts so content does not obscure structures. Synonyms for ‘thesis’ such as ‘main idea’ may also be appropriate. |
| EN4-RVL-01  Reading, viewing and listening skills  **Apply reading pathways to determine form, purpose and meaning**  **Apply a range of strategies to develop fluency in reading aloud, including an understanding of pace, tone and voice**  Reading, viewing and listening for meaning  **Explore the main ideas and thematic concerns posed by a text for meaning**  Reading for challenge interest and enjoyment  **Read texts of interest for sustained periods of time and respond to this reading in a variety of ways**  **Use strategies to enhance interest and overcome challenges experienced when reading**  EN4-URB-01  Argument and authority  **Understand how argument in text is constructed through specific language forms, features and structures, **and apply this understanding in own texts****  EN4-ECA-01  Sentence-level grammar and punctuation  **Make choices about sentence structure or length by constructing a variety of simple, compound and complex sentences for purpose**  Note: **bold outcome content is not addressed in this sequence.** | **Phase 5, sequence 2 – exploring a model persuasive text**  **Learning intentions**  By the end of this learning sequence, students will:   * understand the key language features and structures of persuasive texts * understand how a formal persuasive writing voice is constructed and be able to give an informed personal response to whether they find it effective.   **Teacher note:** the sample persuasive texts used within this phase were written by the English curriculum team for the purpose of this teaching and learning program. Teachers should consider writing their own model texts based on the interests of the students and their school context. Alternatively, with permission, use samples from previous years’ classes. The first model text is purposely plain in style and voice so that the comparison to the second is more significant.  Skim reading is a valuable strategy that needs to be explicitly taught within the context of the teaching and learning activities. Knowing how to effectively skim aligns with [NLLP](ional-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) UnT8 comprehension processes. Teachers may wish to instruct students to read the top and tail (introduction and conclusion) of the text and the opening sentences of each paragraph.  Use the PowerPoint **Phase 5 – Complex sentences – 7.1** with the following sequences.  **Responding to a model text**   * **Examining reading pathways to identify the type of text** – students look at the layout of **Phase 5, resource 1 – learning to swim will save your life (model persuasive text 1)** and identify any clues that suggest this is a persuasive text (thesis in the title, paragraph structure or the references for example). * **Skimming and scanning to identify the key arguments that support the thesis in the title and introduction** – students [skim and scan](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-4/reading/stage-4-literal-comprehension#:~:text=on%20this%20page.-,Skimming%20and%20scanning,-Students%20learn%20to) the text in 60 seconds then complete the table in **Phase 5, activity 3 – analysing model persuasive text 1** to identify the thesis and supporting arguments. Students check with a partner and note where in the text they chose to spend their brief reading time.   **Reading and analysing the structure of the text**   * **Reading the text aloud to consider its form** – students work with a partner and read the text aloud. They consider whether it would work as a speech by annotating their copy for sentences that would need to be adjusted for a specific context. They discuss where a text like this would be found if it is not a speech. * **Examining the introduction** – students re-read the introduction and complete the ‘annotating the introduction’ activity in **Phase 5, activity 3 – analysing model persuasive text 1** to identify the key structural elements of the introduction. * **Examining choices in language and structure** – students complete the ‘language forms and features’ table within **Phase 5, activity 3 – analysing model persuasive text 1** to consolidate their understanding of the choices the writer has made to represent perspectives. They * identify complex sentences and subordinating conjunctions in cause and effect sentences * identify and annotate examples of the language features including rhetorical questions, statistics and emotive language * work on an assigned body paragraph with a partner to check the main argument of the paragraph, its supporting evidence and the specific persuasive language features used to support the argument.   **Exploring voice in a persuasive text**   * **Examining the powerful writing voice in this model text** – students identify the potential purpose and audience of the text, then complete the final activities on ‘the writer’s voice’ in **Phase 5, activity 3 – analysing model persuasive text 1**. They focus on the first conceptual programming question: ‘What are the features of persuasive texts that effectively engage responders?’, complete the evidence-finding, construct a fishbone diagram (from a model provided in the PowerPoint **Phase 5 – Complex sentences – 7.1**) to organise thoughts, and prepare for class discussion about whether this model text effectively engages responders. | **Success criteria**  To demonstrate their learning, students can:   * identify the thesis and key argument of a text by skim reading * identify and annotate language and grammatical features such as rhetorical questions and adverbial phrases * use a fishbone diagram to organise ideas and prepare for discussion.   **Evaluation and registration:**   * [Record evaluation and registration information]   **Differentiation note:** activities to support understanding of the basics of simple, compound and complex sentences are provided in the accompanying PowerPoint **Phase 5 – Complex sentences – 7.1**. Choose an appropriate entry point for the class context.  For students who will need extra support for skimming, provide a list of keywords to look out for. |
| EN4-RVL-01  Reading, viewing and listening for meaning  Explain personal responses to characters, situations and issues in texts, recognising the role of written, oral or visual language in influencing these personal responses  Reading for challenge interest and enjoyment  **Read texts of interest for sustained periods of time and respond to this reading in a variety of ways**  ****EN4-URB-01****  ****Perspective and context****  **Examine how elements of personal and social contexts can inform the perspective and purpose of texts and influence creative decisions**  Argument and authority  **Understand how argument in text is constructed through specific language forms, features and structures, **and apply this understanding in own texts****  **Explain how the subjectivity or objectivity of arguments in texts is constructed through specific language forms, features and structures, **and reflect on these in own texts****  **Analyse how engaging personal voice is constructed in texts through linguistic and stylistic choices, and experiment with these choices in own texts**  Note: **bold outcome content is not addressed in this sequence** | **Phase 5, sequence 3 – exploring a second model persuasive text**  **Learning intention**  By the end of this learning sequence, students will:   * understand the key language features and structures of persuasive texts.   **Teacher note:** before beginning this sequence, which arguably focuses on a more effective version of the first model text, give students time to brainstorm an issue they would like to write a persuasive piece about. Note that **Core formative task 4**, which ends this phase, supports students to develop this piece and it can be submitted for the class anthology in the formal assessment task.  **Preparing to read the model text**   * **Analysing differences in the titles to predict the focus** – students read the title only of the second model text (**Phase 5, resource 2 – learning to swim saved my life**) and discuss what the slight differences in title between this and the previous model text may suggest. They predict (based on the title) how the content or thesis of this model text may be different to the previous one. * **Considering the role of personal anecdote in persuasive writing** – students examine a definition for anecdote and brainstorm as a class the ways one could be used to create personal voice, add authenticity or strengthen the persuasiveness of a text. See the ‘Examining cause and effect’ slide in the PowerPoint **Phase 5 – Complex sentences – 7.1**. They predict the anecdote they will read about in the second model text.   **Reading and responding to the subjectivity of the model text**   * **Reading the model text to focus on fluency for comprehension** – students read the second model text (**Phase 5, resource 2 – learning to swim saved my life (model persuasive text 2)**) aloud with a partner and record themselves reading (strategy discussed in Quigley 2020:chapter 7). They practise re-reading difficult sections and then discuss which sections felt more or less personal as they were reading aloud. * **Investigating the concepts of subjectivity and objectivity** – students consider the adapted NESA definitions for objective and subjective language in **Phase 5, activity 4 – subjectivity in model persuasive text 2**. They * complete the table with objective and subjective language from model text 1 (**Phase 5, resource 1 – learning to swim will save your life (model persuasive text 1)**) and model text 2 (**Phase 5, resource 2 – learning to swim saved my life (model persuasive text 2))** and consider how objective and subjective language are created * analyse the use of other language features in the creation of a distinctive and engaging voice by experimenting and sharing results * prepare for class discussion on their preferences between the 2 model texts and what they can learn about persuasive writing from the 2 approaches. Students should consolidate understanding of the ways objective and subjective language can both support a thesis.   **Exploring powerful writing voices in persuasive texts**   * **Investigating the construction and impact of personal voice in the second model text** – students include examples of the key features of the writing voice in the diagram in **Phase 5, activity 5 – writing voice in model persuasive text 2**. They prepare for class discussion by finding evidence to create an informed personal response. * **Judging the effectiveness of voice** – students participate in a structured class discussion comparing the effectiveness of the writing voice in the 2 model texts. Four students sit on chairs in the centre of the class, one each representing the positives of model texts 1 and 2, and one each the negatives of model texts 1 and 2. Only these 4 students can speak, but if other students wish to add they must tap one on the shoulder and replace them in one of the 4 chairs. Discussion prompt questions are provided in **Phase 5, activity 5 – writing voice in model persuasive text 2**. | **Success criteria**  To demonstrate their learning, students can:   * use an anecdote to support a perspective * identify and annotate examples of subjective and objective language in a model text * record themselves reading the model text aloud and reflect on the impacts to understanding * prepare for and participate in class discussion about the effectiveness of the writing voice.   **Evaluation and registration:**   * [Record evaluation and registration information] |
| EN4-RVL-01  Reading for challenge, interest and enjoyment  **Read texts selected to challenge thinking, develop interest and promote enjoyment, to prompt a personal response**  **Read a variety of texts that present a range of perspectives and experiences, including those of Aboriginal and Torres Strait Islander Peoples, and respond in a range of ways, including sustained written responses where appropriate**  **Communicate purposefully with peers in response to texts**  ****EN4-URB-01****  ****Argument and authority****  **Understand how the authority of a text is constructed by the author’s choices in content and style, and use this knowledge to influence the composition of own texts**  **Understand that the authority of a text may be questioned through comparison with other texts**  ****Style****  **Describe and reflect on how particular arrangements of language features in texts can be found appealing according to personal preferences**  EN4-ECB-01  Planning, monitoring and revising  **Engage with the features and structures of model texts to plan and consider implications for own text creation** | **(Extension sequence) Phase 5, sequence 4 – engaging with the ‘What Matters?’ competition**  **Learning intentions**  By the end of this learning sequence, students will:   * understand how youth voices can advocate for a range of issues * draw upon inspiration from model texts to create their own texts.   **Teacher note:** this sequence should only be included in your program if there is time to read extra model texts. The models from this resource are quite advanced and should be used with care in the appropriate class context only.  **Understanding the context and purpose of the ‘What Matters?’ competition**   * **Exploring the website to develop understanding of the context** – students explore the ‘[What Matters?’ competition website](https://www.whitlam.org/what-matters) and read through the information about the competition on the main page of the website. * **Summarising the writing tips from past winners** – students watch the videos of [writing tips from past finalists](https://www.whitlam.org/learning-resource-elements/tips-from-past-finalists) and summarise the main writing tips. They discuss these recommendations (Do they align with what has been considered so far in the learning program?) and list the 3 most important points from the winners’ videos that they will include in their planning.   **Reading and responding to entries**   * **Engaging with past entries** – students read and engage with some of the previous ‘What Matters?’ Stage 4 shortlisted entries. They use discovery prompts in **Phase 5, resource 3 – engaging with ‘What Matters?’** to individually investigate 2 or 3 of the [shortlisted entries](https://www.whitlam.org/what-matters-2022-shortlist) from the public education sector. * **Deepening personal response to one model text** –students identify the one entry that resonated with them the most. They engage in a peer conversation about the text using the prompts in **Phase 5, resource 3 – engaging with ‘What Matters?’** Peers decide which text carries more authority through a comparison of their chosen samples, then report back to the class plenary.   **Responding by writing**   * **Writing in response to the model texts to engage with powerful youth voices** – students choose 2 of the writing response activities from those supplied in **Phase 5, resource 3 – engaging with ‘What Matters?’**. They choose between writing back to an author, composing a piece with an opposing perspective, transforming the perspective into a different form (performance poetry for example) or conducting extensive research on a topic. For each choice they comment on the writing voice of the model text and how they will develop their own to achieve their aim. | **Success criteria**  To demonstrate their learning, students can:   * summarise advice, including 3 key points, about writing an effective persuasive text * develop notes about sample model texts summarising perspectives and language features used * compose a personal response in reply to a chosen persuasive text.   **Evaluation and registration:**   * [Record evaluation and registration information] |
| Teacher note: the outcomes for Core formative task 4 – persuasive writing are in the Core formative tasks booklet. | **Phase 5, sequence 5 – Core formative task 4 – persuasive writing**  **Teacher note:** see **Phase 6, resource 4 – additional student work samples** for examples of persuasive pieces written by students in response to the summative assessment task for this program. Depending on class context, you may wish to explore these with students at this juncture.  **Learning intentions**  By the end of this learning sequence, students will:   * be able to compose a persuasive text on an issue that matters to them * understand how the forms and features of persuasive writing can be used to create an effective writing voice for the purpose and form * draw on inspiration from model texts to create their own texts.   **Writing a persuasive text for a new website**   * **Planning to support the development of the persuasive text** – students participate in the process writing approach (supported in **Phase 6, resource 1 – the writing process approach**) to plan and write the first draft of a persuasive text about a topic that matters to them. This piece, of approximately 300 words, will appear on the launch page of a new website called ‘Future minds – what matters to young people in Australia today’. They * develop a thesis and plan arguments in step 1 of **Core formative task 4 – persuasive writing** * use their plan, a list of stylistic elements of model texts that have inspired them, and, if appropriate, a graphic organiser adapted from models in the PowerPoint **Phase 6 – Writing process – 7.1** to plan for their draft. * **Composing the draft** – students use their plan to write the draft of the persuasive piece.   **Reflecting on inspiration**   * **Writing about inspiration** – students use the reflection questions under ‘writing about inspiration’ in **Core formative task 4 – persuasive writing** to write approximately 200 words on how they developed their piece from model texts that inspired them. * **Seeking peer feedback** – students share their persuasive piece and the reflective writing with a peer and give each other feedback about content that has been included and the style and structure of the writing. | **Success criteria**  To demonstrate their learning, students can:   * plan, using the thesis machine structure and a table linking evidence to arguments, a piece of persuasive writing on a given topic * write a persuasive piece practising new skills from the program * take inspiration from a model text and write about it in a piece of reflective writing * seek and give feedback on reflective writing.   **Evaluation and registration:**   * [Record evaluation and registration information]   **Differentiation note:** the form of this task can be adjusted to suit the needs and strengths of all students. Students can, for example, develop a ‘visual essay’ which acts as a prompt to a verbal presentation to the teacher. |

# Phase 6 – preparing the assessment task

In the ‘preparing the assessment task’ phase, students are supported to complete a task that best represents their learning and effort. A series of planning, reading, writing and reviewing activities are structured into the teaching and learning program at intervals. These core formative tasks are designed to encourage student understanding of, engagement with, and ownership of the response they create during the assessment task design process. The following strategies are designed to support both the experimentation within formative tasks and the preparation for the formal summative task. They are not meant to be completed consecutively, nor are they a checklist. They should be introduced when required, running concurrently within the other phases. Some may take a few minutes in a once-off lesson, others will need to be repeated. Some may require an entire lesson. All will need to be adapted to the class context.

The teacher recognises students’ prior understanding of assessment practices but should use this phase as an opportunity to deepen awareness of aspects that may have challenged students during the preparation of core formative tasks 1 and 2. These may include understanding instructions, being aware of the demands of marking criteria, or using samples to improve the response.

**Expected duration:** strategies from within this phase are used concurrently with other phases. Students should be given adequate class time to develop ideas, practise composing and refine their work based on peer and teacher feedback.

**Teacher note:** teachers are advised to choose learning sequences and activities from this phase which best suit their class and can be completed in the available time.

**Conceptual programming question(s)** (**for this phase)** – (sub-questions that drive the choice of strategies in this phase):

* How can the process of preparing an assessment task be used effectively by students so that the work accurately represents their learning and effort?
* What are the best strategies for developing effective and sustainable skills and mindsets related to assessment?
* What are the best strategies for developing and expanding skills in planning, monitoring and refining composition?

Table 8 – preparing the assessment task

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN4-ECB-01  Planning, monitoring and revising  Engage with the features and structures of model texts to plan and consider implications for own text creation  Plan a logical sequence of arguments or ideas, and set goals at conceptual, whole text and paragraph levels  Reflecting  Reflect on own ability to plan, monitor and revise during the composition process, and how this shapes clarity and effect  Note: **bold outcome content is not addressed in this sequence** | **Phase 6, sequence 1 – preparing students for writing**  **Learning intentions**  By the end of this learning sequence, students will:   * understand the benefits of the process of planning, drafting and editing to produce effective writing * be able to participate effectively in writing processes individually, with peers and with the teacher * understand the benefits of models and scaffolds to support the writing process.   **Teacher note**: further advice about the writing process is included as **Phase 6, resource 1 – the writing process approach**. The PowerPoint **Phase 6 – Writing process – 7.1** provides examples, resources and practice activities for students to consolidate their understanding. It should be used with each core formative task in this program.  **Understanding and using the stages of the writing process**   * **Planning and drafting to prepare for writing** – students use planning templates and graphic organisers to collect and organise their ideas before completing a first draft of compositions. * **Seeking feedback and editing** – students seek and give feedback, then apply feedback to refine their compositions. * **Reflecting on the writing process** – students write reflectively about the benefits and challenges of different stages in the process.   **Using models and templates**   * **Working with models to inspire writing** – students read and analyse model texts to understand the language choices made by writers to achieve their aims. They take inspiration from the purposeful use of language forms and features to develop their own texts. * **Working with templates and scaffolds** – students use paragraph and whole-text scaffolds to support the structure of their texts. They understand that scaffolds and paragraph templates are one type of support and should be used sparingly in case writing becomes mechanical. | **Success criteria**  To demonstrate their learning, students can:   * develop a checklist of language and textual features to plan and monitor own writing * brainstorm ideas and develop them into an organised plan for writing * design and use a graphic organiser for their writing topic to use as a planning tool * analyse how composers have created meaning in model texts and apply to own writing * seek and apply feedback to improve their writing.   **Evaluation and registration:**   * [Record evaluation and registration information] |
| EN4-ECB-01  Planning, monitoring and revising  **Monitor word choice, spelling, grammar and punctuation for accuracy and purpose**  **Seek and respond to verbal and written feedback to improve clarity, meaning and effect** | **Phase 6, sequence 2 – feedback, editing and conferencing**  **Learning intentions**  By the end of this learning sequence, students will:   * understand the benefits of peer and teacher feedback * be able to participate effectively in feedback processes.   **Teacher note**: further advice, examples and the research basis for the following approaches are provided in the resource booklet as **Phase 6, resource 2 – peer editing**, and **Phase 6, resource 3 – teacher feedback**.  **Using best practice peer-editing processes**   * **Supporting students to see value in the process** – the teacher sets up peer-editing and review procedures drawn from evidence-based practice in this field. Students are prone to distrust this process and work at lower cognitive levels. See **Phase 6, resource 2 – peer editing**, and **Phase 6, resource 3 – teacher feedback** for suggestions to address these concerns.   **Using best practice in students giving feedback**   * **Expanding understanding of feedback practices** – the teacher reviews best practice in giving useful feedback, starting with the AITSL webpage [Feedback](https://www.aitsl.edu.au/teach/improve-practice/feedback#tab-panel-2:~:text=Strategy%3A%20Peer%20feedback), especially relating to making comments on a student’s writing. Teacher to explicitly train students. In brief, students * ensure comments are kind, specific and helpful about the task, the process or student self-regulation, rather than the student’s personality or perceived skills * give detailed and specific advice about what a student needs to do to grow as a learner * participate in devoted feedback sessions and opportunities to act on feedback. | **Success criteria**  To demonstrate their learning, students can:   * co-construct and use criteria for peer assessment * give and respond to feedback and annotations to improve their developing drafts. * [Record evaluation and registration information] |
| EN4-ECB-01  Reflecting  **Consider how purposeful compositional choices are influenced by specific elements of model texts** | **Phase 6, sequence 3 – reflecting on writing and a powerful voice**  **Learning intentions**  By the end of this learning sequence, students will:   * review and reflect on their learning about voice through this program * be able to plan the appropriate reflective writing style to suit intention, context and audience * understand the language structures of reflective writing.   **Reflective and evaluative writing**   * **Exploring reflective and evaluative language** – students follow the examples and activities in **Phase 6, activity 1 – reflecting on process and inspiration** to review and practise language for explaining the impact of the writing process, and for explaining the inspiration for their writing from model texts.   **Reflecting on powerful voice**   * **Composing within a reflective journal** – depending on class context, the teacher may choose to include an ongoing reflective writing focus through the program. Students write about their developing understanding of writing voice in a journal or logbook. This type of reflective writing could be organised for the close of each phase so that students have a chance to reflect on language and textual features, and what might inspire or influence them from each core or stimulus text. * **Taking inspiration from a favourite quote –** in this summative activity, students participate in a jigsaw reading and discussion to summarise responses to the program. Students are encouraged to pick their own favourite quote about writing voice or quote from a core text, write it on a sheet and pin it to a wall. Students then leave comments beneath each quote, such as personal reflections, evaluations and inspirations. Students then choose and summarise a different quote to the one they provided, then present their work to the class to spark discussion. An example may be from Solli Raphael – ‘Throughout history, power has occurred through words.’ * **Presenting a favourite excerpt** – students create an A3-sized wall display of an excerpt from their favourite writing voice from the course. Students might * illustrate it with appropriately labelled visuals * label aspects of their chosen excerpt, such as language or textual features that create the voice they like * display creative re-imaginings they have written, for example, the same excerpt in a different voice, or a passage mimicking the voice * display an excerpt from a writing voice they do not like, and label to explain. | **Success criteria**  To demonstrate their learning, students can:   * use evaluative and reflective language to explain the impacts of the writing process and the inspiration for their writing * compose journal entries to reflect on content and skills * choose, display and comment on quotes about writing voice, then present ideas to summarise thinking * display their comments and evaluation on a favourite excerpt. * [Record evaluation and registration information] |
| EN4-ECB-01  Planning, monitoring and revising  **Engage with the features and structures of model texts to plan and consider implications for own text creation** | **Phase 6, sequence 4 – working with samples and developing awareness of the marking criteria**  **Learning intentions**  By the end of this learning sequence, students will:   * understand the structure and purpose of the marking criteria * be able to apply the marking criteria to a sample text * be able to use the marking criteria to refine their own response in preparation for submission of the assessment task.   **Exploring the student sample in the assessment notification**   * **Understanding the marking criteria –** students listen to teacher explicit instruction about the role and structure of the marking guidelines. Teacher may cut up the ‘marking guideline descriptors’ and ask students to order them from most to least advanced**.** * **Reading a C-grade sample response to understand the application of the marking criteria** – students read the supplied sample after unpacking and discussing the task instructions. They participate in a [Think, Pair, Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=27c53e59-7691-7979-673a-b6a24b7fe620) to apply the marking guidelines to the sample task. Opinions as to why it deserves a certain descriptor must be backed by evidence from the sample text. * **Exploring the annotated sample** – the teacher may present this version as appropriate to class context. Students may again discuss the annotations or, for a more applied activity, the teacher may cut up the annotations and ask students to apply them to the correct spot in the sample before examining the published version.   **Exploring additional samples**   * **Investigating the characteristics of A and B-grade sample student responses –** students are introduced to and explore (as appropriate to class context and timing) **Phase 6, resource 4 – additional student work samples** in order to develop understanding of how the marking guidelines have been used togive feedback on student work in the B and A ranges. | **Success criteria**  To demonstrate their learning, students can:   * apply the marking criteria to the sample task to refine understanding of the task, marking and teacher expectations * read, respond personally to and analyse the key features of sample student model texts. * [Record evaluation and registration information] |

# Program evaluation

Evaluation and reflection are ongoing practices and teachers will evaluate the extent to which the planning of the program/unit has remained focused on the syllabus outcomes. During teaching, utilise the ‘Evaluation of learning and evaluation’ column to record observations. At the conclusion of the program/unit, teachers and students should be given the opportunity to ‘reflect on and evaluate the degree to which students have progressed as a result of their experiences, and what should be done next to assist them in their learning’ as per NESA’s [Advice on units](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/understanding-the-curriculum/programming/advice-on-units). This information should be used to improve the next iteration of the program and inform the following learning experiences for the students.

Use the [English teaching and learning unit evaluation tool – Stages 4 and 5](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-4-5-teaching-and-learning-unit-evaluation-tool) available on the [English resources 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources) page as part of the evaluation process.

# The English curriculum 7–12 team

The English curriculum 7–12 team provides support for the delivery of the English curriculum 7–12 in NSW Department of Education high schools. If you have any questions regarding the use of material available or would like additional support, please contact the English curriculum team by emailing [English.curriculum@det.nsw.edu.au](mailto:English.curriculum@det.nsw.edu.au).

## Share your experiences

If you use the sample program in your faculty and school context, reach out to the English curriculum team. We would love English teams from across NSW to share snapshots of their practice and how this resource has been used in their unique context as part of our ‘Voices from the Classroom’ section of the English 7–12 newsletter. Send submissions to [English.curriculum@det.nsw.edu.au](mailto:englishcurriculum@det.nsw.edu.au).

## Support and alignment

**Alignment to system priorities and/or needs**: this resource is evidence-based, as outlined below and supports English curriculum leaders to advance equitable outcomes, opportunities and experiences for their students. It also provides guidance that enhances the delivery of outstanding leadership and supports the planning of [explicit teaching](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies) practices as per the goals of the [Plan for Public Education](https://education.nsw.gov.au/about-us/strategies-and-reports/plan-for-nsw-public-education). It is an example of [Universal Design for Learning](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/about-universal-design-for-learning) and aligns to the [School Excellence](https://education.nsw.gov.au/policy-library/policies/pd-2016-0468) policy. It is designed to support school and curriculum leaders as they plan syllabus implementation. It can be used during the design and delivery of collaborative curriculum planning, monitoring and evaluation.

**Alignment to the School Excellence Framework**: this resource supports the [School Excellence Framework](https://education.nsw.gov.au/inside-the-department/directory-a-z/strategic-school-improvement/school-excellence-framework) element of assessment (formative assessment, summative assessment, student engagement).

**Alignment to Australian Professional Standards for Teachers**: this resource supports teachers to address [Proficient Teacher Standard Descriptors](https://educationstandards.nsw.edu.au/wps/portal/nesa/teacher-accreditation/meeting-requirements/the-standards/proficient-teacher) 3.1.2, 3.2.2, 3.3.2. 3.4.2, 5.1.2.

**Assessment**: further advice to support formative assessment is available on the [Planning programming and assessing 7–12](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12) webpage. This includes the [Classroom assessment advice 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12/classroom-assessment-advice-7-10-). For summative assessment tasks, the [Assessment task advice 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12/assessment-task-advice-7-10) webpage is available.

**Consulted with:** subject matter experts from the Curriculum and Reform, and Literacy and Numeracy teams.

**Differentiation:** further advice to support Aboriginal and Torres Strait Islander students, students learning English as an additional language or dialect (EAL/D), students with a disability and/or additional needs and high potential and gifted students can be found on the [Planning programming and assessing 7–12](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12) webpage. This includes the [Inclusion and differentiation advice 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12/inclusion-and-differentiation-advice-7-10) webpage.

**NSW Syllabus**: [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022)

**Syllabus outcomes:** EN4-RVL-01, EN4-URB-01, EN4-ECA-01 and EN4-ECB-01

**Author:** English curriculum 7–12 team

**Publisher:** State of NSW, Department of Education

**Resource:** sample teaching and learning program

**Related resources:** further resources to support English Stage 4 can be found at [Planning, programming and assessing English 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10).

**Professional Learning:** relevant Professional Learning is available on the [English curriculum 7–10 professional learning](https://schoolsnsw.sharepoint.com/sites/NSWDoEEnglishCurriculumSupport/SitePages/English-curriculum-7-10-professional-learning.aspx?csf=1&web=1&e=crYzId&CID=410617d3-fe12-40ba-8d37-46e04aa11f7e) SharePoint page (DoE staff only) and through the [English curriculum professional learning calendar](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/professional-learning-english-k-12).

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# References

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[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) 2010 to present, unless otherwise indicated. This material was downloaded from the [Australian Curriculum](http://www.australiancurriculum.edu.au/) website (National Literacy Learning Progression) (accessed [16 September 2024]) and was not modified

ACARA (Australian Curriculum, Assessment and Reporting Authority) (2020) [*Version 3 of National Literacy and Numeracy Learning Progressions*,](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) ACARA website, accessed 16 September 2024.

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