English Stage 4 (Year 7) – resources and activities

‘Powerful youth voices’ – 7.1

This document contains the teacher-facing resources and activities that accompany the program, ‘Powerful youth voices’ – Year 7, Term 1.

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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 resource booklet aligns with a sample teaching and learning program. It 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).

## Purpose of resource

This resources and activities booklet 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
* **Programming resources:** Program – 7.1
* **Resources and activities support in Word**: 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 resource booklet 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). Teacher-facing material has been included as a ‘resource’, while student-facing material has been labelled ‘activity’ in this booklet.

## When and how to use

These resources have been designed for Term 1 of Year 7. There are opportunities for the teacher to build class rapport, while encouraging students to explore and understand new texts and concepts, and experience new ways of learning.The program and associated materials can be used as a basis for the teacher’s own program, assessment or scope and sequence, or be used as an example of how the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022) can be implemented.

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.

Some of the information is collated from relevant NESA and department documentation. It is important that all users re-read and cross-reference the relevant syllabus, assessment and reporting information hyperlinked throughout. This ensures the content is an accurate reflection of the most up-to-date syllabus content.

**Teacher note:** the blue feature boxes include instructions for the classroom teacher engaging with the activities and resources. They provide suggestions for how content could be delivered and links to additional resources. These notes should be removed before distributing activities and resources to students.

**Student note:** the pink feature boxes include information for students to develop and clarify their understanding about why they are engaging with specific activities. These notes could be edited or modified to suit the needs of students within your context.

## Core texts and text requirements

The core texts and their alignment to the text requirements are provided in their entirety or as the licenced extracts in the Core texts booklet. The name and details of each text, the syllabus requirement being addressed, points of note and a succinct overview of the texts and the reasons for their use in the teaching and learning program is provided.

## Pre-reading – supporting all learners

Extensive pre-reading supports are provided for teachers. They are designed to support teachers in preparing for this teaching and learning program. Pre-reading materials that support multiple programs are available 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). Those relevant to this program include:

* Support for exploring controversial issues in English
* Preparing classroom routines
* Differentiation strategies
* Adapting listening and speaking tasks
* Using the immersive reader tool
* Assessment procedures.

Additional supports specific to this program are included below.

### Supporting writing in ‘Powerful youth voices’

The table below contains a summary of the writing skills and knowledge required for the assessment and class writing contained in this program. The table indicates the specific literacy elements developed and the location of support strategies within each phase.

The curriculum support packages provide a range of resources and activities to facilitate supporting student writing. Many of these strategies have been drawn from Hochman and Wexler’s *The Writing Revolution: a guide to advancing thinking though writing in all subjects and grades*.

**Writing in Phase 1 – engaging with the unit and strengthening the learning community**

Table 1 – writing skills and activities in Phase 1

|  |  |  |
| --- | --- | --- |
| Writing skill or knowledge | Grammar and language in context | Strategy, resource or activity and program location |
| Mimicking the structure of the text to transform a poem | * Parts of speech * Check for understanding of phrases and clauses | * Following the structure of the poem to reimagine it in **Phase 1, resource 4 – creative reworking of Core text 1** |
| Reflective writing to introduce self and what matters | * Evaluative language * Reflective language | * Exploring language and sentence structures before writing with **Phase 1, activity 3 – evaluative and reflective language** * **Core formative task 1 – letter or reflective piece** |

**Writing in Phase 2 – unpacking and engaging with the conceptual focus**

Table 2 – writing skills and activities in Phase 2

|  |  |  |
| --- | --- | --- |
| Writing skill or knowledge | Grammar and language in context | Strategy, resource or activity and program location |
| Informative writing – memoir | * Tone * Descriptive language | * Experimenting with tone and stylistic features in own writing supported by the **PowerPoint** **Phase 1 – Voice, tone and style – 7.1** |
| Analytical writing – paragraph on pacing and style in poetry | * Poetic devices: enjambment, rhyme, alliteration, repetition * Topic sentences | * Experimenting with new knowledge in a structured paragraph in **Phase 2, activity 2 – pacing in performance poetry.** Checking for understanding of the role and use of a topic sentence |
| Imaginative writing – performance poetry | * Collocation * Poetic devices and form | * Finding examples and experimenting with collocation in **Phase 2, activity 3 – collocation** * Using the writing process to develop and refine a text. See the **PowerPoint** **Phase 6 – Writing process – 7.1** and **Core formative task 2 – experimenting with poetry (and reflecting on the process)** |

**Writing in Phase 3 – discovering and engaging analytically with the core text**

Table 3 – writing skills and activities in Phase 3

|  |  |  |
| --- | --- | --- |
| Writing skill or knowledge | Grammar and literacy in context | Strategy, resource or activity and program location |
| Understanding and experimenting with the components of complex sentences | * Phrase and clause (main and dependent) * Adverbial and adjectival phrases and clauses * Subordinating conjunction | * Developing definitions – match examples and experiment with reordering sentence components in complex sentences * Applying new learning to developing memoir draft |
| Vocabulary and spelling development | * *-tion* and *-sion* words * Metalanguage of tone and code and convention * Synonyms * Figurative and literal language | * Unscrambling and categorising vocabulary in **Phase 3, resource 2 – preparing to read Core text 2** * Annotating a text for interesting or challenging words in **Phase 3, activity 3 – predicting and preparing to read Core text 3, ‘My Mother, My Hero’** * Researching the origin of words |
| Cohesion | * Coordinating conjunction * Semi-colon | * Exploring definitions and finding examples of key terms * Completing a cloze activity * Experimenting with the use and absence of cohesion to impact the authority of the text |
| Informative paragraph writing | * Dramatic verbs * Emotive language * Noun groups | * Exploring definitions and examples then writing to explain impact |
| Memoir writing and writing about process | * Tone * Memoir codes and conventions | * Using the writing process to develop a memoir in **Core formative task 3 – memoir and inspiration** * Developing a paragraph response to a question about the effectiveness of the writing process. Refer to **Phase 6, resource 1 – the writing process approach** |

**Writing in Phase 4 – deepening connections between texts and concepts**

Table 4 – writing skills and activities in Phase 4

|  |  |  |
| --- | --- | --- |
| Writing skill or knowledge | Grammar and literacy in context | Strategy, resource or activity and program location |
| Experimenting with imaginative writing to alter the voice | * Modality * Poetic devices: enjambment and repetition | * Using a model text and experimenting with its features to change the voice in **Phase 4, activity 2 – voice and perspective in Core text 5, ‘Welcome to the Wonderful World of Poetry’** |
| Writing informatively about the impact of language features | * Summarising * Sentences as part of a paragraph structure: topic, supporting and concluding | * Using a word cline to develop vocabulary about tone in **Phase 4, activity 3 – the writing voice of Solli Raphael** * Using a paragraph scaffold for developing an informative paragraph in **Phase 4, activity 3 – the writing voice of Solli Raphael** |

**Writing in Phase 5 – engaging critically and creatively with model texts**

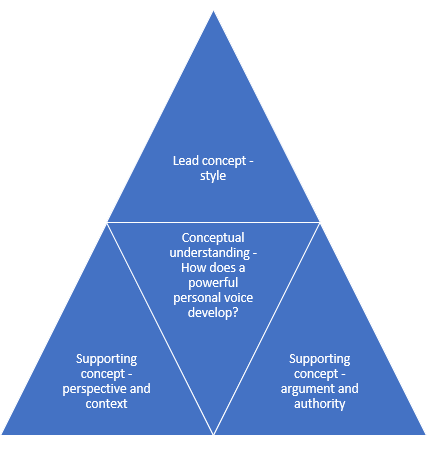
Table 5 – writing skills and activities in Phase 5

|  |  |  |
| --- | --- | --- |
| Writing skill or knowledge | Grammar and literacy in context | Strategy, resource or activity and program location |
| Writing an effective thesis | * Complex sentences * Dependent clauses * Subordinating conjunctions | * Using a step-by-step guide (thesis machine) to combine or extend sentences in **Phase 5, activity 2 – developing a thesis** |
| Writing a persuasive piece | * Objective and subjective language * Persuasive language features and forms | * Noting examples and experimenting with them in **Phase 5, activity 4 – subjectivity in model persuasive text 2** * Using the process writing approach to complete **Core formative task 4 – persuasive writing,** with support in the **PowerPoint Phase 6 – Writing process – 7.1** to plan for the draft |

### Conceptual programming for ‘Powerful youth voices’

The conceptual programming diagram has been included for teacher reference to showcase one approach to conceptual programming. There is a lead concept – style and 2 supporting concepts – argument and authority, and perspective and context. The conceptual understanding is at the heart of the program and guides the teaching and learning experiences and formative and formal assessment. In this program students are supported to understand how a powerful personal voice develops so that they can express views that matter to them. The choice of concepts here does not mean the program, resources and activities do not connect to other concepts. It means these are your driving force from which the teacher will build towards conceptual understanding and deep knowledge. The guiding questions and conceptual programming questions align with the concepts and represent the ideas that matter to subject English. This structure helps teachers move away from topic and text-based programs and towards conceptual, transferrable learning.

Figure 1 – conceptual programming outline for ‘Powerful youth voices’



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

In the ‘engaging with the unit and strengthening 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.

In Core formative task 1 students practise writing about what is important to them to build the relationship with their teacher and peers.

## Phase 1, resource 1 – introducing Core text 1 ‘Australian Air’

**Teacher note:** the suggested teaching and learning strategies in this sequence link with UnT7 in the [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/). A student:

* ‘uses strategies to predict and confirm meaning’. For example, the repetition of ‘grow’, and the connotations of ‘health, wealth, gain’ in opening 10 lines
* ‘interprets unfamiliar words using grammatical knowledge’. For example, students check meaning developed through prefixes (‘invisible’) and suffixes (‘goodness’). Students find and check meaning of others.

For the listening activity note that the video pacing is very fast. Students who need support to access audio could benefit from a transcript, captions and the chance to speak it aloud. The Guiding Tech YouTube video [How to Get the Transcript of a YouTube Video (2:13)](https://youtu.be/qWdyhFiyH0Y?si=osGVVg1vGfJ3wABi) provides instructions for how to access a transcript. These transcripts are often created with some word and punctuation errors and would need to be edited accordingly before distribution.

**Reverse cloze**

Some students will need extra time and support to access the ideas of the text. A reverse cloze activity can help as students are given an adjusted version of Core text 1 in which there are options for vocabulary at key points. They may complete the activity as they listen (several times), after listening, or at the end of a series of activities as a review or stimulus for further discussion. Note that choices can be synonyms or wider options that can make sense and lead to useful discussions about register or idioms (**ENLS-ECA-01 – word-level language: select topic specific vocabulary to compose texts**).

Example reverse cloze passage. Core text 1, stanza 1:

Air

it's the clear/ invisible/ transparent goodness, that links our brain

with full gain,

so we can think without a strain,

and without it, we would probably go home/ insane/ troppo.

## Phase 1, resource 2 – cut up sections of Core text 1

**Teacher note:** here is one suggestion for how you might cut up ‘Australian Air’ so that the re-making activity focuses students on key textual features that determine the reading pathway.

Australian Air

it's the invisible goodness, that links our brain

with full gain,

so we can think without a strain,

----------- cut here ------------------

and without it, we would probably go insane.

And it goes through our blood veins,

and acts like a water main,

the more we get, the more our plants grow,

the more our cells grow,

the more we grow,

in wealth and health,

and although our lives are stressful and pressurised with

anxiety and control, and you're still working on relaxing

------------ cut here -------------

your soul, while running around the magnetic pole,

looking for your self-control, and although it’s taking its toll,

we still breathe.

We breathe in, we breathe out

---------------- cut here ------------------

Since the day of our arrival, we've been killing our own

survival, and it's vital, that our sidle title is put aside, so

we can become ONE with our rivals.

We breathe in, we breathe out.

So don’t sit around waiting for your life to caper, instead –

---------------- cut here ------------------

grab your pens and your paper – your voices and your eyes,

so we can reach for the sky, and look down on the world,

and tell them why,

we need to make a change

To our lives.

Because we don’t have to be these average everyday

humans anymore.

------------- cut here --------------

We can show this world what we feel, see and think,

and that might be the hidden link,

between peace, war and humans causing our own race to

be extinct.

And sometimes

We need to breathe out,

just so we can breathe in kindness

---------------- cut here ------------------

and passion.

Because this Australian air is polluted with,

Choking from our own depression,

and if we don’t fight for our rights … it’s like mixing

hemimorphite and pegmatite, so that you can think as

------------- cut here --------------

fast as the speed of light, but if you’re not speaking your

own sight, even though you might despite the fright to

be polite and rewrite how we should reunite, we may as

well do a plebiscite, for if we should keep celebrating

how the blacks were killed by the whites.

So –

------------ cut here -------------

get out of your seats,

rise up,

open your windows,

let fresh air flood your homes, flood your lungs,

flood your brains!

Change the way you think,

CHANGE the way you LIVE.

Open your eyes and breathe out yesterday’s air,

and – breathe in – Today’s

Opportunities.

## Phase 1, activity 1 – examining descriptive language

**Teacher note:** this activity can be used as both a pre-test and to support understanding in the following activities. In Phase 1 the focus is on personal connection and an introduction to concepts, the deeper analytical work on language features is supported later in the program. However, this activity introduces several key points about how a powerful voice is constructed. Consult the pre-reading on word clines if you are unfamiliar with them.

In this performance poem, Solli Raphael describes objects, actions and ideas about Australia using imagery that is meant to have an impact on the reader. The descriptive language in the poem could be grouped in 2 ways:

* descriptive language in the poem that appeals to our senses
* descriptive language that is meant to make us think.

These are not simple categories as some words and phrases might fit in both. Or one person might think it is about the senses, while another person finds it thoughtful.

1. In the following table, look at the examples then find one more for each type.

Table 6 – descriptive language that appeals to the senses and makes us think

|  |  |
| --- | --- |
| Appeals to our senses | Makes us think |
| ‘Goes through our blood veins’ | Without it, we would probably go insane |
|  |  |

1. Descriptive language that appeals to our senses is created in several ways in the poem:

* an adjective and noun combination – ‘blood veins’
* a simile – ‘like a water main’
* the repetition of verbs – ‘grow’ and ‘breathe’.

Find one more of each of the examples above then explain which one has the most powerful impact on your senses and why. There are no right or wrong answers for this last part.

|  |
| --- |
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1. Descriptive language that makes us think is created in several ways in the poem:

* a modal verb and a verb – ‘can become’
* strong nouns describing important ideas – ‘anxiety and control’
* strong adjectives describing nouns – ‘stressful and pressurised’.

Find one more of each of the examples above then explain which one made you think and why. There are no right or wrong answers for this last part.

|  |
| --- |
|  |
|  |
|  |
|  |

1. You can make words such as adjectives and verbs more or less strong by thinking about them on a ‘cline’. Here is one for the adjective ‘stressful’ then the verb ‘grab’:

* frustrating – difficult – demanding – straining – stressful – nerve-wracking – traumatic
* pick up – take – grab – snatch – seize.

Notice that the words get stronger in one direction and weaker in the other. This is what a cline does.

1. Choose an adjective or verb from the poem and create a cline for it in the space below. Then, write in the line from the poem with a different word from your cline in place of the one Solli Raphael chose. Discuss the difference with a partner and decide if it makes any difference to the poem.

|  |
| --- |
|  |
|  |
|  |

1. Initial personal response to Solli Raphael’s distinctive style. Thinking about the ways Raphael uses descriptive language and poetic features, do you think he has a recognisable style? Explain your answer in your books in 1 to 2 sentences.

## Phase 1, resource 3 – key terminology

**Teacher note**: the following explanations are based on the English K–10 [Glossary](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=glossary) (NESA 2023) and content elaborations from within the Australian Curriculum, English. It is written by the English Curriculum 7–12 team unless otherwise identified and can be edited to suit class context. Note also that the final cloze activity clarifies for teachers and students the use of metalanguage such as ‘language forms and features’.

**Tone**

Tone is a textual feature that is used and manipulated for effect by the composer. It can reveal the composer’s attitude towards the topic, and it can evoke emotion in the responder. It is created by specific language features such as connotation, emphasis and emotive language, and can change within a text according to the purpose, and to suit the interaction with an audience.

**Voice**

Voice is an element of a composer’s style that is distinct and individual. It tends to remain consistent within a text and is the result of the specific arrangement of language and textual features that are used to meet the composer’s purpose in relation to audience and context. A composer, for example Dr Seuss, tends to deploy a certain narrative or authorial voice which is recognised as an element of their overall style.

**Style**

According to the Glossary of the English K–10 Syllabus (NESA 2022) style is ‘the way in which the effects of distinctive language forms and features of a text, often including those specific to its medium, combine to generate an overall impression. Particular style elements may be observed in multiple works by the same author, from the same genre, or written during the same time period or artistic movement’.

Elements of writing style may include:

* syntax
* imagery
* register
* humour
* figurative language
* punctuation
* word choice.

**Writing voice – further information and links**

The following sites contain ideas and strategies that will assist the teacher with their work on writing voice:

* Pub(lishing) Crawl – [Literary Voice](https://publishingcrawl.com/p/literary-voice-developing-it-and-defining-it)
* The Classroom – [List of Voice Types in Literature](https://www.theclassroom.com/list-voice-types-literature-8467115.html)
* The Children’s Book Review – [How to Teach Kids About Writer’s Voice](https://www.thechildrensbookreview.com/2021/04/how-to-teach-kids-about-writers-voice).

**Reading pathway**

A reading pathway through a poem may be guided by the following features. Note that the words in the list are the ‘answers’ to the model synonym cloze activity which follows. This could be provided to students with the list written on the board. Note that the bolded italicised words and phrases match the items in the features list below. For classroom use add a couple of ‘non-answers’ to increase the challenge slightly.

Features include:

* enjambment
* sentence punctuation
* stanza breaks
* rhyme.

Synonym cloze:

How did I know it was a poem? A poem looks very different on the page to almost every other kind of text. I could tell in an instant. First, the lines don’t go all the way across the page. Sometimes a line breaks in mid-sentence or idea. Then the way full stops and capitals are used is often wrong. The teacher would be mad if we did that in a story. The other thing you can see are the gaps between the parts of the poem. These are like paragraph breaks but might only be one line. Finally, if you look at the last word on a lot of lines, it has the same sound as other words. That’s a big hint. But then the whole poem is often spread out, and if you have ever seen a shape poem, it can look like the thing it is about!

**Pacing**

Pacing in poetry refers to the speed at which a poem is read or performed. It is not about how fast the reader or speaker reads the words, but about how language forms and features are used to control the speed of a poem.

Language features that may impact on pacing include:

* rhyme with long or short vowel sounds
* use of many conjunctions (for example, ‘and’)
* alliteration.

Language forms that may impact on pacing include:

* free verse
* enjambment
* stanzas.

Synonym cloze:

Students could be given the cloze exercise below to clarify meanings of key words. It includes the terms above and is closely aligned to the PowerPoint **Phase 2 – Pacing and sound – 7.1.**

Students could circle the correct option and then check with a partner. Correct options are:

* short vowels
* slow down
* speeds up
* slower
* faster
* alliteration
* more
* less
* enjambment.

**Pacing in poetry**

A poet may try to slow down or speed up the way a poem can be read for many reasons. Speed feels exciting or dramatic and could be increased by lots of **short vowels/stanzas**. Structural parts of poetry, such as stanzas, are usually referred to as language forms. Long stanzas tend to **slow down/speed up** a poem while lots of short stanzas make you keep returning to the front of the line, which increases the number of breaths you take and so **slows down/speeds up** the feel of the poem.

Conjunctions such as ‘and’ are a language feature, especially if a line in poetry is made particularly long by including lots of them instead of a full stop. In a serious or sad poem this could make it feel **slower/faster**, while in a light-hearted or dramatic poem this could make it seem **slower/faster**. Other common language features, such as **alliteration/metaphor**, can make a poem sound faster by repeating certain sounds.

Finally, poets can slow the pacing by their choice to use the language form of free verse which makes the poem **more/less** conversational, or **more/less** like a traditional poem. Breaking lines in mid-idea, known as **enjambment/rhyme** usually speeds things up as the reader takes a quick breath to continue with the idea on the next line.

## Phase 1, resource 4 – creative reworking of Core text 1

**Teacher note:** for the first 10 lines of ‘Australian Air’, guide students through each line one at a time after they have decided on a topic. Give students time to work but also emphasise that the writing is a rough draft so they should move quickly through the task. Remind students not to overthink their response in this activity – first thoughts are often best. Write each line up, or reveal each line digitally, only after students have had a chance to think and write. Give them 5 to 10 minutes at the end to go back and refine their work.

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. Focus on sentence and line length, rhyme or the simile in line 6, for example, to hone student understanding of the elements of the reading pathway in this text.

(Title) adjective + noun

1. It’s the + adjective + noun, that + verb + noun phrase
2. with + adjective + noun
3. so + pronoun + modal verb + verb + without + noun
4. and without it, we + verb phrase
5. And it + verb + noun group (pronoun + adjective + noun)
6. And + verb + simile
7. (to line 9) Set up an anaphora and carry it across the 3 lines

Noun + noun

## Phase 1, resource 5 – ice-breakers

**Teacher note**: this is an opportunity to draw students’ attention to the guiding question: ‘What are the social contexts and forms in which youth voices are most prominent?’ Understanding personal context helps deepen our understanding and appreciation of each other’s stories. To develop the positive learning community needed at the start of Term 1 Year 7, it is useful to reiterate the importance of valuing and hearing youth voices so we can better support and care for one another.

**Ice-breaker game 1 – physical word cline**

The teacher should clear a large open space and set up 2 opposite points as markers. Two trees or poles in the playground, or 2 posters on opposite sides of the classroom will work. Indicate to students that there is an imaginary line from one to the other, and that they are to situate themselves on it depending on the question. For example, ‘How much do you like fantasy novels or films? ‘Can’t stand’ is at that end and ‘adore’ is at the other’. Students must negotiate with their neighbours and then explain. This activity works equally well for general get-to-know you questions such as, ‘Who lives furthest from school? That end is the school, the other end is the furthest. Go.’

Notice that this ‘get-to-know-you-activity’ is essentially a physical word cline and could be used to reiterate the earlier literacy understanding. For example, ‘Choose a word to show how much you love or hate fantasy texts’.

**Ice-breaker game 2 – name and random fact**

The teacher asks each student to say their name and tell the class or teacher one thing they know that they think nobody else in the room will know. This could be a random fact, or something about their own lives that they are willing to share.

**Ice-breaker game 3 – letter**

Provide students with a letter that introduces the teacher. This could be in response to the letters that students wrote earlier in this phase of learning. This letter could intentionally include a range of spelling, grammar, punctuation and sentence structure errors, and students could be instructed to proofread and edit the letter.

After editing the teacher’s letter, students could be encouraged to reflect on and edit their own letter (from **Core formative task 1 – letter or reflective piece**).

## Phase 1, activity 2 – comparing powerful youth voices

**Teacher note:** in this activity students compare the form, content or tone of ‘Australian Air’ to one other text of their choosing (for example, a song, speech or advertisement). The teacher should provide a suitable list or co-construct one with the class. Qantas’ [I Still Call Australia Home (2:00)](https://youtu.be/O8eVlvDHLSU) advertisement or Taylor Swift’s [The last great American dynasty (3:51)](https://youtu.be/2s5xdY6MCeI) are 2 suggestions that connect to the broad idea of what it means to belong to a nation.

**Using a thinking routine to organise your comparison**

Use the adapted Harvard thinking routine [Same, Different, Connect, Engage](https://pz.harvard.edu/resources/same-different-connect-engage) to organise your ideas about the 2 texts, ‘Australian Air’ and the one of your choosing.

1. Use one of the sentence starters to respond to each question in your English book.
2. Answer the final question using your own sentence starter in your English book.

Table 7 – comparison of powerful youth voice texts

|  |  |
| --- | --- |
| Question | Sentence starter |
| Same  In what ways are the 2 texts similar? | The voices of the texts are similar because …  The ideas in the texts are similar as … |
| ****Different****  In what ways are the texts different? | In what ways are the texts different?  The texts have different …  The voices of the composers are both powerful but … |
| ****Connect****  What do you learn about powerful youth voices by comparing the 2? | Youth voices are often silenced because …  Youth voices can be amplified if … |
| ****Engage****  What would you like to ask the composer of each text? |  |

## Core formative task 1 – letter or reflective piece

**Teacher note**: apart from the focus on issues that matter to students and the chance to communicate them to the teacher, the focus of this task is on introducing students to the writing process. Models for the writing can be provided, for example, the ‘Your turn’ in the **PowerPoint Phase 1 – Voice, tone and style – 7.1** where students read and edit a letter from the teacher introducing themselves. Use the brainstorming section of **Phase 6 – Writing process – 7.1 PowerPoint to support student work on this task.**

**Differentiation note:** students, including those following the Life Skills course, who require an adjusted activity to support access to the learning, could:

* compose a letter or voice recording to their teacher that introduces themself, states what gives them hope and explains what matters to them (**ENLS-ECA-01: Writing – compose texts for personal and practical purposes; Speaking – communicate a personal experience or idea**)
* create a list of words, sentences or images that they use as a prompt for spoken dialogue with the teacher (**ENLS-ECA-01: Speaking – communicate a personal experience or idea; use language forms and features appropriate to spoken texts**).

1. You will compose one of the following:
2. a letter or voice recording to the teacher introducing yourself
3. a reflective piece on what gives you hope, or what matters to you.
4. Use the following steps in the writing process to prepare, write and improve your piece:
5. Choose the type of writing that most appeals to you now.
6. Brainstorm ideas then plan the order and structure of your piece.
7. Look at the models for your type of writing and complete the activities about them and the language they use.
8. Write the first draft.
9. Get feedback on your draft and edit your piece based on the feedback.

## Phase 1, activity 3 – evaluative and reflective language

**Teacher note**: the [Glossary](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/glossary) of the English K–10 Syllabus (NESA 2022) defines evaluate as ‘make a judgement based on criteria; determine the value of’. It defines reflection as ‘the thought process by which students develop an understanding and appreciation of their own learning. This process draws on both cognitive and affective experience’. Explanations included in the activities below have been written by the English curriculum 7–12 team. Consider adapting these definitions for your class as appropriate. Refer also to **Phase 6 – reflecting on process and inspiration** for more on evaluative and reflective language.

1. Read the model text and complete the activities which follow.

**Model text – what matters to me**

When I arrived in Australia I was just 4 years old. My mum and dad emigrated from a country far away overseas because they wanted a better life for their family. You see, this country treated its people very badly and it was impossible to feel safe there.

What matters to me is being grateful.

Firstly, to the country of Australia for all the opportunities it has given me. Secondly, to the custodians of Country, the Aboriginal and Torres Strait Islander peoples who are the traditional owners of this land. The State of Australia made me a citizen and gave me a passport. The traditional owners have made me feel welcome on Country. I respect them and everything they have been through. It amazes me how welcoming they have been on Gumbaynggirr Country where I live and elsewhere considering the history of this place.

I never thought very much about what it would be like to leave your own country and move to a new one until I was old enough to know how difficult it is to learn a new language and fit into a new culture. My mum and dad sacrificed a lot for the happiness and wellbeing of our family. I wonder if I could do what they did. It’s something I think about a lot: what would I do to look after my family and make sure they have the best life possible? This is why I am grateful to the country of Australia; the opportunities here have allowed me to spread my wings in freedom and I am devoting my life to giving back so that everyone can experience this feeling.

That’s because I realise that many people born here, even those whose ancestors walked this land thousands of years ago do not always have the opportunity to spread their wings. So I am especially grateful that the traditional owners of Country, despite what has happened since the first immigrants arrived in 1788, have been so welcoming. I reflect, every single day, on the light and dark in the history of the land I walk on. It has been both welcoming and tragic. I hope that I can play a small part in encouraging and supporting everyone’s wings to spread, as others have done for me.

**Activities on the model text – exploring evaluative language**

1. When we evaluate something we say how important, useful or interesting it is. We give an opinion based on some reasoning and can be more or less strongly worded about our thinking. Order the following examples from the model text, in your books, from most to least passionate.
2. I respect them
3. It amazes me
4. Sacrificed
5. I am grateful
6. Tragic
7. I hope that
8. Next to each word or phrase write ‘A’ for adjective and ‘V’ for verb. Check with a partner.
9. Think about the expression ‘spread their wings’. In the space below, do these 3 things with a partner: name the figurative device that is being used here, find another in this model text, explain whether you think figurative language, or literal language (‘treated people very badly’), is more powerful.

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**Activities on the model text – exploring reflective language**

1. When we reflect we say how something has affected us. We share our thoughts and feelings to think things over, improve or make decisions. We reflect by:

* describing the impact of something – ‘the traditional owners have made me feel welcome on Country’
* explaining how we feel – ‘It amazes me how’
* describing what we think – ‘I never thought very much about’.

In the space below, for each category, find another example from the model text.

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1. Take one noun, one adjective and one verb from within all the evaluative and reflective examples you have written and make a mini cline (3 or 4 words in total) in the space below for each. Make each word weaker and stronger by finding a synonym or 2.

|  |
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# 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 concept of the program. 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 it can be encouraged, amplified and silenced. 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. Students write creatively in Core formative task 3 to experiment with performance poetry. They write reflectively about the process of composition in this phase in preparation for the second part of the formal assessment task.

## Phase 2, resource 1 – an engaging memoir

**Teacher note**: use judgement of class context to make choices for appropriate listening. For example, True Stories has some sensitive content. The teacher is advised to listen to the entirety of any chosen episode and note the contextual and vocabulary knowledge required of students. Use pre-listening engagement strategies (below) to activate background knowledge and engagement.

**Suggestions for memoirs**

* The [ABC Fierce Girls](https://www.abc.net.au/listen/programs/fierce-girls) podcasts, for example, ‘Faith Thomas – the girl who became the first Indigenous person to play cricket for Australia’, are short (around 10 minutes) and engaging
* SBS True Stories podcast [S2 Ep5: Diary of a Tumbleweed (11:44)](https://www.sbs.com.au/whats-on/article/true-stories-podcast-s2-ep5-diary-of-a-tumbleweed/r49dfv9yw)

**Differentiation note**: turn on subtitles/CC under settings for captions, create a transcript by pasting the URL into an online transcript generator, or access the auto-generated transcript by selecting **… More** under the description beneath the video pane. You could also use a video memoir if you have Deaf or Hard of Hearing (HoH) students or students requiring the extra literacy support of visuals. The TED talk ‘[How I harnessed the wind](https://www.youtube.com/watch?time_continue=96&v=6QkNxt7MpWM&embeds_referring_euri=https%3A%2F%2Fwww.bing.com%2F&embeds_referring_origin=https%3A%2F%2Fwww.bing.com&source_ve_path=MzY4NDIsMjg2NjY)’ is an engaging and age-appropriate example. Use the closed captions option or download the transcript. An example of a visual glossary for vocabulary support is provided within the pre-listening engagement activity below.

**Pre-listening engagement**

Depending on the audio memoir chosen, the teacher could activate engagement and background knowledge through the following strategies. For the personal story of an athlete, for example, the listening could begin after:

* Discussion – What do students already know about this topic? What experiences have they had? What would they like to find out about?
* A debate – start with a controversial question such as, ‘Should we do more to look after retired athletes?’
* A quiz – true or false statements related to the athlete’s life.
* Reorganising important details or information – write a list of key words from the audio text onto the board for students to categorise. These might be categorised into sub-topics such as ‘places’, ‘activities’ and ‘technical language’. This activity will also work to pre-teach vocabulary and provide an opportunity for in-context spelling work.

**Model visual glossary**

Provide students with this (extended as required) table. Students can find all entries in one column or the teacher can mix up the required content. The sample content here is for the TED talk referenced in the differentiation note above.

Table 8 – sample visual glossary

|  |  |  |
| --- | --- | --- |
| Word | Meaning | Image |
| maize |  | A cob of corn sitting on a bed of corn kernels.  Image licensed under [Unsplash License](https://unsplash.com/license). |
| famine |  |  |
| irrigation | Bringing water to plants to help them grow |  |

**Teacher support for the ‘what and how of an engaging memoir’ activity**

In this introductory activity, students are supported to consider the main ways that a storyteller makes their story interesting. The focus is on introducing and distinguishing between the content or story events, and the way in which the story is told, including speaking voice, and elements of the writing voice. It is important to encourage students to classify the list into sub-elements after the initial brainstorm.

Answers for the ‘what’ column may include:

* humorous anecdote
* dramatic events
* interesting ideas.

Answers for the ‘how’ column may include:

* pacing – slowing down and speeding up
* clarity
* a passionate or light-hearted tone
* the order in which events are told
* addressing the listener directly
* passionate vocabulary
* humour.

## Phase 2, activity 1 – the what and how of a memoir

**Teacher note**: include an example in the first row from the memoir text you have used.

1. Use the following table to complete the listening activity. One row has been completed for you as an example. It is drawn from the TED talk ‘[How I harnessed the wind](https://www.youtube.com/watch?time_continue=96&v=6QkNxt7MpWM&embeds_referring_euri=https%3A%2F%2Fwww.bing.com%2F&embeds_referring_origin=https%3A%2F%2Fwww.bing.com&source_ve_path=MzY4NDIsMjg2NjY)’How I Harnessed the Wind (5:55).

Table 9 – the story (what) and other (how) of an audio memoir

|  |  |
| --- | --- |
| Story, content, ideas – what | Other – how |
| He has 7 children in his family | He uses humour: ‘My English … lost.’ |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |

1. Classify the elements in the right-hand column into
2. structure
3. style
4. verbal and physical engagement with the audience (delivery).
5. Questions to guide class discussion
6. Are there elements that do not fit into these categories?
7. What other categories do you need for the right-hand column?
8. What happens if a memoir has a lot of elements on one side of the table, but none on the other?

## Phase 2, resource 2 – broadening engagement with voice and style

**The following activity and resource ideas can be used to engage students more deeply – if required – in the consideration of speaking versus writing voice and style.**

1. **Discuss with the class, writers they know and then select one to explore. Explore the well-known writer to compare speaking and writing voice.**

**Class discussion of the difference between a speaking voice and a writing voice as an element of style (see conceptual programming question 3). As an example, the teacher might play a clip of Roald Dahl being interviewed (see, for example, the** [Roald Dahl interview and short film – Pebble Mill at One 1982 (7:24)](https://www.youtube.com/watch?v=nQkz_X1Rg60) **in which he discusses his workspace), then students compare this to his writing style in *Boy*, for example, the chapter ‘The Great Mouse Plot’ in which he recreates the voice of the child.**

1. **Investigate a writer’s writing voice or style across numerous short texts.**

**Teacher organises pairs to identify elements of style in different Dr Seuss texts, including his writing voice. Then students share ideas by developing an agreed class overview of his style.**

1. **Engage with and discuss short stimulus texts from a range of fields.**

**Students deepen exploration of the concept of style by comparing to other fields.**

1. Watch footage of sportspeople competing. Can you tell a famous sportsperson’s style from the movements of their body?
2. Listen to the same piece of music played on different instruments, for example, an acoustic version of a heavy metal song, or a trumpet’s ‘voice’ compared to a tuba’s. Three different versions of the ‘William Tell overture’ can be accessed: [The Cory Band – William Tell Overture Finale (3:14)](https://www.youtube.com/watch?v=wEMbmvsAg8U), [Rossini William Tell played on double recorder (1:09)](https://www.youtube.com/watch?v=e8PN9vSE16w) and [William Tell – Overture, Music guitar (1:51)](https://www.youtube.com/watch?v=oNd2grT0SHg). Consider using a Triple J Like a Version recording here, such as the [Odette cover of ‘Thunderstruck’ (3:23)](https://www.abc.net.au/triplej/like-a-version/odette-covers-acdcs-thunderstruck-for-like-a-version/12903170) in comparison to ‘[Thunderstruck’ by AC/DC (4:52)](https://youtu.be/v2AC41dglnM).
3. Watch the same scene from 2 versions of a film (for example, the 1971 versus the 2005 versions of Charlie and the Chocolate Factory). What is the impact of different actors, colours, music, and so on?

## Phase 2, resource 3 – LEAD for an embedded approach to language

**Teacher note**: LEAD is taken from the work of Myhill (2018) on the ways that teaching grammar can be integrated into the writing classroom.

The acronym LEAD is used to signal an approach to language teaching in the context of authentic use. Metalinguistic knowledge is taught in the context of writing lessons so that students see the connections between language and its impact on the reader.

* L – link – make a link between the grammar or language feature and its function in making meaning.
* E – examples – explain the grammar or feature through examples.
* A – authenticity – give examples of how the grammar or feature works in authentic texts.
* D – discussion – build in high quality discussions around language choices.

In this activity, we are adapting the principles for use with the language features of the poem which create its pace. For example, for the lines beginning with ‘and although our lives are stressful …’:

* Link – the multiple rhymes of ‘control … soul … pole’ create a repeating sound that quickens the pace.
* Examples – explore further examples of rhyme and its impact on pace.
* Authenticity – check the impact of rhyme in advertising and song lyrics.
* Discussion – for example, how does the rhyme interact with other language features to quicken, or slow, the pace?

In the activity below students are asked to follow your explanation (teacher-directed learning) for rhyme and then use the 4-part structure to explain one more example (guided practice). As this is the first analytical paragraph in this program and Year 7, use the writing activity as a check for understanding of the role of the first sentence in a paragraph.

## Phase 2, activity 2 – pacing in performance poetry

**Teacher note**: use the activities here to clarify examples, definitions and use, in conjunction with the accompanying **PowerPoint Phase 2 – Pacing and sound – 7.1** to consolidate learning.

1. For each of the terms in the table, fill in the definition from the list below and find an example from the poem ‘Australian Air’.

Table 10 – definitions and examples for poetic language features in ‘Australian Air’

|  |  |  |
| --- | --- | --- |
| Term | Definition | Example |
| Rhyme |  |  |
| Alliteration |  |  |
| Enjambment |  |  |
| Free verse |  |  |
| Repetition |  |  |

Possible definitions (in mixed order)

* The continuation of an idea or sentence across a line of poetry without a break
* Using the same word again in a short space of words
* The repetition of consonant sounds in (the beginning of) 2 or more words
* The repetition of similar sounds in 2 or more words
* A style or form of poetry that has no rhyme and sounds almost like conversation or prose

1. Follow the teacher’s explanation for how rhyme creates a quicker (or slower) pace, then choose one of the other poetic language features and repeat the process.
2. The multiple rhymes of ‘control … soul … pole’ create a repeating sound that quickens the pace.
3. Further examples of rhyme quicken (the short sounds of ‘eyes’, ‘sky’ and ‘why’) and slow the pace (the long sounds of ‘veins’ and ‘main’).
4. Rhyme is used in the real world, in advertising and song lyrics, to quicken and slow the pace. Can you think of any examples?
5. What do you think? How does the rhyme interact with other language features to quicken, or slow, the pace?

**Student note**: this structure demonstrates one way to approach a paragraph of writing on one topic. Notice that you are asked to begin with a clear explanation of your idea in the opening topic sentence. Complete the writing in your books.

1. Use the prompts below to explain how another poetic language feature has had an impact on the pace. Write your paragraph in your English book.
2. explain what you notice:
3. give examples:
4. explain where we find this in the real world:
5. ask an interesting question about this:
6. Prepare for class discussion.

Do you think varying the pace of the performance poem is an important part of the culture it belongs to? Why? What other kinds of text vary their pacing so much?

## Phase 2, activity 3 – collocation

**Teacher note**: collocation refers to the expected, common or familiar combinations of words. In English, these are most often pairings of adjectives and nouns, or verbs and nouns. For second language learners these can be difficult to pick up. For example, why do we ‘do homework’ but ‘make the bed’? ‘Make homework’ and ‘do the bed’ are clearly incorrect because they do not collocate in English.

Poetry often creates a distinctive feel by playing with collocations; this may be one of the reasons students can find it challenging.

**Differentiation note:** collocation can be especially challenging for EAL/D and Deaf/HoH students. For these students, consider spending longer here and using fewer, carefully chosen, examples that can be explained and practised. Modelling and scaffolding will be especially important so that students are not frustrated by an activity that does not play to their strengths.

1. Noticing the combinations of words.

In the poem Raphael writes that ‘plants grow’ but we wouldn’t say that our ‘marks grow’ from one test to another. Marks increase. But plants don’t increase, they grow. Both ‘grow’ and ‘increase’ mean to ‘get bigger’. What do you notice here about words?

Try out these common examples. Circle or tick the one that is correct in each pair.

Table 11 – common collocations

|  |  |  |
| --- | --- | --- |
| Collocation problem | Example 1 | Example 2 |
| Make or do? | You make the bed | You do the bed |
| Make or do? | You make homework | You do homework |
| Have or do? | You do a shower | You have a shower |
| Take or make? | You take a photo | You make a photo |

**Student note**: collocation refers to the expected, common or familiar combinations of words. In English, these are most often pairs of adjectives and nouns, such as ‘stressful lives’, or nouns and verbs, such as ‘plants grow’. Collocation is very common in English and makes our lives easier by making lots of expected combinations of words.

Here are some examples from ‘Australian Air’. Can you add to the list in your books?

* ‘breathe in + air’
* ‘water + main’
* ‘take its toll’

1. Noticing what makes poetry special.

Sometimes poets play with collocation to get our attention or to emphasise their ideas.

Here are some examples from ‘Australian Air’. Can you add to the list in your books?

* ‘breathe in + kindness’
* ‘killing + our own survival’
* ‘speaking + your own sight’

1. Analysing what you have noticed.

Work with a pair on one example of unusual collocation from the poem. Use the table below and fill in each row, then share your ideas with the class in a discussion.

Table 12 – unusual collocations in ‘Australian Air’

|  |  |
| --- | --- |
| Activity | Your notes |
| Write in your unusual collocation |  |
| What do you think Raphael means in this line? |  |
| What clues from around the unusual collocation help you understand what Raphael means? |  |
| How do these collocations, with their unusual meanings, contribute to Raphael’s writing voice? |  |
| How do these collocations expand what you think the poem is about? |  |
| What do you learn about poetry from examining collocation? |  |

## Core formative task 2 – experimenting with poetry (and reflecting on the process)

**Teacher note**: in this task students write their own performance poem, using the planning, brainstorming and drafting skills they have been introduced to. After they have finished a draft they write reflectively about the process of writing.

For this task, students will need a peer feedback resource adapted from **Phase 6, resource 2 – peer editing** and **Phase 6, resource 3 – teacher feedback**.

1. Complete the planning table below for a performance poem of your own.
2. Follow the advice you have received about planning, brainstorming and drafting in the **PowerPoint Phase 6 – Writing process – 7.1.**
3. Draft your performance poem practising all the language skills related to a powerful voice you have been learning about.
4. Read your poem to a partner, get feedback and revise your poem.
5. Write the reflection about the process in the space below.

**Performance poem planning table**

**Student note**: this planning table is just a start. Use the planning and brainstorming strategies you have learned to expand these ideas in your books.

Choose a topic you are passionate about. Something that matters to you and you want people to hear your voice on.

Think back to Solli Raphael’s poem as inspiration. You do not have to write like him or structure your poem like his, but it will be useful to experiment with some of the language features you have seen in his poem.

Table 13 – performance poem planning table

|  |  |
| --- | --- |
| Planning area | Your initial ideas |
| Topic you will write about |  |
| Your perspective about it |  |
| Tone you will develop |  |
| Descriptive language appealing to the senses |  |
| Descriptive language to make the reader think |  |
| Poetic language features to impact on pacing |  |
| Unusual collocations |  |

1. After you have finished, write a reflection about the process of writing your poem.

In the space below explain which parts of the planning process you used. Reflect on which parts were most useful and how they helped you to improve your writing. Use the skills you learned in **Phase 1, activity 3 – evaluative and reflective language** about giving opinions, collocation and reflective expressions.

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

In the ‘discovering and engaging analytically with the core texts’ 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. This is an important opportunity to recognise students’ prior understanding of reading comprehension strategies (such as prediction) 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.

## Phase 3, resource 1 – curating an exhibition

The following sites are examples and models that can be used for **Phase 3, activity 1 – exploring a curator’s introduction**.

* Centre for Arts and Language – [Curatorial statement guidelines (PDF 62 KB)](https://static1.squarespace.com/static/5979f27e579fb3cca0a88824/t/59a8a29246c3c499b01e1dfa/1504223890254/curatorial_statement.pdf)
* TASAWAR – [What is a curatorial statement?](https://tasawar.net/what-is-a-curatorial-statement/)
* West Australian Museum, curator’s notes to – [Nick Cave – The Exhibition](https://museum.wa.gov.au/whats-on/nick-cave/curators-notes) (for extension or HPG students)
* Lonely Planet – [Virtual tours](https://www.lonelyplanet.com/articles/virtual-tours-travel-destinations)
* Queensland Museum – [‘Dinosaurs of Patagonia’, About the exhibition](https://www.museum.qld.gov.au/kurilpa/whats-on/dinosaurs-of-patagonia)
* Australian Screen – [National Treasures – Bradman’s Bats](https://aso.gov.au/titles/documentaries/bradmans-bats/notes/)

## Phase 3, activity 1 – exploring a curator’s introduction

**Teacher note**: this is an opportunity for a teacher think aloud where you model the process of noticing the language forms and features of a text in preparation for writing one yourself. Project one model introduction and annotate for up to 3 language uses that you would like to point out. Examples are given in the table below. These may need to be adapted.

For more information on evaluative language, see the glossary for the ACARA National Curriculum and the entry for modality in the English K–10 Glossary (NESA 2022). Within the National Literacy Learning Progression (NLLP), do a search for ‘modal’. Within ‘texts forms and features’ for persuasive texts (CrT9) for example, is ‘uses a broader range of modal verbs and adverbs (for example, definitely)’.

For support on the passive and active voice see the URH resource [Writing: Word functions teaching strategies](https://resources.education.nsw.gov.au/detail/W-02).

**Differentiation note**: to increase context, familiarity and meaning students view their school as an exhibition for which they are the curators. They:

* think about what aspects of the school are important to them and visitors (reflecting on their own recent induction visits)
* keep a specific audience in mind (future primary students entering high school for example, parents or school staff all provide an applied purpose and audience)
* apply what they learned to date to create a ‘Guide’ to their school.

**Noticing the codes and conventions of the text**

1. Consider the definitions and examples provided in the following table and add examples from the model text being explored.

Table 14 – language features of the introduction

|  |  |  |  |
| --- | --- | --- | --- |
| Language | Definition | Example | Student example |
| Imperative verbs | A strong verb that suggests action (used to excite or inspire) | ‘**Come** face-to-face with…’ |  |
| Adjective and noun combinations (noun phrases) | These provide more information, description and detail | ‘**giant carnivore**’ |  |
| Passive voice | A sentence type where the subject (the thing or person who is ‘doing’) is missing | ‘travel to National Parks **is best avoided** for the time being’ |  |

**Experimenting with writing**

1. Complete one of the following options to practise new learning
2. Evaluating an introduction. Students co-compose a brief email to the Director of one museum or tour explaining what they found effective or ineffective in the curator’s introduction. See student note below about the language of evaluation.
3. Rewriting a model introduction. Experiment by changing the audience or context for one introduction and rewriting.
4. Write an introduction to an exhibition you have planned. Use one of the explored texts as a model for the introduction to an exhibition you would like to curate.

**Student note**: explore the following language features of evaluative writing if completing option (a) above:

* sentence starters, such as ‘I thought the … was particularly effective because it …’ or ‘I prefer X over Y as it was more …’
* explicit instruction on how modal words can influence the reader, such as ‘we should …’
* a word cline to develop personalised vocabulary around key evaluative adjectives, such as ‘important’
* discussion and practise in choosing the most appropriate connotation to suit the intention. For example, is a curator’s introduction ‘wordy … long … extensive … thorough …’ or does it take ‘forever and a day’ to read it?

## Phase 3, resource 2 – preparing to read Core text 2

**Teacher note**: clarifying difficult or interesting vocabulary before reading activates interest, clears roadblocks to comprehension and builds independent strategic reading skills. See Quigley (2020) and Scarborough (2001) for the activating background knowledge element of the ‘reading rope’. Use as many of the following strategies as needed to ensure students can access the meaning of the text. Strategy 3 is included to demonstrate ways to address spelling in context of reading texts.

**Strategy 1 – unscrambling known words**

1. Activate interest and clarify difficult vocabulary as students unscramble known words from the text written on the board, for example, ‘train, student, experience, stories’.
2. Once unscrambled, students predict the type and topic of the text from the list of words

**Strategy 2 – categorising vocabulary**

1. List more difficult vocabulary that is key to accessing the text on the board, for example, ‘excursion, refugee, dreadful, backgrounds, resonating and collection’.
2. Pairs categorise vocabulary into adjectives and nouns (a brief reminder about parts of speech may be needed and is a good pre-test for later language work). Encourage students to guess the parts of speech, then show them the sentence in which they appear and ask them to guess. Encourage the use of a dictionary, including a first or home language one.

**Strategy 3 – spelling and vocabulary development**

1. Explore the suffix *-ful*. Explain meaning and give further examples then ask students how many other examples they can you think of in a one-minute pair challenge.
2. Explore compound nouns such as ‘background’. Students find 3 more that use either half of the word background, for example, backstory or battleground.
3. Revise the spelling of *-sion* and *-tion* words. Pairs test each other on correct spelling of examples.

## Phase 3, activity 2 – tone, and code and convention, in an anthology introduction

**Teacher note**: the English K–10 Glossary (NESA 2022) defines code and convention as ‘agreed systems of making, communicating and interpreting meaning’, while tone is usually understood as the attitude of the writer to the subject, for example, light-hearted or passionate. Possible answers for the activities are a) supportive, passionate, b) the intention to let them ‘share their stories’ or the emotive language of ‘dreadful’, or c) the writer’s personal story and motivation; the explicit statement of the aim; some information about the contributors.

Before attempting the activities on tone, check understanding by engaging with tone in the PowerPoint **Phase 1 – Voice, tone and style – 7.1.** For extra support spend more time on slide 15 – Tone, checking for understanding.

1. Revise your understanding of 2 key terms before you complete this activity.
2. Check your definition of ‘tone’ with a partner and decide together on the tone of something you heard a teacher say recently. How was their attitude clear from their choice of words (not the sound of their voice)?
3. Codes and conventions are the patterns we commonly find in speech and writing. These include grammar, visual symbols and structures, such as paragraphs. Look at a sign on the wall of the classroom and decide with a partner on the main codes and conventions of classroom signs.
4. Complete the following activities in your books after you read Duyal’s introduction.
5. What is the tone of Duyal’s introduction?
6. What are your first impressions of how that tone is created?
7. Identify the codes and conventions of this text.
8. Prepare for discussion about young voices in collections and exhibitions. Jot down some ideas with a partner on the following topic, then participate in a class discussion: ‘Are young writers always so well supported? Why or why not?’

## Phase 3, activity 3 – predicting and preparing to read Core text 3, ‘My Mother, My Hero’

**Predicting**

1. Based on the title and structure of the text, answer the following predictive questions and explain
2. What type of text do you think this is, and what do you think it will be about? What makes you say that?
3. What characters and settings are you expecting to encounter? What makes you say that?

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1. The opening sentence of this story is ‘I was born during a time of uncertainty’. What makes a time ‘uncertain’?

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1. What different times of uncertainty can you think of that this memoir might be about?

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1. Continue reading until the end of the first paragraph. Come back to your predictions, and make any required changes based on what you have read so far.

**After reading**

1. What would have helped you make better predictions if you had known about it before you started reading? Write down 3 key pieces of information that you learned when reading the text that would have influenced your predictions if you knew them before reading.

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**Vocabulary development**

1. Using the table below, create a list of words that were new or unfamiliar to you. Some possible words have been added to the table to get you started. Complete the table using the following steps:
2. Add any new or unfamiliar words to the first column. Some suggestions have been added here already for you. Read the contextual cues explanation to learn about how to use these cues to guess well.
3. Re-read the entire sentence or paragraph in which the word is found. Based on the other words in the sentence, write what you think the word might mean in the second column. Think about whether the word being used as a noun, verb, adjective or adverb. Think about what other words might fit into the space if you take that word out of the sentence.
4. In the third column explain what contextual clues you used to get your definition.

Table 15 – using contextual cues to help with new vocabulary

|  |  |  |
| --- | --- | --- |
| New vocabulary | What I think the word means | What context clues I used |
| Sustainable | Something that can continue to exist and grow. | The whole sentence with the word ‘sustainable’ is about the things that need to happen for Afghanistan to develop.  If you put the suffix *-able* on the end of a word it usually means you ‘can do’ the first part of the word, like if someone is ‘depend-able’, you can depend on them. |
| Hazarajat | I think this is a place in Afghanistan. | The writer talks about living there and the capital letter means it is a proper noun and therefore a place name. |
| Resilient | I think it is something positive, maybe a synonym for ‘strong’? | I know it is an adjective because it is describing women. The whole paragraph has been about how women cope and how they are ‘brave’ so I am guessing it will be positive. The next part is about terrible pain so the adjective should be a synonym for coping. |
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## Phase 3, activity 4 – multi-level comprehension

**Teacher note**: the multi-level comprehension strategies used here align with the indicators for the comprehension section of the NLLP UnT7 and UnT8 levels. Teachers may be familiar with this type of questioning but refer to it as a ‘3 level guide’ or ‘Here, Hidden and Head’ strategies.

**Literal comprehension**

Answer these questions in your books by locating the information directly from the text.

1. How long did the author’s family live in Jaghori?
2. How many siblings does the author have?
3. How did the author’s mother make money to take care of her children?
4. What would the author like to do after finishing her studies?

**Inferential comprehension**

Answer these questions by finding information from different parts of the text and bring it together to get the right answer.

1. Why does the composer start by telling the audience ‘I was born during a time of uncertainty’?
2. How did the author find out that her father had made it safely to Australia?
3. Describe the consequences of the civil war on the citizens of Afghanistan.
4. How long did the author’s family stay in Kabul before they left for Australia?
5. The author writes ‘women in Afghanistan had very limited rights and opportunities to hold on to’. What rights and opportunities did the author gain when she moved to Australia?

**Interpretive comprehension to identify the main idea**

Answer this question by considering the information that you have already gathered and structuring this into a logical response. The GIST structure below will support you in this process.

1. What is the main idea or message that the author is trying to communicate in this piece of writing? To prepare to answer this question, use the GIST method in the space below:
2. **G**ather information about background knowledge and vocabulary (you have already done this by answering all the questions so far).
3. **I**dentify the topic – if you had to identify the main ideas or topics in this text in one word, what would it be?
4. **S**ummarise the text by placing vocabulary into key points.
5. **T**op and tail sentences – how do the first and last sentence in the text reinforce the main idea?

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## Phase 3, activity 5 – understanding adverbial phrases and clauses

**Teacher note:** models, definitions and activities on this topic are presented within the **PowerPoint Phase 3 –Adverbial phrases and clauses – 7.1**. An answer guide for the questions in this activity is included as **Phase 3, resource 3 – understanding adverbial phrases and clauses suggested answers**. You may wish to model or provide some of these answers on the board to students. For some questions, you could choose to print out the sentences on strips of paper. Students could then experiment with reordering the sentence by physically moving the parts of the sentences around.

**Student note**: knowing how to structure and use different sentences is the first step to composing longer pieces of writing that are suitable for your audience and purpose.

**Glossary definitions**

* Adverbial phrase – a group of words that provides information about where, when, with what, how far, how long, with whom, about what, as what.
* Complex sentence – a complex sentence is formed by adding one or more dependent (subordinate) clauses to a main (independent) clause using conjunctions and/or relative pronouns.
* Clause (main) – a main clause (also known as principal or independent clause) is a clause that can stand alone as a complete sentence.
* Clause (dependent) – a dependent clause (also known as subordinate clause) is a group of words that cannot stand alone as a sentence.
* Subordinating conjunction – a word that links a dependent clause to an independent clause.

**Example from the text**

Consider the following example of a complex sentence from ‘My Mother, My Hero’ and the components that are involved.

‘As people looked forward to what 2004 would bring for them, we made our way to the city of Quetta in Pakistan.’

Table 16 – sentence deconstruction for phrases and clauses

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| Sentence component | Example from the sentence |
| Adverbial phrase | ‘to the city of Quetta in Pakistan’ (this phrase provides information about the where) |
| Main clause | ‘we made our way to the city of Quetta’ (this clause can stand alone as its own grammatically complete sentence) |
| Dependent clause | ‘people looked forward to what 2004 would bring for them’ (this is a sentence but it does not make sense without the main clause – it is dependent on it) |
| Subordinating conjunction | ‘as’ (this is the word that links the 2 clauses together) |

**Identifying and experimenting with adverbial phrases**

1. Below is a list of the opening sentences from several of the paragraphs in ‘My Mother, My Hero’. For each sentence, identify the adverbial phrase, main clause, dependent clause and subordinating conjunction. For some of these sentences there may be more than one adverbial phrase.
2. ‘Three or four months after I was born, my family moved from Kabul to Jaghori, in Hazarajat.’
3. ‘After years of living without my father, we received news that he was alive and well in a country called Australia.’
4. ‘When my uncle told mum about my dad, she dropped to her knees and cried.’
5. ‘At last, we arrived in Kabul.’
6. ‘A week later, my siblings and I were enrolled in a school.’
7. ‘After finishing my studies, I hope to work hard with different people and help those that are in need.’
8. Select 3 of the sentences from question one and reorder the words in the sentence so that the adverbial phrase is in a different place but the sentence still makes grammatical sense. One example is provided below
9. ‘**At last**, we arrived in Kabul.’
10. ‘We arrived, **at last**, in Kabul.’
11. ‘We arrived in Kabul **at last**.’
12. Reorder each of the following words in the list in 2 different ways so they make sense as a complex sentence with an adverbial phrase. Then, find the sentence within the text and see if your structure matches with the author’s
13. heart, joy, step, with, up, lit, gloomy, with, each, my
14. hands, around, go, we, held, looked, to, confused, and, where, about, all
15. Australia, I, brother, dot, a, that, showed, was, little, it, board, my, when, told, we, and, on, were, little, him.
16. Make notes in your book on how the intentional structure used by Kobra Moradi in ‘My Mother, My Hero’
17. makes the piece of writing easy to follow
18. engages the reader with her personal story
19. helps to create and maintain an authentic voice.
20. Return to the memoir you wrote earlier. Choose 3 sentences that could be improved by adding an adverbial phrase or clause. Write the new sentences and show them to a partner explaining how and why you improved them.

## Phase 3, resource 3 – understanding adverbial phrases and clauses suggested answers

**Identifying and experimenting with adverbial phrases**

1. ‘Three or four months after I was born, my family moved from Kabul to Jaghori, in Hazarajat.’

Adverbial phrase(s) – ‘three or four months after’ and ‘from Kabul to Jaghori, in Hazarajat’

Main clause – ‘my family moved’

Dependent clause(s) – ‘after I was born’

Subordinating conjunction(s) – ‘after’, ‘from’, ‘in’

1. ‘After years of living without my father, we received news that he was alive and well in a country called Australia.’

Adverbial phrase – ‘After years’

Main clause(s) – ‘we received news’ and ‘he was alive and well’

Dependent clause – ‘After years of living without my father’

Subordinating conjunction – ‘After’

1. ‘When my uncle told mum about my dad, she dropped to her knees and cried.’

Adverbial phrase – ‘When my uncle told mum about my dad’

Main clause – ‘she dropped to her knees and cried’

Dependent clause – ‘When my uncle told mum about my dad’

Subordinating conjunction – ‘When’

1. ‘At last, we arrived in Kabul.’

Adverbial phrase(s) – ‘At last’ and ‘in Kabul’

Main clause – ‘we arrived’

1. ‘A week later, my siblings and I were enrolled in a school.’

Adverbial phrase – ‘A week later’

Main clause – ‘my siblings and I were enrolled in a school’

1. ‘After finishing my studies, I hope to work hard with different people and help those that are in need.’

Adverbial phrase(s) – ‘in need’ and ‘with different people’

Main clause – ‘I hope to work hard’

Dependent clause – ‘After finishing my studies’

Subordinating conjunction – ‘After’

## Phase 3, resource 4 – the structure of a memoir

**Teacher note**: use this resource in conjunction with the **PowerPoint** **Phase 3 – Adverbial phrases and clauses – 7.1** to extend student work on adverbials and the structure of memoirs.

**Annotating a paragraph for conjunctions, adverbs and adverbial phrases that indicate sequence and create a logical structure.**

**A week later**, my siblings and I were enrolled in a school. **The first time** I held a pen I **immediately** pictured myself sitting in an office and writing notes. **As** I examined my book **and** my pen more carefully, I thought of stories that I could write in my new book. I could not stop smiling.

Note – ‘and’ and ‘as’ are conjunctions. Ask students to connect the adverbs and adverbial phrases to the verb they modify.

**Mapping the structure of a song (for example, verses, chorus, instrumentals)**

1. Listen to a song together as a class and plot the changes in pace and volume that create variety and interest on an x-y chart on the board. The horizontal axis is time through the song and the vertical axis is tension, loudness, energy.
2. Discuss the naming of these structures and compare to the narrative structure elements they are familiar with (orientation, complication, resolution and climax). Students then ‘map’ the narrative structure of the memoir.

**Independent student annotation of structure**

1. Demonstrate an annotation of a section of the text for description, **action**, reflection and discussion (including persuasion and explanation).

**We arrived** in Australia on 14 December 2005. The simplest things seemed incredibly clever and unimaginable at the time. One of these was the fact that doors opened and closed without me touching them. *I remember thinking*: ‘There are ghosts in Australia. Maybe we should move to another country’.

1. Students annotate the entire memoir in pairs for sections such as description and adverbs, adverbials and conjunctions that sequence and organise the ideas.
2. Use a Harvard thinking routine such as [I Used to Think … Now I Think](https://pz.harvard.edu/resources/i-used-to-think-now-i-think) to organise a reflection or exit ticket session on their learning about how texts, such as memoirs, are organised.

## Phase 3, activity 6 – exploring vocabulary choices

**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 NLLP link in UnT7 – interprets unfamiliar words using grammatical knowledge (etymology, prefixes and suffixes, root words).

**Figurative (or ‘suggestive’) expressions versus literal (or ‘direct’) expressions**

1. Students use a comparative table to explore words and phrases from ‘Australian Air’ then collect further examples from other texts they have studied.

Table 17 – figurative and literal expressions from texts explored in this unit

|  |  |
| --- | --- |
| Figurative expressions (suggestive) | Literal expressions (direct) |
| From ‘Australian Air’  ‘Our lives are … pressurised’  ‘We can reach for the sky’ | ‘Our lives are stressful’  ‘We need to breathe out’ |
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1. Prepare ideas with a partner for a class discussion about the following questions
2. Which do you personally find more powerful and why – figurative or literal expressions?
3. Which do you think are more appropriate for different types of texts or different contexts? Explain using specific examples.

**Figurative expressions in ‘Salt Water’**

Jafari describes certain events with similes but there are not many other figurative expressions. Find and write in the other 2, make them literal as an experiment (like the example) and then discuss why a writer would choose to tell a story like this using mostly literal expressions.

Table 18 – experimenting with figurative expressions

|  |  |
| --- | --- |
| Figurative expression | Experiment – change to literal |
| ‘the sea played it like a toy’ | The boat plunged up and down, up and down in the sea as if it was nothing |
|  |  |
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**Evaluating reading**

So far in this program you have used a number of strategies to help you read the poems, introduction and memoirs. These have included predicting before you read, using the context to work out the meanings of words, colour coding vocabulary and expressions and using a glossary. Which of them have you found most useful to your reading and understanding and why? Explain in the space below.

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## Phase 3, activity 7 – cohesion and authority in Core text 4, ‘Salt Water’

**Teacher note**: the reading rope approach suggests that reading comprehension depends in part on students accessing language structures such as syntax and cohesion. Adapt the examples here for use with Core text 3, ‘My Mother, My Hero’, if you are not using this memoir, Core text 4.

Note that the instructions for students include explicit reference to the nature of learning activity at each stage, for example ‘teacher-oriented’. Students should be aware of the thinking behind what they are being asked to do, but these can be removed by the teacher if not appropriate to class context.

For the ‘understanding authority’ video and ‘textual concepts authority’ poster, which may support revision of this concept, see the English K–12 textual concepts webpage on [authority](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts#/asset12).

**Teacher-directed introduction to language in context**

Guided by your teacher, explore the paragraph beginning ‘Our school was burned down …’ Your teacher will give you explanations through the following activities that you will use to fill gaps and create examples in the tables.

‘Our school was burned down when I was in Grade 4. My mother was a teacher, so she home-schooled us from there on. But events at the start of 2009 changed my life forever. You see, it was not safe for my mother to be a teacher or even an educated woman. The Taliban and many Pashtuns do not like that; they have strict rules about education and women. Quite simply, they don't go together. And so it was that my mother was taken away from us in that year and I was compelled to leave my homeland’ (Jafari 2012).

1. Circle the word that connects the 2 parts of the **second sentence** and write the other parts of the sentence into the table below.

Table 19 – first example of sentences and connecting words in action

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| --- | --- | --- |
| First part | Connecting word | Second part |
| My mother was a teacher |  |  |

1. ‘So’ is a **connective** or **coordinating conjunction** that joins ideas together in the text. It indicates \_\_\_\_\_\_ and \_\_\_\_\_\_.
2. Find another example in this paragraph and write its parts into the table below.

Table 20 – second example of sentences and connecting words in action

|  |  |  |
| --- | --- | --- |
| First part | Connecting word | Second part |
|  |  |  |

1. Compare the 2 examples you have to another conjunction in this paragraph: ‘but’. This is also a coordinating conjunction but it \_\_\_\_\_\_\_\_\_\_ 2 ideas.
2. Look at these 2 other types of connection that your teacher will point out. Write down what they are called in the spaces provided.
3. ‘you see’ and ‘quite simply’ are called \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ because they allow the writer to give more detail to explain.
4. The punctuation mark after ‘do not like that’ is called a \_\_\_\_\_\_\_\_\_\_\_\_. It also allows the writer to give more detail. ‘They have strict rules’ elaborates on why they do not like it and what they do about it.

**Guided and collaborative work on language in context**

1. You and a partner will be given a section of the memoir. Find and label at least one example of each type of cohesion (the way ideas are connected) that we have discussed. Enter examples in the table below and then share them with the class.

Table 21 – connectives in ‘Salt Water’

|  |  |
| --- | --- |
| Connective | Your example |
| Coordinating conjunction showing cause and effect |  |
| Coordinating conjunction showing contrast |  |
| Clarifying connective |  |
| Semi-colon for elaborating |  |

1. In the following paragraph from the memoir, we have removed most of the connectives. Have a look at the word or phrase that is used in the original and experiment with replacing it. Can you keep the meaning the same with a different word or expression? Can you change the meaning or the tone? For example, try ‘unfortunately’, ‘some people reckon’ or ‘believe me when I tell you that’ in the first space.

‘I was born in 1994, in a town in Helmand province. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ I was born during a really bad time in history. My father was killed \_\_\_\_ I was one. Civil war raged all over Afghanistan, bringing many disasters with it. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, the Taliban came to power in 1996 \_\_\_ made everything worse. NATO forces came to Afghanistan in 2001 \_ eliminate them, \_\_\_ war has been raging since. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ I am Hazara, an ethnic minority in Afghanistan that is persecuted by Sunni Muslims. My family and I suffered at their hands. I still remember being beaten badly \_\_\_ stoned on the way to school. \_\_\_ you are little you don't understand why people treat you like this. \_\_ I grew older, I realised the same was happening to every Hazara living in the city.’

**Reflecting and experimenting independently**

1. What have you learned about connectives in these activities?

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1. The ‘authority’ of a text depends on many things, including whether it makes sense, is well-organised and is believable. Thinking about all the connectives that the composer uses, do you think this memoir has ‘authority’? Explain why.

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1. Take one short paragraph and try to reduce the authority of the text. Experiment in the space below by changing the connectives to make it disorganised. Change any 2 key words to make the story less believable then swap with a partner, find their changes from memory and let them know if they have undermined the authority of the text in your opinion.

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## Phase 3, resource 5 – cohesion and authority in Core text 4, ‘Salt Water’, suggested answers

1. My mother was a teacher – so – she home-schooled us from there on.
2. It indicates cause and effect.
3. they have strict rules about education and women – And so – my mother was taken away from us
4. contrasts
5. The other 2 types are
6. clarifying connectives
7. semi-colon.

## Phase 3, activity 8 – action and perspective in memoir

**Teacher note**: refine the focus, through explicit instruction, on the dual aspects of voice in a sample paragraph. Use the paragraph beginning ‘After that time, I was desperate ...’ and ask students to decide on the phrases that suggest action and drama (‘too many people crammed …’) and those that indicate the writer’s perspectives more directly, such as ‘I was desperate … It was scary …’. Mandate that the 2 scenes chosen for the trailer must suggest both the action and the emotional perspectives of the writer.

1. Look at the following paragraph from the memoir. It is an interesting mix of action and drama on the one hand, and reflection and perspectives on the other. We have given you an example of each in the table below. Can you find another?

‘I started the journey with some other guys by going to Malaysia. From there we crossed the border to Indonesia on foot through a forest, walking all day till midnight. Then there was a long car journey to a safehouse. After a week a boat took us to Jakarta. It took three days to get there and the whole time I was scared the police would catch us. But nothing happened and we arrived safe and sound. I hid in a house for almost 25 days.’

Table 22 – action and perspective in the memoir

|  |  |
| --- | --- |
| Action and drama | Reflection and perspective |
| we crossed the border to Indonesia on foot through a forest | the whole time I was scared the police would catch us |
|  |  |

1. Underline the verbs in each column. Do you notice anything different about them? (Hint: verbs can describe action, but they can also describe feelings, thoughts and states.)
2. Look at the ways to make verbs more dramatic, and perspectives more passionate and emotive in the table below. Find another example of each type from the memoir.

Table 23 – language features to make a memoir more emotive

|  |  |  |
| --- | --- | --- |
| Language feature | Example | Your example |
| Dramatic verbs | a big wave **rammed** the side of the boat |  |
| Figurative language (for example, a simile) to convey a strong perspective | I ate and drank like it was my last meal |  |
| Emotive language (for example, adjectives) | I was **desperate** |  |

1. Revisit ideas for the trailer for this memoir as a film. How would you change the trailer idea you have planned based on this work on action and perspectives? Which 2 scenes would you definitely include so that the drama of the journey and the feelings of the writer are clear in the trailer? Jot down some ideas with a partner to prepare for class discussion.
2. Return to the memoir you have been developing and rewrite one paragraph, adding dramatic verbs to make the description of events more powerful. Then add more emotive language to make your perspectives more powerful.
3. Return to the performance poem you have been developing and rewrite one section, adding dramatic verbs and emotive language to make perspectives more powerful. Discuss with the class how writing both a memoir and performance poem is helping you learn about writing and powerful voices.

## Phase 3, activity 9 – language, voice and perspective in Core text 4, ‘Salt Water’

**Teacher note**: the outcome content point from EN4-ECA-01 Sentence-level grammar and punctuation that relates to noun groups is: ‘Select appropriate noun groups for clarity or effect, including succinct noun groups for simplicity and elaborated noun groups for complexity’. Use this opportunity to encourage experimenting to demonstrate the difference between clarity and (emotive) effect, and between simplicity (for clarity and impact) and elaboration (for detail). Students should be supported to choose their own tone and description of the writer’s voice, then compare how readers have different emotional responses to texts.

**Exploring noun groups**

The phrase ‘a long car journey’ includes a noun (journey) and 2 adjectives (long and car). This kind of phrase is also called a noun group or a noun phrase.

The writer adds the prepositional phrase ‘to a safehouse’ to complete the description.

Practise this skill in your books by answering these questions.

1. How many ways can you extend the noun ‘journey’?
2. What’s the longest noun phrase you can write.
3. When would you write short noun phrases and when would you extend them?

**The writer’s voice**

How would you describe the writer’s voice in this memoir text?

Using the language features suggested in the table below, is there evidence to suggest that it is:

* restrained
* passionate
* matter-of-fact
* mature and philosophical?

1. First add one more example of each language feature from the memoir, then complete the activities which follow.

Table 24 – language features creating the writer’s voice

|  |  |  |
| --- | --- | --- |
| Language features | Examples | Your examples |
| Emotive language used to signal the writer’s perspective | ‘joys and sorrows’  ‘I **suffered** at their hands’ |  |
| Description of narrative events | ‘I remember being badly beaten and stoned on the way to school’  ‘too many people crammed’ |  |
| Dramatic verbs | ‘I **hauled** myself back on board’ |  |
| Coordinating conjunctions | ‘So … and so …’  ‘But’  ‘… and …’ |  |
| Clarifying (or restating or rephrasing) connectives | ‘You see …’  ‘You might say’ |  |
| Figurative language | ‘the sea played it like a toy’ |  |
| Noun groups | ‘a long car journey’  ‘a beautiful destination ahead’ |  |
| Structure and sequence markers (including adverbs, adverbial phrases and prepositions) | ‘After that time’  ‘It was nearly morning’  ‘Suddenly’ |  |

1. Based on the evidence you have how would you describe the tone of the memoir? Do you think all these language features are used in a way to create a powerful writing voice that includes a clear perspective? Explain both, using examples in your book. Write a paragraph beginning with a topic sentence that clearly states your opinion.

## Core formative task 3 – memoir and inspiration

**Teacher note**: this task has been designed to offer options depending on whether students have already written a first draft of a memoir. If so, begin at Step 2 – redrafting to include new skills. Otherwise start at Step 1 – planning and drafting. Once again, the process of writing, with a focus on reflecting on and writing about the process of refining the piece, is central.

**Step 1 – planning and drafting**

1. Brainstorm a list of events from your life involving a family member that have been memorable.
2. Choose one to write a memoir piece about that will be read out at the family member’s birthday. The purpose is to celebrate that person and show something meaningful about your relationship. Decide on the tone that you will develop.
3. Mind map feelings, thoughts, objects, actions and descriptions that you could include. Add interesting noun groups and dramatic verbs.
4. Write the first draft.

**Step 2 – redrafting to include new skills**

1. Plot out the order of events in your first draft and decide if you have started at the right place. Ask a peer for advice to decide if the start is engaging enough.
2. For each of the chronological stages planned, compose an adverbial phrase that indicates time that could contribute to a subordinate clause at the beginning of a sentence or paragraph. Go back to your work on this with ‘My Mother, My Hero’ to remind you and get inspiration.
3. Add these phrases into your draft.
4. Ask your partner to re-read your piece focusing on whether your perspective about the family member is clear. Add dramatic verbs and emotive language to make your writing voice stronger based on their advice.
5. Write another full draft of your memoir.

**Step 3 – writing about the writing process**

1. Write a paragraph about how you improved your memoir piece. Complete work set up by the teacher using **Phase 6, activity 1 – reflecting on process and inspiration**, to make sure you write about both of the following
2. Explain the steps you took to develop your response. (For example, you could include any research you did or talk about different feedback you received.)
3. Identify one part of your response that improved after revision and explain what changes you made.

# 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 analytical writing to express their informed personal responses. Teaching and learning activities progress generally from teacher-centred, through guided and collaborative, towards independent application.

## Phase 4, resource 1 – form and language in performance poetry

The following table lists language forms and features that identify this text as a poem.

Table 25 – language forms and features from first 10 lines

|  |  |
| --- | --- |
| Language forms and features | Examples from first 10 lines of ‘Welcome to the Wonderful World of Poetry’ |
| Repetition  (or anaphora depending on class context) | Welcome to the wonderful world of poetry!  This …  for those … |
| Enjambment | … occurred through words  where from the depths … |
| Unusual word order or syntax | Where from the depths poets have arisen |
| Unusual collocations | words of meaning  poets have risen |
| Emotive vocabulary and ideas | Seize and empty canvas  crusades  passion |

## Phase 4, resource 2 – readers theatre

**Teacher note**: see Young, Stokes and Rasinski (2017) on reader’s theatre and consult Rasinski, Rikli and Johnston (2009) on reading fluency. The latter reference is contained in the department’s [Research toolkit](https://education.nsw.gov.au/teaching-and-learning/curriculum/leading-curriculum-k-12/k-12-research-toolkits).

Reader’s theatre is a strategy that aims to use performance to enhance the comprehension of a text. Typically, students:

* work collaboratively to write or prepare the text for performance (to the class, or recording)
* practise extensively through multiple readings
* rehearse, focusing on intonation, fluency and phrasing to meet the aims of the performance.

This work can have the benefit of developing reading skills, comprehension, engagement in reading and the specific text, and collaboration.

## Phase 4, activity 1 – links to context

**Teacher note**: Quigley (2020) emphasises the importance of establishing a ‘why’ for reading each time students are asked to read. The intention is to establish both metacognitive awareness and an element of self-control to their classroom reading. REAL goals (you may like to co-create a classroom poster) can help establish routines.

R – retrieve – reading to retrieve specific information (such as examples of context)

E – enjoy – reading simply to enjoy

A – analyse – reading to dig into layers

L – link – reading to connect or corroborate

Optional activity – teachers may like to explore [Solli Raphael's website](https://www.solliraphael.com/) with students to help them gain insight into Raphael’s personal context. This may support students to better understand the text and Solli Raphael’s purpose and perspective. This could be done as a group or independent research task, or through a teacher-guided class exploration of the website.

Use the table below to link references to real world events and issues in the poem, with the quotes that reveal the poet’s views on them. Two examples have been completed for you.

Table 26 – views about the real world in the poem

|  |  |
| --- | --- |
| Real world links in the poem | Quotes that reveal the poet’s views |
| Social and political problems | … poets have risen.  Overcoming crusades and problems |
| Health and illness | for those who are going through cancer |
|  |  |
|  |  |

**Comparing approaches to context**

Work on the poem you have been assigned to compare the writing voice, perspectives and contextual links to ‘Welcome to the Wonderful World of Poetry’. Then share understandings with a partner and fill in the final column of the table as they tell you about their poem.

Table 27 – sharing analysis of assigned poems

|  |  |  |
| --- | --- | --- |
| Aspects of the poem to analyse | Your assigned poem | Notes from your partner’s poem |
| Title and composer of poem |  |  |
| Tone of poem |  |  |
| First main contextual reference and poet’s perspective (including quote) |  |  |
| Second main contextual reference and poet’s perspective (including quote) |  |  |
| Third main contextual reference and poet’s perspective (including quote) |  |  |
| First language feature that creates the writing voice |  |  |
| Second language feature that creates the writing voice |  |  |

**Preparing for discussion**

Take brief dot point notes on the following questions with your partner, then use your ideas to participate in class discussion.

1. How do the different issues and ideas in a poem impact on the writing voice? (Does the writing voice change depending on the context that is being written about?)

|  |
| --- |
|  |
|  |

1. Does Raphael have a particular writing style you can identify? (Think about a band or someone’s clothing style and decide if Raphael has a poetic ‘style’.)

|  |
| --- |
|  |
|  |

1. How can a poet’s perspectives be best represented in poetry? (What kind of writing voice works best do you think?)

|  |
| --- |
|  |
|  |

## Phase 4, activity 2 – voice and perspective in Core text 5, ‘Welcome to the Wonderful World of Poetry’

**Teacher note**: this is a good opportunity to deepen student understanding of how a clear perspective is developed through the choice of language features. It is also a chance to consolidate understanding of the term ‘authority’ defined as how ‘trustworthy, authentic or valid an audience may find the representation of ideas, experiences, perspectives and arguments in a text’ (NESA 2022). Information and an example [Frayer diagram](https://resources.education.nsw.gov.au/detail/V-18) can support student thinking here.

1. Read the following section from the poem. As an experiment, work with a partner to make the lines sound less certain, confident or powerful. What do you have to do to change the poem?

Table 28 – lowering modality in a poem

|  |  |
| --- | --- |
| Section from the poem | Student version |
| This is greatness.  This is verses and stanzas.  This is artists using words to seize an empty canvas.  For those who have changed circumstances,  for those who’ve been abandoned,  for those who are going through cancer,  for those who wanted chances and for those who have  a passion to make change and want to change their  actions. |  |

The confident and powerful voice in this section is due to the use of language features such as:

* Repetition – ‘This is … for those … change’ drives home the point
* Enjambment – ‘a passion’ is brought to the beginning of the line to give it priority
* High modality and emotive language – ‘is greatness’ (the verb ‘is’ makes it feel definite); ‘seize’ (the verb chosen is dramatic and certain); ‘abandoned’ (the adjective is highly emotive)

1. Take out any examples of the language features above to make your version even less confident.
2. Find 2 more examples of each language feature in other parts of the poem.
3. Consider the definition of ‘authority’ provided by your teacher and complete a Frayer diagram including a definition in your own words, characteristics, examples and non-examples.

## Phase 4, resource 3 – the gradual release of responsibility model

**Teacher note**: see Pearson and Gallagher (1983) for the initial use of the concept, but also more recent work such as Webb et al. (2019) on this widely used and discussed strategy. It is extensively demonstrated in the accompanying PowerPoint resources. For current resources from within the department see the [Explicit teaching strategies](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies) webpage.

This approach to structuring the sequence and type of teaching and learning activity is focused on developing student independence on a strong foundation of explicit instruction.

The 4 stages of this model are usually described as:

1. Focused activities – direct instruction and teacher modelling
2. Guided instruction – application and practise supported by the teacher
3. Collaborative activities – application in small cooperative groups
4. Independent practise – students apply learning individually, perhaps as out-of-class learning.

## Phase 4, activity 3 – the writing voice of Solli Raphael

**Teacher note**: use these activities in conjunction with the work on tone and imagery in the PowerPoint **Phase 4 – Powerful imagery – 7.1** to consolidate student understanding of how tone is created and contributes to a powerful writing voice.

Note that the phrase ‘writing voice’ is used interchangeably here with the more syllabus-specific concept of ‘style’.

**Word cline for ‘passionate’**

1. In your books create a word cline for the word ‘passionate’. Write ‘apathetic’ (you do not care at all) at one end of the line and ‘fiery’ (you care so much that you are angry) at the other, then plot all the words in the list in order of intensity. You may need a dictionary to help you. Add any other words or expressions you can think of (such as ‘head in the sand’).

Use these words to get your cline started – excited, indifferent, eager, obsessive, ambivalent, interested, passionate.

**Language features that create the style of Core text 5, ‘Welcome to the Wonderful World of Poetry’**

1. Raphael’s passionate tone is only one aspect of his writing voice. Listen to the teacher explanations of these terms, check the examples then find other examples from within the poem. Add other language features to the table if you wish.

Table 29 – language features that create the writing voice of the poem

|  |  |
| --- | --- |
| Language feature | Example |
| alliteration | property … properly … poetry  **Second example:** |
| metaphor | [poetry is an] odyssey … prophecies … philosophies  **Second example:** |
| refrain | Welcome to the wonderful world of poetry! |
| repetition | Fighting  **Second example:** |
| rhyme | … grow with generosity  … to fight dishonesty  **Second example:** |
| high modality | To fight dishonesty  **Second example:** |
|  |  |
|  |  |

**Reviewing conjunctions**

**Student note:** coordinating and subordinating conjunctions. You practised working with subordinating conjunctions to join clauses together in **Phase 3, activity 5 – understanding adverbial phrases and clauses**. There is more support for you in the **PowerPoint** **Phase 5 – Complex sentences – 7.1**. Read the information about both types and complete the activity.

Coordinating conjunctions (such as ‘and’, ‘or’, ‘so’ and ‘but’ generally join like with like words, phrases and clauses).

* Can you sing or dance?
* You can hear piano and guitar in that song.
* The music was extremely loud but so much fun!
* The neighbours complained about the noise so we all had to go home.

Subordinating conjunctions join dependent clauses to main clauses (usually with ‘although’, ‘because’, ‘if’ and ‘while’).

* I’m leaving if they start playing that music again.
* While I don’t mind hip hop, I really find rap hard to handle.
* Although she has a million followers on Tik Tok, no one is streaming her music.
* I woke up at 5am because I wanted to buy tickets to his show.

1. What is being joined together in each example, a word, phrase or clause? Write one of these words next to each example then discuss what you discover about subordinating conjunctions.

**Writing informatively about the creation of a writing voice**

1. You have been asked to contribute a new paragraph to the ‘About’ section of Solli Raphael’s website. Your job is to write one paragraph that explains how Raphael’s style allows him to make effective arguments aimed at young people. Use the paragraph structure guide and the sentence starters if you wish and write the paragraph with a partner. Practise using both types of conjunctions in your paragraph.

Table 30 – paragraph guide to website entry about Solli Raphael

|  |  |
| --- | --- |
| Paragraph structure guide | Sentence starters |
| Topic sentence – what is Raphael’s style and what arguments is he making | The most important thing to remember about Raphael is …  Solli Raphael has been described as … |
| Supporting sentences – give examples of 3 language features and explain how they contribute to his style. Explain how they help him create a powerful voice to get ideas across. | The first aspect of Raphael’s writing is …  In addition, it is important to note that …  Moreover, Raphael tends to … |
| Concluding sentence – sum up your paragraph with how Raphael’s voice appeals to a young audience. | The key to understanding Raphael’s impact is …  Raphael’s style is best understood as … |

## Phase 4, activity 4 – scaffold for poetry analysis

1. Use the table below to guide your work with a third poem.

Table 31 – poetry analysis scaffold

|  |  |
| --- | --- |
| Elements to explore | Student notes |
| What is the poem about? |  |
| What is the writer’s purpose and what tone(s) are created? |  |
| What are the main historical or cultural contexts of the poem? |  |
| How is the poem structured? (stanzas, free verse, enjambment?) |  |
| What are the key language features used to create meaning? |  |
| How would you describe the voice and how is it created? |  |
| Describe the pace or rhythm of the poem. |  |
| How and why is sound used in the poem? (rhyme, onomatopoeia, alliteration?) |  |
| What is your favourite image from the poem and why? |  |
| What characters, situations or issues are you most interested in personally, and why? |  |
| Summary – what is the overall impact of the poem on you? |  |

# 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.

## Phase 5, activity 1 – persuasive texts

**Teacher note**: according to the English K–10 Glossary (NESA 2022), a persuasive text is a ‘text designed to convince a reader of a particular opinion or way of thinking on an issue. A persuasive text may express an opinion while discussing, analysing and/or evaluating an issue.’

**Persuasive text structures**

1. In your books, brainstorm points in answer to the following questions.
2. How can you tell when a text is a persuasive text? What are some of the language features that might be found in a persuasive text?
3. What structure might you expect a persuasive text to take?
4. Who might compose persuasive texts?
5. What forms might persuasive texts take?
6. Where might you read, view and/or hear them?
7. Why might authors compose persuasive texts?
8. What are some examples of effective persuasive texts that you have encountered in your day-to-day life?
9. Using the information gathered from the responses to the questions above and in relation to the stimulus text you have explored, compose a detailed definition of a persuasive text.

|  |
| --- |
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|  |

## Phase 5, activity 2 – developing a thesis

**Student note:** this activity will help you create an argument in a clear and cohesive manner. Knowing how to create and maintain an argument will help to build the authority of your written voice. The thesis is the first step, and it can be used to help you clarify and organise your thinking in a range of types of writing. Here, it is used to form an argument for a written persuasive text.

**Definition** ([Collins Dictionary](https://www.collinsdictionary.com/dictionary/english/thesis))

Thesis – an idea or theory that is expressed as a statement and is discussed in a logical way.

### The ‘Thesis Machine’ structure

Here is one approach that you could take to developing a thesis for a persuasive piece of writing. Notice that it takes 4 steps to develop a thesis that is more than just a simple topic, or position on a topic. The thesis needs to be more specific so you can build an interesting and well-organised persuasive text around it.

**Step 1: State the topic that will be the focus of the piece of writing.**

* [Example – English]
* [Example – youth voices]

**Step 2: State the specific position on the topic which will be the focus of the piece of writing.**

* [Example – English is the most important subject.]
* [Example – youth voices have the power to change the world.]

**Step 3: Transform this statement into a complex sentence using a ‘because’ dependent clause. This should be used to provide the main reason behind the position.**

* [Example – English is the most important subject because the fundamental skills of reading and writing are essential in life.]
* [Example – youth voices have the power to change the world because they bring enthusiasm and new perspectives.]

**Step 4: Add a qualification using an ‘although’ dependent clause at the beginning of the sentence.**

* [Example – although it may be difficult at times, English is the most important subject because the fundamental skills of reading and writing are essential in life.]
* [Example – although they may not always be listened to, youth voices have the power to change the world because they bring enthusiasm and new perspectives.]

### Working with alternative structures

Notice that the qualification could be added at the end, using a variety of dependent clauses after the main clause. In this structure you do not include a ‘because …’ clause. Practise with the example sentence starters and then decide which you prefer.

Use the sentence starters to create new thesis statements.

* Youth voices are important when …
* Youth voices can change the world despite …
* Youth voices can be more powerful than established ones unless …

## Phase 5, resource 1 – learning to swim will save your life (model persuasive text 1)

Although they may never be in a dangerous situation, all children should learn how to swim because it is a skill that could one day save their lives. The ocean is a dangerous place and knowing how to make it safely back to shore is an important skill. There are also lots of other places where knowing how to swim can come in handy. Swimming can also have a lot of physical and mental health benefits for all people. Therefore, learning how to swim as a child can have important life benefits.

Firstly, knowing how to swim is so important in a country like Australia which is surrounded by water. Did you know that drowning tragedies happen every year on Australia’s beaches? Royal Life Saving Australia keeps a record of the numbers of fatal drownings each summer, and for the 2022–2023 summer, as at 15 February 2023, there had already been 38 people who had died in coastal waterways, including beaches, oceans, harbours and coastal rocks. The beach can be very dangerous. Rips and currents can drag people out to the ocean before they can do anything to stop it from happening. Knowing how to float, tread water and to keep calm are basic skills that can be learned and that could save lives.

However, there are lots of other places where people can encounter bodies of water that could be dangerous. Inland waterways like rivers, creeks, lakes and dams can be very dangerous because often you can’t see the bottom and the water can be unpredictable. Home swimming pools can also be risky because at least at many beaches and at public pools there are lifeguards. At home, there is nobody qualified keeping an eye out for your safety. It is in home swimming pools that we often hear about children drowning and these deaths are preventable. Alongside proper fencing and supervision, learning how to safely swim back to the edge of the pool is a skill that all children should be taught when they are young.

Apart from reducing the chance of drowning, swimming also has lots of other benefits. Learning to swim and swimming regularly can increase a person’s fitness and muscle strength. Swimming is also great for increasing lung capacity. Did you know that swimming, like other forms of exercise, can actually help your mental health as well? Exercise helps the body to release endorphins which can relieve stress and improve peoples’ moods. Swimming can also benefit brain function because it increases the flow of blood and oxygen to the brain. With so many benefits to our health, who wouldn’t want to learn how to swim?

Swimming is such an important skill that everybody should learn. Hopefully, you will never be in a position where you are in danger in the water. If you ever do get into trouble, knowing how to swim could be what saves you from drowning.

**References**

* Royal Life Saving Australia – National [Summer Drowning Toll](https://www.royallifesaving.com.au/research-and-policy/drowning-research/summer-drowning-toll)
* Health Direct – [Health benefits of swimming](https://www.healthdirect.gov.au/health-benefits-of-swimming)

## Phase 5, activity 3 – analysing model persuasive text 1

**Teacher note**: 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 UnT8 comprehension processes.

The fishbone diagram is included in the **PowerPoint** **Phase 5 – Complex sentences – 7.1**.

Note that alternative model texts such as speeches could be used for these activities. See for example, Dr. Daniel Nour’s acceptance speech for the [Young Australian of the Year 2022 Speech (4:06)](https://www.youtube.com/watch?v=SByBpxYy3u0).

1. Skim and scan to identify the thesis and supporting arguments.

Table 32 – identifying the thesis and supporting arguments in model persuasive text 1

|  |  |
| --- | --- |
| Component | Student answer |
| Thesis |  |
| Supporting arguments |  |

1. Annotate the introduction – common elements of an introduction are listed below. Underline the ones you can find in the text and write what they are from the list next to the underlined part.
2. Thesis
3. Definition
4. Emotive hook
5. Outline of main arguments
6. Explanations of key ideas
7. Complete the language forms and features table and annotate your examples in the model text as you work.

Table 33 – language forms and features in model persuasive text 1

|  |  |
| --- | --- |
| Language forms and features | Student answer |
| 2 complex sentences |  |
| 1 adverbial phrase |  |
| 1 adverbial clause |  |
| 1 rhetorical question |  |
| The use of statistics |  |
| 1 subordinating conjunction in a cause-and-effect sentence |  |
| 2 examples of emotive language (note the part of speech in brackets) |  |
| 1 statement based on fact |  |
| 1 statement that describes the writer’s feelings |  |

**The writer’s voice**

1. Identify the purpose and audience for this text. Where would you find a text like this? Is there a ‘call to action’? (What would the writer like the readers to do?) Write brief notes in the space below.

|  |
| --- |
|  |
|  |
|  |
|  |

**Student note:** you will explore the features of persuasive texts that effectively engage responders. Your teacher will show you a fishbone diagram, then you will collect evidence, organise it into the diagram and use it to contribute to class discussion.

1. Examine an example of a fishbone diagram.
2. Construct a fishbone diagram to organise your thoughts and evidence about the writer’s voice. The categories you will use are listed below. Collect ideas and evidence in your English book using the prompt questions, then enter the information into your copy of the fishbone diagram.
3. Formality – Is the piece formal or informal? What impact does the third-person voice (‘they’ and ‘there are’) used throughout have on the reader?
4. The author – By the end of the piece, what do we actually know about the writer?
5. Credibility – Does the writer sound believable? Why?
6. Emotion – How is emotion shown by the writer?
7. Overall argument – How effective is the overall argument in this piece of writing?
8. Personal voice – What are the positives and negatives of the way the voice is or isn’t presented?

**Class discussion prompts**

1. Prepare to engage in a class discussion about the following questions:
2. In what way is this text typical of persuasive writing that you have seen?
3. Do you think this type of formal persuasive writing voice is effective? What would you do to improve it?

## Phase 5, resource 2 – learning to swim saved my life (model persuasive text 2)

When I was 7 years old, I came very close to drowning. It was a sunny day at Bronte Beach, in Sydney’s Eastern suburbs. It was one of my favourite beaches to go to because it had an ocean pool as well so I could pick between swimming in the waves or in the flatter water of the pool. There is also a shop there to buy ice cream; delicious salted caramel swirls smooth and creamy. Who wouldn’t want their favourite treat on a hot summer day?

On this particular day, I was swimming in the ocean. I had with me a cheap plastic kickboard, and I was hanging near the real surfers, playing in the backwash, while my dad watched on from the beach. Before I knew it, I was caught in a rip and the beach was getting further and further away. I watched my dad fade quickly till he was a tiny ant-speck on the sand. To make things worse, my cheap plastic kickboard had a little hole in it, and it was slowly filling up with water.

Thankfully, I was a confident swimmer because I had been going to swimming lessons for a few years. When I got into trouble, I knew that the first step was to keep cool. I tried kicking back into shore, but because of my leaky kickboard and the rip that was pulling me away from shore, it wasn’t working. But my swimming lessons meant that I knew what to do - I was able to tread water and keep myself afloat until a lifeguard came and helped me get back to shore. I could have died that day if it weren’t for my swimming lessons.

Although we may never be in a dangerous situation, all of us should learn how to swim because it is a skill that could one day save our lives. Royal Life Saving Australia keeps a record of the numbers of fatal drownings each summer, and for the 2022–2023 summer, as at 15 February 2023, there had already been 38 people who had died in coastal waterways, including beaches, oceans, harbours and coastal rocks. This number increases to 64 people when we include drownings that happened in other locations like dams, rivers and backyard swimming pools. Many of these deaths could have been people who knew how to swim that suffered a tragic accident, but how many of them might have been avoided if they were strong swimmers who knew how to keep themselves out of danger?

I also love the other benefits of swimming. Swimming keeps me fit, but it also helps me relax. Life is hard, and we all need something to help us forget about the things that can make us sad, stressed or upset. Swimming is just that thing for me, and I always feel mentally refreshed after a swim, even if I’m physically tired. It was first learning how to swim that allowed me to find this way to manage my stress levels, and it could be for you too.

Australia is a big country and we are surrounded by water, which means that at some point in our lives, young Australians would really benefit from learning how to swim. We are surrounded by water, but knowing how to swim saved my life. We are surrounded by water, but I hope that no child ever finds themselves in the same situation that I did, but if they do, I really hope that they have taken swimming lessons as well, because it could be what saves them.

**References**

* Royal Life Saving Australia – National [Summer Drowning Toll](https://www.royallifesaving.com.au/research-and-policy/drowning-research/summer-drowning-toll)
* Health Direct – [Health benefits of swimming](https://www.healthdirect.gov.au/health-benefits-of-swimming)

## Phase 5, activity 4 – subjectivity in model persuasive text 2

1. Examine this definition, adapted from the NESA glossary. Discuss with a partner which you think would be most effective in persuading readers.
2. Objective language is fact-based and unbiased. It does not include a speaker or writer’s feelings, interpretation or judgement.
3. Subjective language is used to communicate based on opinion, feelings or personal biases.
4. Use the following table to collect evidence of both types of language from both of the model texts. Add one more example to each box.

Table 34 – objective and subjective language in the model texts

|  |  |  |
| --- | --- | --- |
| Language type | Model text 1 | Model text 2 |
| Objective | … a country like Australia which is surrounded by water | … for the 2022–2023 summer, as at 15 February 2023, there had already been 38 people who had died in coastal waterways |
| Subjective | The ocean is a dangerous place. | Swimming is just that thing for me, and I always feel mentally refreshed after a swim |

1. What do you notice about how objective and subjective language are created? Work with a partner to jot down some ideas. For subjective language there are the 2 adjectives (‘dangerous’ and ‘refreshed’).
2. Are adjectives always subjective? Explain with examples.
3. What language features are common in objective language?

**Creating a distinctive and engaging voice through subjective language**

1. Model persuasive text 2 contains some interesting language features that create its distinctive voice. Insert a quote from below the table into the correct space in the table.

Table 35 – language features in model persuasive text 2

|  |  |
| --- | --- |
| Language feature | Quote |
| Adverbial clause |  |
| Metaphor |  |
| Visual imagery |  |
| Inclusive language |  |
| Rhetorical question |  |
| Emotive language |  |
| Olfactory and gustatory imagery |  |
| Verb and adverb combination |  |

**Quotes**

* delicious, salted caramel swirls smooth and creamy
* Who wouldn’t want their favourite treat on a hot summer day?
* a cheap plastic kickboard
* Before I knew it
* fade quickly
* he was a tiny ant-speck on the sand
* I could have died that day
* we all need something to help us forget

1. To deepen your learning try experimenting by rewriting some of these in the ways suggested below. Choose any 3 activities to try out in your book.
2. Replace the metaphor with literal language to make the same point.
3. Add factual detail to one of the imagery examples to make it more objective.
4. Take out the inclusive language to make it more formal.
5. Make the emotive language as emotive as you can. Use our work on word clines.
6. Replace the rhetorical question with an objective statement.
7. Replace any 3 phrases with idiomatic or youth-culture expressions.

**Sharing and discussion**

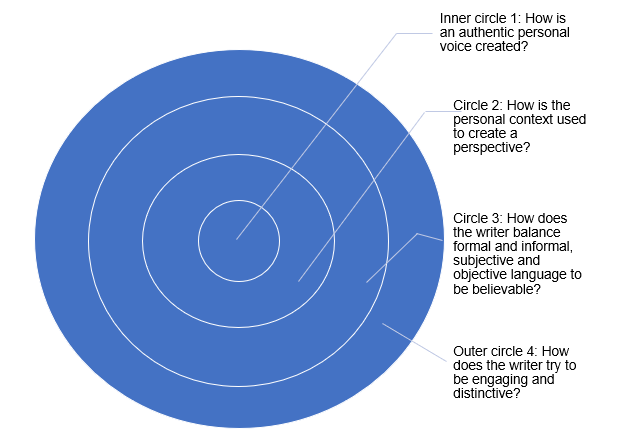
1. Share your experiments with a partner and decide which are effective and which improve the argument being made. Decide which of the model texts you prefer and why, and which language features create a powerful writing voice that you would want to include in your own persuasive writing.
2. Class discussion – What have you learned about persuasive writing from these 2 model texts? Are both objective and subjective language useful to support a thesis?

## Phase 5, activity 5 – writing voice in model persuasive text 2

**Teacher note**: this diagram is an adapted version of the Harvard thinking routine [Circles of Action](https://pz.harvard.edu/resources/circles-of-action). Students can create their own or work on a printed version then contribute to a class co-constructed summary.

One way of thinking about the writing voice is how it moves out from the personal towards the objective. For each layer of the circle find evidence from model persuasive text 2.

Figure 2 – circles of action adapted for the writing voice of model text 2

****

**Discussion prompts for the structured class discussion**

* What impact does the use of first-person voice throughout have on the personal nature of the voice? Does it lessen the writer’s authority?
* Is there a clear personal voice, and if there is, how does this impact on the formality of the piece?
* By the end of reading the piece, what do you know about the author’s personal context, and how has this influenced the perspective of the piece of writing?
* How effective is the overall argument in this piece of writing? Is the thesis sustained all the way through?
* Which of the 2 model texts do they think is most persuasive and why? Which is more engaging for a young audience and why?
* Emotive and figurative language give colour to the voice. But do they make it less believable or credible?
* Did you learn anything about writing performance poetry or memoirs from these 2 texts? Do you see anything in common between the 3 forms?

## Phase 5, resource 3 – engaging with ‘What matters?’

**Teacher note**: this is an extension activity for classes or students who have time to investigate further model texts. Question prompts could be provided as is, or scaffolded in a table to structure the exploration of the [shortlisted texts](https://www.whitlam.org/what-matters-2022-shortlist) available on the [What Matters? website](https://www.whitlam.org/wm2022).

Note that all links, and the list of note-taking prompts, are included in the **PowerPoint** **Phase 5 – Complex sentences – 7.1.**

Shortlisted entries from the public education sector

* Maisie Morrison – ‘[Flood Of Tears](https://www.whitlam.org/what-matters-2022-shortlisted-entries/2022/7/25/floods-of-tears)’ (Winner, 2022)
* Sebastian Rich – ‘[Education Matters](https://www.whitlam.org/what-matters-2022-shortlisted-entries/2022/7/25/education-matters)’ (Runner up, 2022)
* Emma Baldwin – ‘[Education: A Right Not a Privilege](https://www.whitlam.org/what-matters-2019-shortlist-1/2019/7/1/education-a-right-not-a-privilege)’
* Caristiona Mackenzie – ‘[The Harsh Reality for Women in STEM](https://www.whitlam.org/what-matters-2022-shortlisted-entries/2022/7/25/the-harsh-reality-for-women-in-stem)’
* Samuel Taddele – ‘[The Undisclosed Suffering](https://www.whitlam.org/what-matters-2022-shortlisted-entries/2022/7/25/the-undisclosed-suffering)’
* Hannah Tollens – ‘[Determined to Make a Change](https://www.whitlam.org/what-matters-2022-shortlisted-entries/2022/7/25/determined-to-make-a-change)’
* Jenny Xu – ‘[My Cultural Heritage](https://www.whitlam.org/what-matters-2022-shortlisted-entries/2022/7/25/my-cultural-heritage)’
* Maulee Jain – ‘[Happily Ever After](https://www.whitlam.org/what-matters-2021-shortlisted-entries/2021/8/4/happily-ever-after)’
* Saanvi Kashyap – ‘[Nighttime Strolls](https://www.whitlam.org/what-matters-2022-shortlisted-entries/2022/7/25/nighttime-strolls)’ (please note that this entry is a poem, and could be a good opportunity to reflect back to Solli Raphael)

**Discovery prompts**

For each chosen entry students take notes, including examples where relevant, covering:

* the title and author
* the perspective on the issue and the thesis
* the use of inclusive language, first-person, third-person or both
* the purpose of the text and author
* evidence used to support the thesis
* persuasive language features used to increase authority
* objective language used to convince
* subjective language that conveys perspective
* language features that create a distinctive voice
* the range of sentence structures
* whether you were personally affected when reading it – when and how?

**Writing in response to the model texts**

Engage students in a range of writing activities completed in response to the ‘What Matters?’ entries that they have read. Activities could be drawn from the list below.

* Compose a letter to the author of one of the entries that you read. In your letter, let them know what you thought of their piece and how it impacted you. You could also take the opportunity to pose some questions if there is anything you would like to ask them.
* Choose a piece where the perspective is one that is different to yours. Compose a piece of writing that explores your own perspective and, where possible, argue against the thesis in the original piece.
* Adopt the ideas of one piece that resonated with you and transform it into a different written form (for example, taking a persuasive piece and converting it into a performance poem).
* Investigate further one of the topics that sparked your interest and compose a report outlining what new information you learned.

## Core formative task 4 – persuasive writing

**Teacher note**: in this formative task students are supported to plan and write their persuasive piece based around the model texts they have been reading and responding to. The task also includes the chance to reflect on this inspiration as a scaffold for the reflection part of the formal assessment task.

Further support for reflective writing is available in **Phase 6, activity 1 – reflecting on process and inspiration**.

In this task you will:

* decide on a topic and plan a persuasive piece of writing in the style of one of the model texts you have read this term. Your 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’
* write the draft
* write a reflective piece about your inspiration for the persuasive piece
* get peer feedback on whether you have described your inspiration accurately.

**Step 1 – planning**

**Student note**: this activity will support you in planning your own piece of persuasive writing. Planning is an important step in the writing process because it allows you to gather and organise your ideas before combining them on paper. Engaging in structured planning will help you to clarify your ideas so that you can convey them to your audience for maximum understanding and emotional impact.

Effective persuasive writing requires brainstorming and planning before writing. Use the tables below to assist in preparing your persuasive response. Once you have completed these tables and planned out your thesis and argument, compose your piece of writing.

1. The first step is planning your thesis using the ‘Thesis Machine’ structure.

Table 36 – developing your thesis

|  |  |
| --- | --- |
| Thesis steps | Your thesis |
| Step 1:  State the topic that will be the focus of the piece of writing. |  |
| Step 2:  State the specific position on the topic which will be the focus of the piece of writing. |  |
| Step 3:  Transform this statement into a complex sentence using a because clause. This should be used to provide the main reason behind the position. |  |
| Step 4:  Add a qualification using an although clause at the beginning of the sentence. |  |

1. Now plan out your main arguments. Planning your argument will require you to consider

* what your arguments are going to be
* what evidence you can use to support your arguments
* what persuasive language devices you might use to present your arguments.

Table 37 – planning your arguments

|  |  |  |
| --- | --- | --- |
| Argument | Supporting evidence | Persuasive language devices |
| First argument: |  |  |
| Second argument: |  |  |
| Third argument: |  |  |

**Step 2 – writing the draft**

1. Use your plan and the stylistic elements you have been inspired by in one or 2 model texts to write your persuasive piece. Complete the table below as it will help you with the following reflective writing. Remember that you can use a graphic organiser such as the ones suggested in the **PowerPoint** **Phase 6 – Writing process – 7.1** to support your drafting.

Table 38 – finding inspiration from the model text

|  |  |
| --- | --- |
| Inspirational element (and quote) | How you will use it |
| [Example for student reference]  The use of personal anecdote to illustrate the argument (‘Before I knew it, I was caught in a rip’ from model persuasive text 2) | **[Example for student reference]**  I will use the same kind of personal touch to really strengthen my argument about the humane treatment of animals. This helps to make an idea real, and – if described vividly like the model – will help to create the personal voice I want: passionate but based on clear evidence. |
|  |  |
|  |  |
|  |  |

**Step 3 – writing about inspiration**

1. Use some or all of the following reflection questions to write approximately 200 words on how you developed your persuasive piece from the model texts that inspired you. Refer to **Phase 6, activity 1 – reflecting on process and inspiration** for further support.
2. How useful was the model text as a guide for your own writing?
3. Which elements of style, structure or voice did you include and why?
4. How was your use of subjective and objective language influenced by the model text?
5. What did you find difficult or enjoyable in writing this piece?
6. What are you most proud of in your writing and why?

**Step 4 – peer feedback on writing about inspiration**

1. Show your persuasive piece, the piece you have used for inspiration and your reflective writing to your partner. On your partner’s work annotate (using ticks, crosses and question marks, or 3 different colours)
2. writing that is inspired by the model text and has been mentioned in the reflection
3. writing that is inspired by the model text and has not been mentioned in the reflection
4. writing that was inspired by something else or features of the model text that could have been used in the student writing.
5. Share feedback and use it to develop your composition and reflective writing for the formal assessment task, whether you are writing performance poetry, memoir or persuasive writing.

# 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 tasks 1 and 2. These may include understanding instructions, being aware of the demands of marking criteria, or using samples to improve your response.

## Phase 6, resource 1 – the writing process approach

**Teacher note**: the research base for this approach is strong. The summary here is adapted from Graves (1994) and Calkins (1994). It is a foundation of contemporary practice, for example Graham, MacArthur and Fitzgerald (2013) and appears in Sedita’s (2022) adaptation of the reading rope idea into the writing rope. This model distinguishes composition skills such as critical thinking, syntax, text structure and writing craft, from transcription skills such as spelling, handwriting and keyboarding.

The writing process (or ‘process writing’, or ‘writing workshop’ approach) is used throughout this program to support students to see the value of planning, drafting, editing and conferencing.

During the development of student writing, the teacher could introduce ways of working that will become consistent classroom practices over the year.

These ways of working are generally chronological and include the following steps.

1. Planning – brainstorming, selecting and organising ideas on the basis of audience, intention and form.
2. Drafting – composing a first draft with a focus on engaging the reader in ideas and story.
3. Revising – engaging in feedback from teacher, mentor or peers to improve the writing.
4. Editing – proofreading and polishing to prepare for publication. Focus on spelling, punctuation, clarity and textual features.
5. Publication – final preparation of the piece with a focus on layout and style.

**The principles underlying this approach are as follows.**

* Students should be encouraged to plan and prepare a timeline for the project.
* Students should use brainstorming processes to generate and organise ideas before writing.
* The teacher should support an explicit vocabulary building process as part of planning – time for generating vocabulary appropriate to the topic, the register and form should be incorporated throughout.
* The first draft of the piece should be completed early enough so that feedback can be given.
* Peer feedback should be positive, constructive and specific.
* A specific time, person and/or activity should be set up for the sole purpose of editing and refining. Use a co-created checklist for elements such as punctuation or spelling.
* Include time for reflection on the process and presentation after the publication or presentation is complete.

## Phase 6, resource 2 – peer editing

**Teacher note**: the suggestions for peer editing and feedback are adapted from Deni (2011) and Early and Saidy (2014). See also ‘Peer and self-assessment for students’ (State of New South Wales [Department of Education] n.d.).

Peer editing has been found to be most effective when:

* students receive explicit instruction on how to give feedback effectively
* teachers provide students with guided and well-structured opportunities for peer feedback
* teachers share and discuss annotated model examples of the changes from first drafts to revised drafts with students and classes
* students are involved in processes, such as peer feedback ‘rounds’, where groups read each other’s drafts, provide written feedback and meet to discuss in a setting where writers can ask questions. Then students make a written plan for revision beginning with the line ‘After receiving feedback I plan to …’
* editing criteria are co-constructed by students and teacher
* the teacher has modelled and explicitly taught mindsets and skills such as listening, giving constructive feedback and applying feedback
* editing for major skills such as identifying and clarifying a line of argument are heavily scaffolded by the teacher
* students work in like-ability groupings as opposed to mentor-mentee (these allow students to work at a level appropriate to their current understanding and to foster positive relationships with peers).

**Sample peer editing checklist (with space for actioning plan)**

* The sample checklist is for illustrative purposes only. As suggested it is best developed with students. Some rows have examples of structured ways that peers can give useful feedback. Students should be encouraged to be as specific as possible in the right-hand column.

Table 39 – sample peer editing checklist

|  |  |  |
| --- | --- | --- |
| Editing area | Peer comment | Action plan |
| Spelling | Type of word commonly misspelt: |  |
| Clarity of expression | Example I liked:  One I’m not sure about: |  |
| Cohesive devices | 1 – excellent  2 – needs refining  3 – needs lots of work |  |
| Adverbial phrases and clauses |  |  |
| Sentence punctuation | Ones to improve: |  |
| Descriptive language |  |  |
| Paragraph and whole-text structure suited to from and purpose |  |  |

## Phase 6, resource 3 – teacher feedback

**Teacher note**: literature outlining effective practices in this area includes AITSL (2017), Black and Wiliam (2010) and Brooks, Carroll, Gillies and Hattie (2019) and CESE (2020b).

The following strategy areas are outlined in CESE’s (2020b) report ‘[What works best in practice’](https://education.nsw.gov.au/about-us/education-data-and-research/cese/publications/practical-guides-for-educators-/what-works-best-in-practice). See this publication for more detail and consult the wide research base outlined below, in particular the AITSL (2017) webpage on [Feedback](https://www.aitsl.edu.au/teach/improve-practice/feedback#tab-panel-2:~:text=Strategy%3A%20Peer%20feedback). In general, teachers should:

* reflect and communicate about the learning task with 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
* provide students with detailed and specific feedback about what they need to do to achieve growth as a learner
* encourage students to self-assess, reflect and monitor their work
* ensure that students act on feedback that they receive (CESE 2020b:14–15) by structuring in devoted feedback sessions and opportunities for students to apply feedback.

**Feedback reflection sheet – sample**

* This is a sample of one way that the teacher could structure the return of an assessment task so that students are guided to develop a more independent mindset about feedback and marking criteria.

Table 40 – student reflection on the return of assessment task

|  |  |
| --- | --- |
| Student activity | Student response |
| Read through all teacher comments on your task. | Tick here when complete: |
| Check against a clean marking criteria and predict the grade you will receive. | Circle a grade:  A B C D E |
| You will now receive your individual marking criteria sheet. Read the comments in the table and the final overall comment. Revise your grade prediction and write your predicted mark out of 20 next to it. | Circle the grade and write your mark prediction below:  A B C D E  Mark predication \_\_ /20 |
| Actual grade and mark received. | Write here: |
| Reflection – what 3 things did you do or not do to achieve this result? | Write here: |
| Planning – what are the 3 main things you will do as a result of this feedback in your next task? | Write here: |

## Phase 6, activity 1 – reflecting on process and inspiration

**Teacher note:** structures and scaffolds for reflective writing, such as the 3D format (Burke 2007), are introduced and practised during the program Escape into the world of the novel – Year 7 Term 3. The focus here is to examine how reflective and evaluative language can support students to effectively explain the benefits of the writing process and the inspiration for their writing.

**Reflecting on process – evaluative language about what worked and what did not**

When we evaluate something we say how important, useful or interesting it is. We give an opinion based on some reasoning and can be more or less strongly worded about our thinking. One kind of evaluation is of our own writing work. What worked and what did not work during the writing process.

1. Earlier in this program you worked on the following expressions. Put a tick next to the ones that would be appropriate to use when talking about your writing process.
2. I respect them
3. It amazes me
4. Sacrificed
5. I am grateful
6. Tragic
7. I hope that
8. To comment on your own process you will need to make a judgement about what worked and perhaps even a suggestion for what you will do next. This can involve
9. sentence starters, such as ‘I thought the … was particularly effective because it …’ or ‘I prefer x over y as it was more …’ or ‘I really wanted to use … but I found it difficult because …’
10. modal verbs such as ‘(next time) I should …’
11. carefully chosen evaluative adjectives, such as ‘important’, or verbs such as ‘strengthen’
12. using comparative adjectives (better and more thorough) and superlative adjectives (best and most effective).

**Reflecting on inspiration – reflective language about models and writing**

1. As you saw earlier in this program, when we reflect we say how something has affected us. We share our thoughts and feelings to think things over, improve or make decisions. But which of these ways of reflecting would work to write about why you wrote something or how a model text inspired you?
2. Describing the impact of something – ‘the traditional owners have made me feel welcome on Country’.
3. Explaining how we feel – ‘It amazes me how …’.
4. Describing what we think – ‘I never thought very much about …’.
5. Look at these 2 responses to the question in the formal assessment task. Which one reflects on more than just how they feel?

What inspired you to write this piece and why is it important for you?

**Answer 1**

When I started thinking about what matters to me, I began to think about my friends and I decided that they are what matters most to me. When we were in lockdown, the thing I missed the most was seeing my friends every day. My mum likes my friends but she doesn’t like the way that we are always on our phones. As I started writing my piece, l realised that it’s because she doesn’t understand that friendships between kids today aren’t the same as they were when she was at school.

**Answer 2**

For my memoir, I was most inspired by the way the writer of ‘My Mother, My Hero’ managed to balance engaging facts about his mother, with strong feelings about her bravery. My brother has shown incredible courage and grit in recovering from a nasty bike accident. I tried to describe my fear when I heard the news with dramatic verbs such as ‘shuddered’. However, because my memoir of that time will be read at his birthday and he enjoys a laugh, I tried to used puns and the hyperbole of ‘the longest time ever’ to lighten the tone. The writer of ‘My Mother, My Hero’ was able to describe events matter-of-factly as well as create a passionate voice about the way wars have impacted on people. I was really inspired by this clever and well-crafted balance to experiment with this idea in writing about how families can come through terrible times.

## Phase 6, resource 4 – additional student work samples

**Teacher note**: the following student samples of persuasive and imaginative writing have been provided by teachers to illustrate how students have approached this task. They have been adapted as necessary, de-identified and presented in the annotation format to support student and teacher analysis as appropriate. The English curriculum 7–12 team appreciates the support of teachers in sharing these resources, and the permission of students and their parents so that the work can be of use to the community.

**Student work sample 1 – performance poem ‘Sheep’**

Table 41 – annotated student work sample 1

|  |  |  |
| --- | --- | --- |
| Student work sample | Annotations in relation to the marking criteria | Suggestions for feedforward and skill development |
| ‘Sheep’  Sleeping in sheds with hundreds of other sheep  Is a nightmare.  We wake up at the crack of dawn to start a new day  But no new way  We are here to stay.  Depending on your luck you either get sent to be sheared  Or sent to the slaughter houses. | Purposeful use of enjambment to draw attention to key ideas.  Control of word choice (‘nightmare’ and ‘crack’) to create an engaging voice suitable to the topic and form. | Explore syntax and word choice to refine line length and register: lines such as ‘depending on … sheared’ sound conversational and jar with the poetic moments. The narrative voice is also inconsistent: is this the sheep ‘speaking’? |
| Mites and bugs never rest  Itching us and annoying us all day.  To be honest, life as a sheep is fairly dull.  Eating grass  Keeping out of the sun  Getting as dirty as possible in the wet mud  Sadly these are the things that happen to a sheep. | Stylistic features such as the expression ‘to be honest’ establish an engaging and appropriate narrative voice.  Word choice, such as the adverb ‘sadly’, creates a tone that is purposefully used to present an idea that matters to the student. | Refining components of syntax could strengthen this piece: for example, removing the first ‘us’ creates a stronger rhythm to the line. |
| The farm we’re on is where I think the middle of nowhere is.  No cars, or other people apart from the farmer, his family and the workers.  But  When lost strangers stumble across the farm,  They approach the main house in a polite manner  But  It always ends with the farmer  Pulling out a bucket and  Chucking muddy water  to spook them away. | The variety of sentence length (and the anaphora) of ‘but’ creates a controlled structure that maintains audience interest.  Use of humour is appropriate to the form and topic.  Cohesion between ‘strangers’ and ‘they’ is awkward; together with lapses in punctuation this signals an overall sound control of grammar and punctuation. | The controlled rhythm of lines such as ‘when lost strangers stumble across the farm’ could be contrasted with the looseness of the first 2 lines: the student could benefit from exploring edited versions such as ‘This farm is in the middle of nowhere’ to bring attention to the way unnecessary words detract from the tone and purpose. |
| Then we get hay,  If we are lucky  Leftovers and scraps filled with fatty bits of off-cut meat.  But  The sun sets on another day  And we do not want to dream. | Engaging use of noun groups establish effective detail and support the narrative voice.  Evocative ending links to overall argument of the poem. | There is an awareness of the value of symbolism and other figurative language features here. This is not consistently shown across the poem. The student could benefit from guidance in the further use of suggestion to embed the writer’s perspective. |

Overall comment – this performance poem has been included as an example of a B-grade sample. It has several features that indicate a controlled use of the form and its language features for a desired impact on the reader. It creates an engaging voice. However, it is also inconsistent in its control of language and grammar, with too many lines that need refinement so that the focus is not lost and the register is consistent.

**Student work sample 2 – persuasive piece: What matters to me? Volleyball**

Table 42 – annotated student work sample 2

|  |  |  |
| --- | --- | --- |
| Student work sample | Annotations in relation to the marking criteria | Suggestions for feedforward and skill development |
| Volleyball is a fun, inclusive, and an all around intriguing sport. Although you may sometimes get injured because it is a tough sport on the body, it is a great way to improve your mental and physical wellbeing. Throughout this persuasive writing, I'm going to inform you on the pros of volleyball and why you should learn more about it and even consider playing it. In my opinion I think everyone should learn about this incredible sport. | Ideas and argument are clear and appropriate to the form and audience.  Control of the introduction structure and complex sentences create an appropriate voice for the form.  The register is awkward in the phrasing of ‘throughout this persuasive writing’ and the contraction of ‘I’m going to’. | While vocabulary choices are appropriate, the writing voice could be further developed with the audience in mind: the use of humour or emotive language to clearly signal perspectives. |
| Volleyball helps you get fit and healthy by the fun but intensive training that happens twice a week. It is also good for your mental health by helping you get out of your comfort zone because you have to get along and use team work on the court with your teammates. In my experience, I've only played for a couple of years but those have been some of the best years of my life. Besides the fact of some injuries, I've gotten fit, been happier, and had so much fun playing this amazing sport. | The argument is constructed using supporting evidence in consistent paragraph structure appropriate to form and purpose.  Appropriate voice constructed by incorporating personal reflection. | Details, in the form of a powerful or entertaining anecdote for example, to support ideas about the comfort zone or mental health are needed to create a strong voice that will capture the reader’s attention. |
| Volleyball has many other advantages such as the way it gets you to interact with other people. You need individual skills such as setting where you cup your hands to hit the ball but you also need some team skills such as communication about taking turns to hit the ball. This happens on court and you really have to know each other. Another thing about volleyball is that it is played professionally and at the Olympics so you can see how people have got better and made it to paid teams. Volleyball can be a very good and successful career if you are recruited. | Topic sentence functions effectively to organise ideas on the paragraph level.  Ideas are appropriately connected to support the reader’s journey. | Stylistic features associated with persuasion are under-developed: the writer focuses on convincing through informative text and an informative voice, where a more passionate perspective could have been constructed through experimenting with emotive language, figurative devices and anecdote. |
| Throughout this persuasive text, I've tried my best to show you how great volleyball really is and all I hope is you consider taking the opportunity to play this sport so you can get all the benefits that I have over the years. If you don't want to play this great sport I would ask that you learn more on its topic by doing research or more easily just turn on the TV and watch the game with one of your parents and get to know the rules and culture of this amazing sport. | A sound conclusion that wraps up key ideas. | Developing sentence structures to make more consistent and controlled use of simple and complex sentences could help to drive a conclusion that is more persuasive and more engaging in its voice. |

Overall comment – this persuasive piece has been included as an example of a low B-grade sample. It is consistent and controlled in its use of language forms and features to create a thoughtful and well-structured piece that is appropriate to the chosen topic. To develop, this student will need to explore persuasive forms and features to construct a more compelling writing voice that can engage a youth and adult audience.

**Student work sample 3 – performance poetry: ‘A Broken past’**

Table 43 – annotated student work sample 3

|  |  |  |
| --- | --- | --- |
| Student work sample | Annotations in relation to the marking criteria | Suggestions for feedforward and skill development |
| A Broken Past  My past, a story Australians know like an anthem  But the lines became blurred, phantoms from sight  I wish it was more bright, but those of greed  Can't hear my plead, where their actions were seen by the nation.  A stolen generation of fear and darkness. | Sophisticated use of enjambment to create opportunities within lines for rhyme.  A distinctive and highly appropriate voice created through word choice that signals complex and passionate perspectives. | Nil |
| Somehow they managed to harness what had been untouched, unseen.  Things I thought were obscene, no man's land; a name of disgrace  My people who were here first were misplaced  Traditions and customs, languages and tribes. Mixed  A crime that would make an innocent man blood guilty, | Creation of powerful tone through appropriate connectives, such as ‘somehow’, and a reflective voice in ‘things I thought’. | Nil |
| Yet you refused to believe, black and white was good  And there a crime was put.  We became soot to you, the leftovers of what had been.  The colour of our skin, forced to change. We became your slaves at most.  We didn't get a vote nor a seat on your bus  This I wish was the end, but our pain will not end. | Sustained use of literal and subjective language ‘disgrace’ and ‘crime’ with symbolism imagery (‘soot’ and the use of colour throughout).  Subtle inclusion of contextual detail (‘seat on your bus’) reinforces the writing voice and builds a sustained perspective. | Nil |
| We still feel your stares, and hear your comments  Like when a bomb hits,  You break us down, tear apart our walls and destroy what was once great.  We'll never outlive the things that were unforeseen.  Change now would be a bit late, but to lower that rate…  We hope you see the past and learn our pain  For a better gain, please don't be in vain. | Lines are controlled to develop and showcase ideas; with variety and rhythm deployed to guide the reader’s journey.  Effective control of voice throughout, moving between personal, inclusive and accusatory when appropriate to the tone and purpose. | Nil |

Overall comment – this performance poem has been included as an example of an A-grade sample. It develops a central idea through the purposeful and engaging use of performance poetry structures and language – perhaps inspired by Solli Raphael. Key features of the form are sustained throughout to create a powerful youth voice that is appropriate to the topic, audience and purpose.

**Student work sample 4 – persuasive piece**

Table 44 – annotated student work sample 4

|  |  |  |
| --- | --- | --- |
| Student work sample | Annotations in relation to the marking criteria | Suggestions for feedforward and skill development |
| The Downturns of the Energy Generating Blades  Picture this, you look at the beautiful coastal landscape on a warm day, where the skies are clear, the ocean glistening sapphire-blue, with the paper bark tree over the sides. Isn’t it beautiful how it is? As you return to this spot a couple months later, you notice the temporary fencing, and the notification of a construction project; the installation of wind turbines. | Controlled and effective use of imagery as a hook to a well-constructed introduction.  Use of persuasive language features (rhetorical question) to position the reader and set up a subtle argument. | Nil |
| They claim that renewables will be expensive at first, and reduce carbon dioxide. Just how much is expensive? Will it reduce the existing amount of carbon dioxide in our atmosphere? According to the Australian budget PDF (budjet.gov.au), the Australian Federal Government has plans to spend over $40 billion on the installation of renewable energy plants. During this process, tonnes of carbon dioxide is released into the atmosphere. Want to know an example of this? The USGS organisation (usgs.org) says the main materials needed for wind turbines are steel, iron, resin, copper and aluminium. One turbine requires 120-180 tonnes of steel, which releases 210 metric tonnes of carbon dioxide during manufacturing. That’s approximately 855,000 kilometres driven by a car on petrol. Trees can absorb billions of tonnes of carbon dioxide in the atmosphere during a process called photosynthesis, and don’t require many materials; just a seed can make the difference. Overall, the entire process is expensive, time consuming, releases emissions, and relies on coal-powered energy to operate. | Strong personal voice constructed through rhetorical features such as the counter-argument (‘they claim’).  Statistics and content terminology deployed effectively to support arguments.  Sentence variety creates a tone of measured argument that is balanced through a passionate use of vocabulary and symbolism to position and convince. | Refine topic sentences to connect both back to past ideas and forward to the work of each paragraph. |
| Imagine just being a regular person living on a property that had an acreage, and you see the grasslands throughout the landscape, but builders come onto your property. Farmers claim that the rates aren’t decreased for using their land. In rural towns and coastlines, small communities are holding hands with passionate voices, just to have their voices heard by the media. Gary Bores, an operator for Lethbridge airport, says “It’s a huge safety risk to fly over these turbines,” on A Current Affair. The locals of Lethbridge claim the town should remain undisturbed by modernisation, like how it was since the 1800s. A local from the coast of Illawarra says, “There’s 40,000 whales going up and back.” Residents claim they enjoy the natural view of the coastal landscape. | Persuasive language devices and word choice (‘claim’) sustain a writing voice appropriate to topic and argument.  Lapses in control of paragraph structure detract from the argument – ideas are added without being carefully used to build a more powerful argument. | This paragraph would benefit from the development of connectives that enhance cohesion in service of the main idea. Sequencing of evidence and connections to the overall argument would improve how the writing voice connects with the expectations of a reader. |
| Wind turbines are also a danger, to animals, humans and the environment. According to climate.mit.edu and engineering.com website, the blades of the wind turbines kill an average of 409,500 birds and 880,000 bats every year. Which includes endangered species such as eagles. Forests are also cleared for area, which contributes to deforestation. In Scotland, the federal government had removed approximately 14 million trees to make way for wind turbines. Those 14 million trees could’ve sucked 2.3 million tonnes of carbon dioxide out of the atmosphere every year! When wind turbines explode (and yes they do) they are either buried underground or sent to landfill. Wind turbines contain resin, which releases toxic fumes and doesn’t biodegrade. | Intentional creation of tone (‘and yes they do’) and control of language and structure (adverbial phrases ‘in Scotland’ drive the deployment of evidence and argument).  Powerful writing voice created by the intentional variety of the contraction and use of emotive verb. | Refine use of the relative pronoun ‘which’ to improve connections between sentences and strengthen cause-and-effect arguments. |
| Wind turbines do have a reputation for being a reliable source of clean energy, but they also have major consequences on small communities, animals and the environment. The process of installing wind turbines use coal-powered energy and releases tonnes of carbon dioxide into the atmosphere. Will wind turbines be the only option to save the planet? Can trees not make a difference? Can you imagine your home being used as land for turbines? What about the loss of endangered birds? | Structure continues to be highly appropriate to purpose, audience and form.  Balance of informative tone and voice with a controlled use of persuasive devices to guide reader journey. | Develop conclusion structures to make best use of the final paragraph to drive home argument. |

Overall comment – this persuasive piece has been included as an example of an A-grade sample. It contains weaknesses of paragraph structure, in particular related to cohesion and the need to shape evidence in a body paragraph to suit an argument. However, it develops a strong personal voice that is consistent in its tone and register and balances the informative purpose with a controlled use of persuasive devices appropriate to the purpose.

# References

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