English Stage 4 (Year 8) – resource booklet

Knowing the rules to break the rules

This document contains the teacher-facing resources and activities that accompany the Year 8 teaching and learning program, ‘Knowing the rules to break the rules’.

Contents

[About this resource 7](#_Toc164776061)

[Purpose of resource 7](#_Toc164776062)

[Target audience 7](#_Toc164776063)

[When and how to use 7](#_Toc164776064)

[Texts and resources 8](#_Toc164776065)

[Phase 1 – engaging with the unit and strengthening the learning community 12](#_Toc164776066)

[Phase 1, resource 1 – activating imagination 12](#_Toc164776067)

[Phase 1, activity 1 – activating imagination 16](#_Toc164776068)

[Phase 1, activity 2 – poetry scavenger hunt 17](#_Toc164776069)

[Core text 1 – ‘For my Niece’ by Kae Tempest 20](#_Toc164776070)

[Phase 1, activity 3 – paragraph response scaffold 20](#_Toc164776071)

[Phase 1, activity 4 – glossary of poetic terms 22](#_Toc164776072)

[Phase 1, activity 5 – manipulating the text 24](#_Toc164776073)

[Phase 1, activity 6 – blackout poetry 26](#_Toc164776074)

[Phase 1, resource 2 – nouns, noun groups and nominalisation 28](#_Toc164776075)

[Phase 1, activity 7 – applying noun knowledge 29](#_Toc164776076)

[Phase 1, resource 3 – applying noun knowledge suggested responses 31](#_Toc164776077)

[Phase 1, activity 8 – OULIPO poetry 33](#_Toc164776078)

[Phase 1, resource 4 – model of OULIPO poetry 34](#_Toc164776079)

[Core formative task 1 – manipulating poetry 37](#_Toc164776080)

[Phase 2 – unpacking and engaging with the conceptual focus 40](#_Toc164776081)

[Core text 2 – ‘How Do I Love Thee? (Sonnet 43)’ by Elizabeth Barrett Browning 40](#_Toc164776082)

[Phase 2, resource 1 – preparing for reading the poem 42](#_Toc164776083)

[Phase 2, activity 1 – paragraph response scaffold 44](#_Toc164776084)

[Phase 2, activity 2 – locating the poem in time 46](#_Toc164776085)

[Phase 2, activity 3 – researching the Victorian era 47](#_Toc164776086)

[Phase 2, activity 4 – What is context? 48](#_Toc164776087)

[Phase 2, activity 5 – check your understanding of context 51](#_Toc164776088)

[Phase 2, activity 6 – the Victorian era 54](#_Toc164776089)

[Phase 2, activity 7 – matching historical, social and cultural context 56](#_Toc164776090)

[Phase 2, activity 8 – What is a sonnet? 57](#_Toc164776091)

[Phase 2, activity 9 – check your understanding of the sonnet 59](#_Toc164776092)

[Phase 2, resource 2 – modelled paragraph on context and form 62](#_Toc164776093)

[Core formative task 2 – related song and analysis 67](#_Toc164776094)

[Phase 2, activity 10 – subject and purpose of the poem 72](#_Toc164776095)

[Phase 2, activity 11 – What is literary value? 73](#_Toc164776096)

[Phase 2, activity 12 – check your understanding of literary value 76](#_Toc164776097)

[Phase 2, resource 3 – modelled paragraph on the literary value of Core text 2 79](#_Toc164776098)

[Phase 2, activity 13 – What is intertextuality? 81](#_Toc164776099)

[Phase 2, activity 14 – check your understanding of intertextuality 84](#_Toc164776100)

[Phase 2, activity 15 – *Sonnets from the Portuguese* 87](#_Toc164776101)

[Phase 2, activity 16 – Barrett Browning’s use of intertextuality 88](#_Toc164776102)

[Phase 2, activity 17 – paragraph on Barrett Browning’s use of intertextuality 89](#_Toc164776103)

[Phase 3 – discovering and engaging analytically with the core texts 91](#_Toc164776104)

[Phase 3, activity 1 – discussion guiding questions 92](#_Toc164776105)

[Phase 3, resource 1 – jigsaw co-operative learning discussion 93](#_Toc164776106)

[Phase 3, resource 2 – exit ticket 94](#_Toc164776107)

[Phase 3, activity 2 – direct (literal) versus suggestive (figurative) expressions 95](#_Toc164776108)

[Phase 3, activity 3 – sound devices in poetry 97](#_Toc164776109)

[Phase 3, activity 4 – Think Pair Share 99](#_Toc164776110)

[Phase 3, resource 3 – LEAD for an embedded approach to grammar 100](#_Toc164776111)

[Phase 3, resource 4 – annotated sample common poetic sound devices 101](#_Toc164776112)

[Phase 3, activity 5 – paragraph scaffold for sound devices 104](#_Toc164776113)

[Phase 3, resource 5 – ‘How Do I Love Thee? (Sonnet 43)’ poem annotation 108](#_Toc164776114)

[Phase 3, resource 6 – modelled paragraph ‘How Do I Love Thee? (Sonnet 43)’ 111](#_Toc164776115)

[Phase 3, activity 6 – analytical paragraph response scaffold 113](#_Toc164776116)

[Phase 3, activity 7 – composing a poem 115](#_Toc164776117)

[Core text 3 – ‘On Clapton Pond at Dawn’ by Kae Tempest 116](#_Toc164776118)

[Phase 3, activity 8 – initial impressions of the poem 116](#_Toc164776119)

[Phase 3, resource 7 – clarification of terms 117](#_Toc164776120)

[Phase 3, activity 9 – I used to think ... now I think 118](#_Toc164776121)

[Phase 3, activity 10 – comparison table 120](#_Toc164776122)

[Phase 3, activity 11 – colour marking annotation 122](#_Toc164776123)

[Phase 3, activity 12 – student annotation of Kae Tempest’s ‘On Clapton Pond at Dawn’ 124](#_Toc164776124)

[Phase 3, resource 8 – teacher annotation of Kae Tempest’s ‘On Clapton Pond at Dawn’ 126](#_Toc164776125)

[Core formative task 3 – analytical paragraph 127](#_Toc164776126)

[Phase 4 – deepening connections between texts and concepts 130](#_Toc164776127)

[Phase 4, activity 1 – ‘The Echoing Green’ glossary 131](#_Toc164776128)

[Phase 4, activity 2 – ‘The Echoing Green’ predicting 133](#_Toc164776129)

[Core text 4 – ‘The Echoing Green’ by William Blake 134](#_Toc164776130)

[Phase 4, activity 3 – Romanticism: movement and style 135](#_Toc164776131)

[Phase 4, activity 4 – check your understanding of Romanticism 137](#_Toc164776132)

[Phase 4, activity 5 – guided annotation of ‘The Echoing Green’ 140](#_Toc164776133)

[Phase 4, resource 1 – exemplar guided annotation of ‘The Echoing Green’ 143](#_Toc164776134)

[Phase 4, activity 6 – playing by the rules 146](#_Toc164776135)

[Phase 4, resource 2 – playing by the rules exemplar 148](#_Toc164776136)

[Core text 5 – ‘Thirteen’ by Kae Tempest 150](#_Toc164776137)

[Core text 6 – ‘The boy Tiresias’ by Kae Tempest 150](#_Toc164776138)

[Phase 4, activity 7 – build your own glossary 151](#_Toc164776139)

[Phase 4, resource 3a – exemplar build your own glossary – ‘Thirteen’ 152](#_Toc164776140)

[Phase 4, resource 3b – exemplar build your own glossary – ‘The boy Tiresias’ 153](#_Toc164776141)

[Phase 4, activity 8 – Tempest’s context 155](#_Toc164776142)

[Phase 4, resource 4a – exemplar individual annotation of ‘what’ in ‘Thirteen’ 156](#_Toc164776143)

[Phase 4, resource 4b – exemplar individual annotation of ‘what’ in ‘The boy Tiresias’ 157](#_Toc164776144)

[Phase 4, activity 9a – individual annotation of ‘what’ in ‘Thirteen’ 158](#_Toc164776145)

[Phase 4, activity 9b – individual annotation of ‘what’ in ‘The boy Tiresias’ 159](#_Toc164776146)

[Phase 4, activity 10a – individual annotation of ‘how’ in ‘Thirteen’ 160](#_Toc164776147)

[Phase 4, activity 10b – individual annotation of ‘how’ in ‘The boy Tiresias’ 161](#_Toc164776148)

[Phase 4, resource 5a – exemplar making meaning ‘how’ – ‘Thirteen’ 162](#_Toc164776149)

[Phase 4, resource 5b – exemplar making meaning ‘how’ – ‘The boy Tiresias’ 162](#_Toc164776150)

[Phase 4, activity 11 – independent paragraph 163](#_Toc164776151)

[Phase 4, activity 12 – similar and different scaffold 165](#_Toc164776152)

[Phase 4, resource 6a – exemplar similar and different scaffold – ‘Thirteen’ 167](#_Toc164776153)

[Phase 4, resource 6b – exemplar similar and different scaffold – ‘The boy Tiresias’ 168](#_Toc164776154)

[Phase 4, activity 13 – comparing the poems 169](#_Toc164776155)

[Phase 4, resource 7a – modelled paragraph response comparing the poems 171](#_Toc164776156)

[Phase 4, resource 7b – modelled paragraph response comparing the poems 173](#_Toc164776157)

[Phase 4, activity 14 – revising style 176](#_Toc164776158)

[Phase 4, activity 15 – Tempest’s unique style 178](#_Toc164776159)

[Phase 4, resource 8a – Tempest’s unique style in ‘Thirteen’ 186](#_Toc164776160)

[Phase 4, resource 8b – Tempest’s unique style in ‘The boy Tiresias’ 194](#_Toc164776161)

[Phase 4, activity 16 – independent hybrid paragraph 203](#_Toc164776162)

[Core formative task 4 – poem appropriation and peer feedback 205](#_Toc164776163)

[Phase 5 – engaging critically and creatively with model texts 213](#_Toc164776164)

[Phase 5, activity 1 – rules of poetry 214](#_Toc164776165)

[Phase 5, activity 2 – breaking the rules of poetry 218](#_Toc164776166)

[Phase 5, resource 1 – literary value 220](#_Toc164776167)

[Phase 5, activity 3 – determining literary value 221](#_Toc164776168)

[Phase 5, activity 4 – values 224](#_Toc164776169)

[Phase 5, resource 2 – reflective writing 226](#_Toc164776170)

[Phase 5, activity 5 – reflective writing guided practice 227](#_Toc164776171)

[Phase 5, activity 6 – identifying structural features of a reflection 229](#_Toc164776172)

[Phase 5, resource 3 – explicit teaching of vocabulary 231](#_Toc164776173)

[Phase 5, activity 7 – embedding textual evidence practice 234](#_Toc164776174)

[Phase 5, resource 4 – embedding textual evidence practice answers 235](#_Toc164776175)

[Core formative task 5 – annotating student-composed poem 236](#_Toc164776176)

[Phase 6 – preparing the assessment task 237](#_Toc164776177)

[Phase 6, resource 1 – evidence-based practice in assessment procedures 238](#_Toc164776178)

[Phase 6, resource 2 – task forms and features 239](#_Toc164776179)

[Phase 6, resource 3 – C grade sample task 240](#_Toc164776180)

[Phase 6, resource 4 – exemplar A grade sample response 242](#_Toc164776181)

[Phase 6, resource 5 – hybrid writing 245](#_Toc164776182)

[Phase 6, activity 1 – composing a poem, planning and scaffolding 246](#_Toc164776183)

[Phase 6, resource 6 – feedback advice for teachers 249](#_Toc164776184)

[Phase 6, resource 7 – supporting effective peer-editing 254](#_Toc164776185)

[Phase 6, resource 8 – supporting meaning-making through text organisation (including model texts) 255](#_Toc164776186)

[Phase 6, resource 9 – creating a gallery walk 256](#_Toc164776187)

[References 257](#_Toc164776188)

**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 teacher resource booklet is not a standalone resource. It has been designed for use by teachers in connection to Year 8 resources designed by the English curriculum team for the [English K–10 Syllabus](https://curriculum.nsw.edu.au/syllabuses/english-k-10-2022) (NESA 2022). These include the Year 8 scope and sequence, Year 8 ‘Knowing the rules to break the rules’ teaching and learning program and the Year 8 Term 1 sample assessment task, which includes a student work sample.

## Purpose of resource

The content in this resource booklet has been prepared by the English curriculum team, unless otherwise credited. 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. Links contained within this resource were correct as of 15 March 2024.

## Target audience

These samples are intended to support teachers as they develop teaching and learning resources for their students’ needs. The program and associated resources are not intended to be taught exactly as is presented in their current format. There are instructions for the teacher and instructions for the student throughout the resources and activities. Teachers using this resource booklet should edit and refine these to suit their students’ needs, interests, abilities and the texts selected.

## When and how to use

This teaching and learning program has been designed for Term 1 of Year 8. It provides opportunities for the teacher to strengthen class rapport, while encouraging students to explore and understand new texts and concepts, and experience new ways of learning. Teacher-facing material has been included as a ‘resource’, while student-facing material has been labelled ‘activity’ in this booklet. The resources and activities can be used as an example and adapted for the teacher’s own design of resources. The booklet also serves as an example of how resources and activities can be designed for the [English K–10 Syllabus](https://curriculum.nsw.edu.au/syllabuses/english-k-10-2022) (NESA 2022). The resources and activities should be used with timeframes that are created by the teacher to meet the faculty and school assessment schedules.

## Texts and resources

A succinct overview of the texts required for the teaching and learning program are outlined in the table below. This brief overview provides the name and details of each text, the syllabus requirement being addressed and points of note.

Table 1 – core texts and their alignment to the text requirements

|  |  |  |
| --- | --- | --- |
| Text | Text requirement | Annotation and overview |
| **Tempest K (2014) ‘For my Niece’** from *Hold Your Own*, first published in 2014 by Picador an imprint of Pan Macmillan. | Core text 1 is a moderately complex text as per the [National Literacy Learning Progression (NLLP) (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) in that it provides students opportunities to engage with a poetic text with moderately complex vocabulary such as words with multiple connotations, literary devices, and content that includes inferred or implicit meanings.  **EN4-RVL-01** requires students to read texts that are complex in their ideas and construction. The text helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022) as it is a poem from a collection of poetry by a composer who has a diverse background and explores a range of cultural, social and gender perspectives, including from popular and youth cultures. | This poem deals with a topic that is relatable to young readers and will engage them with the poetic form. Responders will engage with the ideas of familial love of a newborn child and what an older relative might contribute to that child’s growth.  A study of this accessible text will allow for the development of reading skills, the appreciation of poetry, and the ways in which composers use language features as a form of expression |
| Barrett Browning, E (1850) ‘How Do I Love Thee? (Sonnet 43)’ in *Sonnets from the Portuguese*. A version of this is available at [Project Gutenberg](https://www.gutenberg.org/cache/epub/2002/pg2002-images.html). This work is in the [public domain](https://smartcopying.edu.au/guidelines/copyright-basics/how-long-does-copyright-last/). | Core text 2 is a complex text as per the [NLLP (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) in that it provides students opportunities to engage with a poetic text with complex levels of vocabulary, subtle modal language, structural features that enhance meaning and impact and content that is developed through sophisticated devices such as religious allusion.  **EN4-RVL-01** requires students to read texts that are complex in their ideas and construction. The text helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022) as students are required to engage with a collection of poetry, and a range of fiction and non-fiction texts that are widely regarded as quality literature. | This is a moderately challenging poem that is accessible to all learners after language and content support. It engages readers with context, code and convention, literary value and intertextuality. Responders will engage with the idea of ‘love’ as having enduring value and the understanding of how poets use language forms and features to enhance meaning and engagement.  A study of this text will allow for the development of reading skills, the appreciation of poetry, and the ways in which composers use language features as a form of expression. |
| Tempest K (2014) ‘On Clapton Pond at Dawn’ from *Hold Your Own*, first published in 2014 by Picador an imprint of Pan Macmillan. | Core text 3 is a moderately complex text as per the [NLLP (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) in that it provides students opportunities to engage with a poetic text with moderately complex levels of meaning or subtlety. This includes figurative language, complex punctuation, structural features such as enjambment and extensive descriptive detail as part of the content.  **EN4-RVL-01** requires students to read texts that are complex in their ideas and construction. The text helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022) as it is a poem from a collection of poetry by a composer who has a diverse background and explores a range of cultural, social and gender perspectives, including from popular and youth cultures. | This appropriately challenging poem engages readers with the poetic form and its contemporary delivery. Responders will engage with representations of ‘romantic love’ and evocative place as having enduring value. They will explore how the performance of the poem adds to layers of meaning and enhances literary value.  A study of this accessible text will allow for the development of reading skills, the appreciation of poetry, and the ways in which composers use language features as a form of expression. |
| Blake W (1789) ‘The Echoing Green’, *Songs of Innocence*, A version of this is available at [Project Gutenberg](https://www.gutenberg.org/cache/epub/1934/pg1934-images.html#song04). This work is in the [public domain](https://smartcopying.edu.au/guidelines/copyright-basics/how-long-does-copyright-last/). | Core text 4 is a complex text as per the [NLLP (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) in that it provides students opportunities to engage with a poetic text with complex levels of meaning or subtlety. It contains multi-clause sentences with varying syntax structures, non-literal descriptive details, and context specific symbolism.  **EN4-RVL-01** requires students to read texts that are complex in their ideas and construction. The text helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022) as it contributes to a collection of poetry, and forms part of a range of fiction and non-fiction texts that are widely regarded as quality literature. | This poem extends readers’ understanding of the connection between context and poetic form. Responders will engage with a traditional and idyllic representation of childhood and age using language forms and features, such as rhyme and consistent meter, which are characteristic of the composer’s context.  A study of this text will allow for the development of reading skills, the appreciation of the development of poetic forms, and the ways in which composers use language features as a form of expression. An understanding of this poem will support students to understand how the ‘rules’ of poetry are established, then how later composers respond to them. |
| Tempest K (2014) ‘Thirteen’ from *Hold Your Own*, first published in 2014 by Picador an imprint of Pan Macmillan. | Core text 5 is a complex text as per the [NLLP (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) in that it provides students opportunities to engage with a poetic text that relates to complex abstract concepts such as shame, and contains complex structural features, such as enjambment, that enhance meaning.  **EN4-RVL-01** requires students to read texts that are complex in their ideas and construction. The text helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022) as it is a poem from a collection of poetry by a composer who has a diverse background, and it explores a range of cultural, social and gender perspectives, including from popular and youth cultures. | This poem engages readers with the poetic form and its contemporary delivery. Responders will engage with the ideas and complexities of ‘growing up’.  A study of this text will allow for the development of reading skills, the appreciation of poetry, and the ways in which composers use language features as a form of expression. Used in conjunction with pre-20th century poetry it will demonstrate how the ‘rules’ of poetry can be either used or broken in the composition process. This includes the subversion of consistent rhythm and rhyme, and the inclusion of archetypes of youth and growing up. |
| Tempest K (2014) ‘The boy Tiresias’ from *Hold Your Own*, first published in 2014 by Picador an imprint of Pan Macmillan. | Core text 6 is a complex text as per the National Literacy [NLLP (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) in that it provides students opportunities to engage with a poetic text that contains complex forms of imagery, a main idea that is subtle, abstract and unconventional, and a strong authorial voice developed through complex structural and language features.  **EN4-RVL-01** requires students to read texts that are complex in their ideas and construction. The text helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022) as it is a poem from a collection of poetry by a composer who has a diverse background and explores a range of cultural, social and gender perspectives, including from popular and youth cultures. | This more challenging poem engages readers with the poetic form and its contemporary delivery. Responders will engage with the ideas and complexities of ‘growing up’.  A study of this text will allow for the development of reading skills, the appreciation of poetry, and the ways in which composers use language features as a form of expression. Used in conjunction with pre-20th century poetry such as ‘How Do I Love Thee? (Sonnet 43)’, it will demonstrate how the codes and conventions of poetry can be adapted for contemporary themes and performance. |

Kae Tempest (2014) ‘For my Niece’, ‘On Clapton Pond at Dawn’, 'Thirteen', and ‘The boy Tiresias’, from *Hold Your Own*, first published in 2014 by Picador an imprint of Pan Macmillan. Reproduced by permission of Macmillan Publishers International Limited Copyright © Kae Tempest 2014 These texts are licensed up until 20 March 2027. This material is to be made available online and accessible to New South Wales Department of Education Teachers only.

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

The ‘engaging with the unit and strengthening the learning community’ phase is a brief and stimulating introduction and is intended to build the field for students. This phase contains the opening few lessons and is designed to pique interest in the program. To encourage a meaningful connection, activities in this phase focus on the learning process of engaging with poetry as a form of personal expression.

The focus of this phase is for students to explore their personal connections to poetry and the poetic form. Students are invited to view poetry through the lens of contemporary youth to challenge student perception of poetry as an outdated form. They explore poetry through manipulation of text to create new texts to deepen their understanding of the poetic form and why it should be appreciated.

## Phase 1, resource 1 – activating imagination

**Teacher note**: these resources will need to be prepared prior to the lesson. Each table should be printed on a different coloured page to assist group allocation. The idea behind this activity is to inspire imagination in students.

Colour A prompts are found in the table below.

Table 2 – colour A prompts

|  |
| --- |
| Colour A text |
| Wherever I go |
| Like the shadow of dawn |
| Somewhere, somehow, someday |
| The swoosh of the leaves wakened my ears |
| And then ... nothing |

Colour B prompts are found in the table below.

Table 3 – colour B prompts

|  |
| --- |
| Colour B text |
| Tears drop flow slowly |
| A knight in shining armour |
| Rocking rapidly down the road |
| Savage snakes slithered silently |
| A million years ago |

Colour C prompts are found in the table below.

Table 4 – colour C prompts

|  |
| --- |
| Colour C text |
| Savage snakes slithered silently |
| Drip, drip drip. |
| Silence ... so quiet |
| Wash away my fears |
| You are a Prince among fools |

Colour D prompts are found in the table below.

Table 5 – colour D prompts

|  |
| --- |
| Colour D text |
| Wherever I go |
| Like the shadow of dawn |
| Somewhere, somehow, someday |
| The swoosh of the leaves wakened my ears |
| And then ... nothing |

Colour E prompts are found in the table below.

Table 6 – colour E prompts

|  |
| --- |
| Colour E text |
| Tears drop flow slowly |
| A knight in shining armour |
| Rocking rapidly down the road |
| Savage snakes slithered silently |
| A million years ago |

Colour F prompts are found in the table below.

Table 7 – colour F prompts

|  |
| --- |
| Colour F text |
| Savage snakes slithered silently |
| Drip, drip drip. |
| Silence ... so quiet |
| Wash away my fears |
| You are a Prince among fools |

## Phase 1, activity 1 – activating imagination

**Teacher note:** in preparation for this activity, the teacher should prepare the lines as per the instructions in **Phase 1, resource 1 – activating imagination**. Each group of students should be provided with an A3 page of paper, glue and markers.

Students should:

1. locate anyone who has the same-coloured slip of paper as you do and sit with them in a group.
2. read your slip of paper and add 2 more lines of writing to it – either before or after the activity.
3. work with your group to fit all your slips of paper with the added lines together so they make sense – you may need to add in some extra lines or remove some words to do this.
4. (when you have a completed piece of text of 15 lines) glue your composition onto an A3 page and give your work a title.
5. raise your hands so your teacher knows you are finished.
6. appoint a group reader and read your text to the class.
7. have a whole **class discussion:** Which group has the best piece of writing and why? Is their composition a narrative, poem, or other form of writing? How does this add to its effectiveness?

## Phase 1, activity 2 – poetry scavenger hunt

**Teacher note:** a virtual scavenger hunt or online scavenger hunt is an online game to find items before time runs out. You should explain this to students and set a specific time to complete the tasks based on your individual class cohort. A suggested time has been included in the student instructions. Do not start the timing until all students have completed steps one and 2. You may also like to assign the document so students can share with their partner and work simultaneously. This poetry scavenger hunt will require students to find information about Matsuo Basho’s poem ‘[’Tis the first snow](https://poets.org/poem/tis-first-snow)’. An appropriate reward should be used to entice full participation in this activity.

1. Read the poem below.

‘[’Tis the first snow](https://poets.org/poem/tis-first-snow)’ by Matsuo Bashō

’Tis the first snow—

Just enough to bend

The gladiolus leaves!

1. Draw a visual representation of what you think the poem is about.

|  |
| --- |
|  |

**Scavenger hunt**

1. Work with a buddy to complete the scavenger hunt.
2. You have 20 minutes to find the information for the scavenger hunt for Matsuo Bashō ’s poem ‘[’Tis the first snow](https://poets.org/poem/tis-first-snow)’.
3. Put your findings in the second column.
4. Use any search engine to support your research and include the website or webpage name and a link in the third column.
5. When you have finished, raise your hand and let your teacher know.

Table 8 – poetry scavenger hunt

|  |  |  |
| --- | --- | --- |
| Search item | Findings | Website details |
| What is a gladiolus (in your own words)? |  |  |
| Find an image of a gladiolus. |  |  |
| When was this poem written? |  |  |
| What nationality is Matsuo Bashō? |  |  |
| What poem type is the structure based on? |  |  |
| What is a language feature used in this poem? |  |  |
| Why did Matsuo Bashō write this poem? |  |  |
| What is Haiku? |  |  |
| Find an image that you think represents this poem. |  |  |
| Explain why you chose this image to represent the poem? |  | Not required. |

## Core text 1 – ‘For my Niece’ by Kae Tempest

This text is provided in the core texts booklet.

## Phase 1, activity 3 – paragraph response scaffold

**Teacher note:** the instructions for students here mention ‘blended’ or ‘hybrid’ writing for the first time. Writing activities in this program are clearly marked as either analytical or reflective, while activities focused towards the hybrid writing style required in the formal assessment task are also provided. See **Phase 6, resource 5 – hybrid writing** for definitions and a list of connected writing activities.

1. After reading **Core text 1 – ‘For my Niece’ by Kae Tempest**, write a paragraph response to the poem.
2. Use the scaffold below to assist your writing.

**Student note**: the scaffold presented here supports you to explain clearly what you are writing about, then support it with evidence from the text. This is usually referred to as informative writing that includes some analysis. The final part is reflective writing where you add your personal impressions. Notice the blending together of these 3 forms of writing into what is known as a ‘hybrid’ text, as it will be important for your assessment task in this unit.

Table 9 – paragraph response scaffold

|  |  |  |
| --- | --- | --- |
| Writing prompts | Example sentence starters | Student response |
| What are you talking about? | The poem ‘For my Niece’ by Kae Tempest is about ... |  |
| Use evidence to support what you are claiming. | I think this because ...  The line … makes me think that …  When I read the whole poem, it makes me feel ...  The … stanza reminds me of ... |  |
| Why did you like or dislike the poem? Provide specific reasons. | I really liked the poem because it made me feel ...  I disliked the poem because ...  While some parts of the poem were ... , I found other parts to be … This made me ... |  |

## Phase 1, activity 4 – glossary of poetic terms

1. Complete the definitions (in your own words) for the terms used so far.

Table 10 – glossary of poetic terms

|  |  |
| --- | --- |
| Poetic term | Definition (in your own words) |
| couplet |  |
| poet |  |
| poetry |  |
| Haiku |  |
| figurative language |  |
| syllables |  |
| stanza |  |
| rhyme |  |
| enjambment |  |
| lines |  |
| pace |  |
| tone |  |
| gesture |  |
| pause |  |
| pitch or register |  |
| volume |  |
| emphasis |  |

1. Add new words and definitions to a copy of this table as you progress through the program.

Table 11 – blank glossary of poetic terms

|  |  |
| --- | --- |
| Poetic term | Definition (in your own words) |
|  |  |
|  |  |
|  |  |
|  |  |
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|  |  |
|  |  |
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|  |  |
|  |  |
|  |  |

## Phase 1, activity 5 – manipulating the text

**Teacher note**: for students who may need further support for this activity, the teacher can identify the grammatical or syntactical structure of the lines and mandate that students follow the structure. For example line 1 is pronoun, verb, pronoun then prepositional phrase.

Note that in the template table below, the teacher will need to insert the lines from the poem from the core text booklet.

1. Reread **Core text 1 – ‘For my Niece’ by Kae Tempest**.
2. Rewrite the poem so that it deals with your experience of welcoming a baby sibling or a new pet to your family.
3. You may choose to change particular words, lines or entire stanzas – as long as the purpose of your poem is clear.
4. In the bottom row of the table, write down your intended message of the poem.
5. Some students will recite their poems to the class – if you are particularly proud of your composition, make sure you volunteer!
6. As a class, discuss the various creative compositions presented.

Table 12 – template for poetry manipulation

|  |  |
| --- | --- |
| Core text 1 – ‘For my Niece’ by Kae Tempest. | Own composition |
| Lines 1 and 2, from ‘I’ to ‘months’ |  |
| Lines 3 and 4 |  |
| Lines 5 and 6 |  |
| Lines 7 and 8 |  |
| Lines 9 and 10 |  |
| Lines 11 and 12 |  |
| Lines 13, 14 and 15 |  |
| ****Intended message**** – you will learn everything you need to know in time, but my advice is that you must remember that we all have obligations we must uphold. | **Intended message** – |

## Phase 1, activity 6 – blackout poetry

Blackout poetry is an artistic form of poetry that uses an existing text to create a poem.

1. View [Blackout Poetry | Art and Literacy Activity (7:44)](https://zartart.com.au/zartstatic/page/blackout-poetry-art-literacy-activity) to develop an understanding of blackout poetry and use the sample blackout poems for inspiration.
2. Read the provided text.
3. Using the topic of ‘growing up’, select words from the text that represent the topic. Do this in pencil in case you change your mind or want to add in different words.
4. Emphasise these words by drawing around them with black markers.
5. Blackout or decorate the rest of the text. Consider how you can do this creatively to add meaning to your poem.

[**Peter Pan**](https://gutenberg.net.au/ebooks06/0608721.txt) **extract (Barrie 1911)**

**Chapter 1 – Peter breaks through**

**All children, except one, grow up. They soon know that they will grow up, and the way Wendy knew was this. One day when she was two years old she was playing in a garden, and she plucked another flower and ran with it to her mother. I suppose she must have looked rather delightful, for Mrs. Darling put her hand to her heart and cried, "Oh, why can't you remain like this for ever!" This was all that passed between them on the subject, but henceforth Wendy knew that she must grow up. You always know after you are two. Two is the beginning of the end.**

**Of course they lived at 14 [their house number on their street], and until Wendy came her mother was the chief one. She was a lovely lady, with a romantic mind and such a sweet mocking mouth. Her romantic mind was like the tiny boxes, one within the other, that come from the puzzling East, however many you discover there is always one more; and her sweet mocking mouth had one kiss on it that Wendy could never get, though there it was, perfectly conspicuous in the right-hand corner.**

**The way Mr. Darling won her was this: the many gentlemen who had been boys when she was a girl discovered simultaneously that they loved her, and they all ran to her house to propose to her except Mr. Darling, who took a cab and nipped in first, and so he got her. He got all of her, except the innermost box and the kiss. He never knew about the box, and in time he gave up trying for the kiss. Wendy thought Napoleon could have got it, but I can picture him trying, and then going off in a passion, slamming the door.**

**Mr. Darling used to boast to Wendy that her mother not only loved him but respected him. He was one of those deep ones who know about stocks and shares. Of course no one really knows, but he quite seemed to know, and he often said stocks were up and shares were down in a way that would have made any woman respect him.**

**Mrs. Darling was married in white, and at first she kept the books perfectly, almost gleefully, as if it were a game, not so much as a Brussels sprout was missing; but by and by whole cauliflowers dropped out, and instead of them there were pictures of babies without faces. She drew them when she should have been totting up. They were Mrs. Darling's guesses.**

**Wendy came first, then John, then Michael.**

## **Phase 1, resource 2 – nouns, noun groups and nominalisation**

**Teacher note:** the definitions for this resource have been accessed from [Glossary](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-studies-2017/glossary) (NESA n.d.).

**Glossary**

**Noun** – a word used to represent people, places, things and feelings, for example, child, children, city, Dubbo, happiness, history

**Noun groups –** a group of words telling who or what is involved in the sentence. It may include adjectives and nouns linked together.

**Examples of linked adjectives and nouns:**

* The tired, cranky toddler had a sleep.
* The little black and white spotted dog ran home.

**Nominalisation**

* is the process of converting verbs and adjectives into nouns
* often provides more flexibility, authority, conciseness and distance in analytical texts.

**Examples of changing verbs into nouns**:

* examine becomes examination
* regulate becomes regulation

**Examples of changing adjectives into nouns:**

* busy becomes business
* sad becomes sadness
* modern becomes modernity

## Phase 1, activity 7 – applying noun knowledge

Complete the activities below to demonstrate your understanding of nouns, noun groups and nominalisation. You will extend this knowledge to elaborate noun groups for richer description to position the reader in preparation for composing poetry.

1. Identify the nouns in these sentences from the [Peter Pan](https://gutenberg.net.au/ebooks06/0608721.txt) extract (Barrie 1911)
2. All children, except one, grow up.
3. She was playing in a garden.
4. She plucked another flower and ran with it to her mother.
5. Mrs. Darling put her hand to her heart and cried.
6. Identify the noun groups in these sentences from the [Peter Pan](https://gutenberg.net.au/ebooks06/0608721.txt) extract (Barrie 1911).
7. She was a lovely lady, with a romantic mind and such a sweet mocking mouth.
8. The many gentlemen who had been boys when she was a girl discovered simultaneously that they loved her.
9. He was one of those deep ones who know about stocks and shares.
10. Instead of them, there were pictures of babies without faces.
11. Use nominalisation in these sentences by changing the verbs or adjectives.
12. I analysed the poem, and it used rhyme to entice the listener.
13. The school will introduce the students’ poetry at Education Week.
14. The boy intended to hide his emotions in poetry.
15. The teacher introduced poetry to the class to prepare them for the assessment task.
16. Rewrite the phrases below from **Core text 1 – ‘For my Niece’ by Kae Tempest** by extending the bolded nouns or noun groups to provide richer descriptions.
17. I hold you in my **arms**.

|  |
| --- |
|  |

1. No **flower** bends.

|  |
| --- |
|  |

1. **The seed will grow.**

|  |
| --- |
|  |

1. **ground to dust.**

|  |
| --- |
|  |

1. Rewrite the sentences below from the [Peter Pan](https://gutenberg.net.au/ebooks06/0608721.txt) **extract (Barrie 1911)** by extending the bolded nouns or noun groups to create an emotive response for the reader.
2. One **day** when she was two **years old** she was playing in a **garden.**

|  |
| --- |
|  |

1. **Wendy** knew that she must grow up.

|  |
| --- |
|  |

1. They all ran to her **house** to propose.

|  |
| --- |
|  |

1. **Mr. Darling took a cab and nipped in first.**

|  |
| --- |
|  |

## Phase 1, resource 3 – applying noun knowledge suggested responses

1. Identify the nouns in these sentences from the [Peter Pan](https://gutenberg.net.au/ebooks06/0608721.txt) extract (Barrie 1911).
2. All children, except one, grow up.
3. She was playing in a garden.
4. She plucked another flower and ran with it to her mother.
5. Mrs. Darling put her hand to her heart and cried.
6. Identify the noun groups in these sentences from the [Peter Pan](https://gutenberg.net.au/ebooks06/0608721.txt) **extract (Barrie 1911)**.
7. She was a lovely lady, with a romantic mind and such a sweet mocking mouth.
8. The many gentlemen who had been boys when she was a girl discovered simultaneously that they loved her.
9. He was one of those deep ones who know about stocks and shares.
10. Instead of them, there were pictures of babies without faces.
11. Use nominalisation in these sentences by changing the verbs or adjectives.
12. An analysis of the poem demonstrated the use of rhyme as listener enticement.
13. The school’s introduction of the students’ poetry will be at Education Week.
14. The boy’s intention was to hide his emotions in poetry.
15. The teacher’s introduction of poetry to the class was in preparation for the assessment task.
16. Rewrite the sentences below from **Core text 1 – ‘For my Niece’ by Kae Tempest** by extending the bolded nouns or noun groups to provide richer descriptions. Use the examples provided as a model.

**Teacher note:** in the examples below, for student literacy development, note that nouns have been extended mainly by adding an emotive or dramatic adjective, and the adverb + adjective structure. For extension, students may be supported to explore other ways of extending nouns for the purpose of providing richer description.

1. I hold you in my **arms**.

|  |
| --- |
| I hold you in my **withered arms.** |

1. No **flower** bends.

|  |
| --- |
| No **growing flower** bends. |

1. **The seed will grow.**

|  |
| --- |
| **The tiny shattered seed will grow.** |

1. **ground to dust.**

|  |
| --- |
| **ground to the red dirt dust of the outback.** |

1. Rewrite the sentences below from the [Peter Pan](https://gutenberg.net.au/ebooks06/0608721.txt) **extract (Barrie 1911)** by extending the bolded nouns or noun groups to create an emotive response for the reader.
2. One **day** when she was two **years old** she was playing in a **garden.**

|  |
| --- |
| One **lonely day** when she was two **tiny years old** she was playing in **an overgrown** **garden.** |

1. **Wendy** knew that she must grow up.

|  |
| --- |
| **Wendy, who had always understood what mattered,** knew that she must grow up. |

1. They all ran to her **house** to propose.

|  |
| --- |
| They all ran to her **grand yet haunted** **house** to propose. |

1. **Mr. Darling took a cab and nipped in first.**

|  |
| --- |
| **Cunning Mr. Darling took an express cab and nipped in first.** |

## Phase 1, activity 8 – OULIPO poetry

**Teacher note:** OULIPO poetry is a form of poetry that explores using a formula to write poetry. It was started in 1960 by the French mathematician, Francois de Lionnais, and the French writer, Raymond Queneau. The acronym OULIPO stands for ‘Ouvroir de Litterature Potentielle’ which is French for Workshop of Potential Literature. The most popular formula is **N + 7**.

**Steps for using N + 7 to create a poem**:

Follow the steps to create your new poem.

1. Find a poem that you like.
2. Identify and highlight each noun in the poem.
3. Find each noun in the dictionary.
4. Find the word that is 7 nouns away in the dictionary – it must be a completely different word.
5. Replace the original noun with the new noun.

## Phase 1, resource 4 – model of OULIPO poetry

The text below is the original text of Little Bo Beep from [The Nursery Rhyme Book](https://www.gutenberg.org/files/26197/26197-h/26197-h.htm). The nouns have been identified in bolded blue.

Little Bo-Peep has lost her **sheep**,

And can't tell where to find them;

Leave them alone, and they'll come **home**,

And bring their **tails** behind them.

Little Bo-peep fell fast asleep,

And dreamt she heard them bleating;

But when she awoke, she found it a **joke**,

For they were still a-fleeting.

Then up she took her little **crook**,

Determin'd for to find them;

She found them indeed, but it made her **heart** bleed,

For they'd left all their **tails** behind 'em.

**After applying the N +7 formula, the new text is below.**

**Vocabulary**

**Tallow – fat from an animal**

LITTLE Bo-Peep has lost her **sherbet**,

And can't tell where to find them;

Leave them alone, and they'll come **honey**,

And bring their **tallow** behind them.

Little Bo-peep fell fast asleep,

And dreamt she heard them bleating;

But when she awoke, she found it a **joy**,

For they were still a-fleeting.

Then up she took her little **crowd**,

Determin'd for to find them;

She found them indeed, but it made her **heaven** bleed,

For they'd left all their **talent** behind 'em.

**It does not quite make sense, so we should change a few words around. The changed words are bolded.**

Little Bo-Peep lost her **sherbet**,

And **couldn't** tell where to find **it;**

Leave **it** alone, and **it'll** **be**come **honey**,

And bring **its** **tallow** **with it.**

Little Bo-peep fell fast asleep,

And dreamt she heard it **beating;**

But when she awoke, she found it a **joy**,

For **it was** still a-**flitting.**

Then up she took her little **crowd**,

Determin'd for to find **it;**

She found **it** indeed, and it made her **heavenly**,

For **it'd** left all **its** **tallow** behind **it.**

## **Core formative task 1 – manipulating poetry**

**Teacher note:** you may like to give students a poem of your own choosing or allow them to select their own poem from a site such as [PoetrySoup](https://www.poetrysoup.com/), [Red Room Poetry](https://redroompoetry.org/) or [Poetry Foundation.](https://www.poetryfoundation.org/poems) You should also provide a suitable graphic organiser for students to complete the first step of the reflection process. Templates area available from the Digital Learning Selector’s [Graphic organisers.](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/599)

**Steps for using N + 7 to create a poem:**

You are required to manipulate **Core text 1 – ‘For my Niece’ by Kae Tempest** to recreate meaning using the OULIPO poetry formula.

1. Identify and highlight each noun in the poem.
2. Find each noun in the dictionary.
3. Find the word that is 7 nouns away in the dictionary – it must be a completely different word.
4. Replace the original noun with the new noun.

**Steps for refining your manipulated poem**

1. Read through your poem and check for understanding – does it make sense?
2. Adjust words to make it meaningful as demonstrated in **Phase 1, resource 4 – model of OULIPO poetry.**
3. **Type in a word document, or neatly hand write, your final copy of your poem.**

**Steps for reflection**

1. Complete a pros and cons T-chart using a suitable graphic organiser.
2. Write a reflection using the reflective writing prompts, knowledge and content built in **Program 3 – Escape into the world of the novel – part 2** and the below scaffold.
3. Describe the effectiveness of the OULIPO poetry formula.
4. Was your creativity stifled by using a strict formula or set of rules? Justify your perspective.
5. How have you used the rules of OULIPO poetry and how have you broken them? Explain using textual evidence.
6. What are the benefits of this form of poetry and who could benefit from it?
7. Is your poem effective? Does it have specific theme or message, or is it non-sensical? Discuss.
8. Proofread your reflection carefully and edit any required changes.
9. Submit your poem and reflection to your teacher for feedback.

**Table 13 – reflection scaffold**

|  |  |
| --- | --- |
| Reflective writing structure | Student reflection |
| Describe – What happened? What is being examined?   * Describe the effectiveness of the OULIPO poetry formula. |  |
| Disclose – What is most important? What is useful? What is relevant about it?   * Was your creativity stifled by using a strict formula or set of rules? Justify your perspective. * How have you used the rules of OULIPO poetry and how have you broken them? Explain using textual evidence. |  |
| Decide – What have I learnt from this? What does this mean for my future responses?   * What are the benefits of this form of poetry and who could benefit from it? * Is your poem effective? Does it have specific theme or message, or is it non-sensical? Discuss. |  |

# Phase 2 – unpacking and engaging with the conceptual focus

In this phase, students begin to explore the related, supporting and lead concepts essential to conceptual focus of the program. Students are introduced to the concepts context, literary value and intertextuality. This helps students understand the cultural, historical and social aspects of texts. Students understand that all poetry is a product of its context, reflecting contemporary style, values, voices and themes. Students investigate why some texts have literary value and transcend their original context to achieve enduring significance. Students make connections between texts to understand how texts converse with one another to shape meaning.

## Core text 2 – ‘How Do I Love Thee? (Sonnet 43)’ by Elizabeth Barrett Browning

‘How do I love thee? Let me count the ways.

I love thee to the depth and breadth and height

My soul can reach, when feeling out of sight

For the ends of being and ideal grace.

I love thee to the level of every day’s

Most quiet need, by sun and candle-light.

I love thee freely, as men strive for right.

I love thee purely, as they turn from praise.

I love thee with the passion put to use

In my old griefs, and with my childhood’s faith.

I love thee with a love I seemed to lose

With my lost saints. I love thee with the breath,

Smiles, tears, of all my life; and, if God choose,

I shall but love thee better after death.

(Barrett Browning 1850)

## Phase 2, resource 1 – preparing for reading the poem

**Vocabulary activities**

To prepare students for this poem, the teacher could:

* issue the glossary prior to reading
* use the glossary during the reading process to look up unfamiliar words
* use the glossary for spelling activities
* break students up into small groups, allocate each group a term, have students research the term and report back to the class
* conduct a class discussion asking students to predict, based on the vocabulary words only, what the poem will be about.

Table 14 – ‘How Do I Love Thee? (Sonnet 43)’ glossary

|  |  |
| --- | --- |
| Term | Definition |
| Thee | An old way of saying ‘you’ when talking to someone. |
| Depth and breadth and height | How deep, wide, and tall something is. |
| soul | The part of you that's not physical; your spirit. |
| Feeling out of sight | Feeling something very deeply, beyond what you can see or easily explain. |
| Being | Living or existing. |
| Ideal Grace | Perfect beauty or goodness. |
| Level of every day's / Most quiet need | The simple, everyday things you need or want quietly. |
| Freely | Easily or willingly, without being forced. |
| Strive for Right | Trying hard to do what's right or good. |
| Purely | Completely or totally, in a clean or innocent way. |
| Turn from Praise | Not doing things just to get complimented. |
| Passion put to use | Using strong feelings to do something. |
| Old griefs | Sadness or problems from the past. |
| Childhood's faith | The total trust or belief you have when you're a kid, before you start doubting things. |
| Lost saints | Important people or beliefs that you used to look up to but don't anymore. |
| Breath | The air that goes in and out of your lungs when you breathe; it can also mean life. |
| Smiles, tears, of all my life | All the happy and sad moments in your life. |
| If God choose | If it's meant to be or if it's God's plan. |
| Love thee better after death | The idea that love can get stronger even after someone dies. |

## Phase 2, activity 1 – paragraph response scaffold

**Teacher note**: see the [Grammar Guide](https://schoolsnsw.sharepoint.com/sites/WiSresourcehub/SitePages/Grammar-guide.aspx) in the Writing in Secondary resource hub for support with noun groups, and other grammar content in this program. Students are again supported in their exploration of hybrid writing in this activity. If you have not yet discussed definitions and explored samples, this may be the right opportunity. See **Phase 6, resource 5 – hybrid writing**.

1. After reading Core text 2 – ‘How Do I Love Thee? (Sonnet 43)’ by Elizabeth Barrett Browning, write an analytical paragraph response to the poem.
2. Use the scaffold below to assist your writing, adding at least one noun group of your own (see student note below).

**Student note**: noun groups are a group of words telling who or what is involved. It may include adjectives and nouns linked together. For example, we could write ‘The poem ”How Do I Love Thee? (Sonnet 43)“ by Elizabeth Barrett Browning was written during the Romantic era and is about ... ’. or we could condense some of that information to make a new noun group such as ‘The **Romantic-era poem** ‘‘How Do I Love Thee?” is about ... ’. Include at least one more example of this kind of noun group in your paragraph. Think about ways of condensing information into noun groups, especially in the opening sentence. Notice again the inclusion of some personal reflection after the analysis; this again is a hybrid or blended text.

Table 15 – paragraph response scaffold

|  |  |  |
| --- | --- | --- |
| Writing prompts | Example sentence starters | Student response |
| What are you talking about? | The Romantic-era poem ‘How Do I Love Thee? (Sonnet 43)’ by Elizabeth Barrett Browning is about ... |  |
| Use evidence to support what you are claiming. | I think this because ...  The line … makes me think that …  When I read the whole poem, it makes me feel ...  The … stanza reminds me of ... |  |
| Why did you like or dislike the poem? Provide specific reasons. | I really liked the poem because it made me feel ...  I disliked the poem because ...  While some parts of the poem were ... , I found other parts to be … This made me ... |  |

## Phase 2, activity 2 – locating the poem in time

1. This activity asks you to think about when the poem may have been written and what evidence you used to come to your answer.
2. **Think** – look over the poem, paying particular attention to the language and ideas in the poem. When do you think the poem was written? This year? 10 years ago? 50 years ago? 100 years ago? 200 years ago? More? If you are a history buff, you may like to be more specific with a particular date or period of history.
3. **Pair –** discuss your answer and why you came up with your answer.
4. What, specifically, in the poem made you answer the way you did?
5. Listen to your partner’s answer and reasons.
6. Ask your partner questions to clarify their thinking or reasons.
7. Combine your thinking and come up with an answer together.
8. **Share** – appoint a speaker from your partnership and share your answer and your reasons with the class.
9. **Class discussion** – Is there agreement on the date and the reasons?

## Phase 2, activity 3 – researching the Victorian era

**Student note:** the poem **Core text 2 – ‘How Do I Love Thee? (Sonnet 43)’ by Elizabeth Barrett Browning** was written in the period known as the Victorian era.

1. Using the Internet or other resources, research the range of dates that define the Victorian era. Specify the region or country most associated with this period. Enter your answers in the table below.
2. How close were you in guessing when the poem was written in the Think, Pair, Share exercise?

Table 16 – When was the Victorian era?

|  |  |
| --- | --- |
| Question | Your researched answer |
| What are the dates that define the Victorian era? |  |
| Which region or country is most associated with the Victorian era? |  |

## Phase 2, activity 4 – What is context?

**Teacher note**: you may like to display the ‘context’ poster that is included below the following activity for student reference as they write.

The summary of the concept context has been created by the English curriculum team 7–12. Between February 2024 and April 2024, OpenAI's ChatGPT 4 was used to perform initial drafting and research for the source material used in all such explanations contained in this phase. All content generated was edited and human-checked against quality reference materials to ensure accuracy and currency.

Please edit or adjust the language and scaffolding according to the needs of your students.

This reading comprehension activity and the following ones in **Phase 2, activity 6 – the Victorian context**, **Phase 2, activity 8 – What is a sonnet?**, **Phase 2, activity 11 – What is literary value?**, and **Phase 2, activity 13 – What is intertextuality?** use a gradual release of responsibility approach (Pearson and Gallagher 1983). Starting with passages that direct students to key words and ideas in bold with sequentially-referenced concrete questions, the activities gradually remove scaffolding and increase inferential understanding, releasing responsibility back to students for reading and compiling their own notes.

1. Read the passage below that defines the concept context. This concept is important in the study of poetry, so read carefully, paying particular attention to the bolded text.

Context refers to **the factors ‘outside’ the text** that impact the composer (poet, author, director) and the responder (listener, reader, viewer). Context shapes the **structure** of the text as well as the **meaning** being communicated by the composer. It also impacts **how the text is understood** by the responder. Our experiences and knowledge impact the way we interpret and understand a text’s meaning. The **structure and style of texts** also reflect the culture in which they are created. They are ‘artefacts’ of their time. Understanding context opens us to **a range of interpretations and leads to different ways of thinking**.

Delving deeper into how context influences a text, it's important to **break context into more specific categories**. These categories – **historical, social, and cultural context** – provide a **detailed lens through which we can examine the meaning within a text**.

**Historical context** refers to the **specific time period** when the text was created. It includes the **events, technologies and movements** that were happening around that time. Knowing the historical context can explain a lot about the text’s **themes and issues.**

**Social context** looks at the **society** in which the text was produced. It considers factors like the **economic conditions, social norms and the roles of different genders and classes** within that society. Understanding the social context helps us see how these factors influence the **characters, settings and plots of texts.**

**Cultural context** involves the **beliefs, values, and practices** that were common in the culture at the time the text was created. This includes **religion, traditions, and the arts.** The cultural context can shape the way **characters think and act, the moral questions the text raises and the symbols it uses.**

Figure 1 – poster representing the concept of context

A poster describing 'context'. Context refers to the factors 'outside' the text that impact the composer and the responder.


## Phase 2, activity 5 – check your understanding of context

**Teacher note**: this activity and the preceding activity are examples of the mix between teacher-oriented and guided activity within the ‘gradual release of responsibility’ model (Pearson and Gallagher 1983). The teacher should continue to check for understanding as students read and complete the questions and support students working collaboratively to share their learning. The following activity on the Victorian era could then be completed as an independent student activity.

Use your learning from your reading of **Phase 2, activity 4 – What is context? to complete the following activities.** Be sure to answer in full sentences to help confirm your understanding and build your notes.

1. Context is the factors 'outside' the text. Why is understanding these factors crucial for both the composer and the responder? (**Hint:** look at the **bolded words** in paragraph 1).

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1. Identify the 3 specific categories of context mentioned in the text. How do each of these help in examining the meaning within a text? (**Hint**: look at the **bolded words** in paragraph 2).

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1. What is the importance of historical context in understanding a text's themes and issues? What aspects might be included in the historical context? (**Hint:** look at the **bolded words** in paragraph 3).

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1. How does social context influence the characters, settings, and plots of texts? What are some of the social factors that might impact on texts? (**Hint:** look at the **bolded words** in paragraph 4).

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1. How does cultural context shape the way characters think and act, and the moral questions a text raises? (**Hint:** look at the **bolded words** in paragraph 5).

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## Phase 2, activity 6 – the Victorian era

**Teacher note**: the summary of the Victorian era in this activity has been created by the English curriculum team 7–12 as previously noted. Please edit or adjust the language according to the needs of your students. To support reading comprehension the teacher could develop a visual glossary and present a brief and accessible documentary. See World History video [Victorian era (4:41)](https://www.youtube.com/watch?v=Vh0GKer9Sm8&t=52s) for an example. As they read, students could be supported to note key terms that they recognise from the documentary and highlight vocabulary they are unfamiliar with. New words can then be checked in a dictionary and discussed by the class to ensure understanding.

This reading comprehension activity continues the gradual release of responsibility to the student, reducing the scaffolding of the previous comprehension activity. Previously bolded key words and ideas have been removed requiring a more active reading of the passage.

1. Read through the passage below that explores the historical, social and cultural context of the Victorian era.
2. After you have finished reading, go back and use a highlighter or different coloured pen to underline information that relates to the historical, social and cultural context. Use a different colour each for the historical, social and cultural context.
3. You will refer to this passage to complete the matching activity in **Phase 2, activity 7 – matching historical, social and cultural context**.

The Victorian Era, from 1837 to 1901, was a time of great change in Britain, primarily due to the Industrial Revolution. Industrialisation refers to the shift from manual labour and animal-based economies to one dominated by machinery and industrial production. This revolution led to the growth of factories and the transformation from rural, agricultural communities to urban, industrial cities. It brought about significant advancements in technology and transportation, like the railway, changing how people lived and worked. This era saw cities expand rapidly as people moved to urban areas in search of work, creating a divide between the wealthy and the poor and altering traditional lifestyles.

The society of the Victorian Era was characterised by strict social codes but was also a period of new social reform movements. Key issues in the era were women's suffrage – the campaign for women's right to vote – and labour rights, indicating a society in transition. There was a noticeable push against established norms, with movements aimed at improving conditions for the working class and pushing for gender equality.

Culturally, the era experienced a tension between the new scientific discoveries and traditional religious beliefs. This period saw a confrontation between the enlightenment brought about by scientific progress and the conventional moral values upheld by religion. Moreover, Britain's imperial ambitions during this time led to the expansion of the British Empire, bringing British society into contact with a wide array of cultures. This contact resulted in a complex mix of curiosity towards and misunderstanding of these foreign cultures and traditions.

By understanding the Victorian Era's historical, social, and cultural contexts, one can appreciate the forces of change that shaped this significant period in British history, marking a transition towards modernity while still navigating the complexities of tradition and reform.

## Phase 2, activity 7 – matching historical, social and cultural context

1. Using the information you read and highlighted or underlined in **Phase 2, activity 6 – the Victorian era**, match each item from the list to the correct category, identifying whether it is part of the historical, social or cultural context of the Victorian era.

Table 17 – categorising contexts of the Victorian era

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| Victorian context | Historical, social or cultural |
| Campaign for women's right to vote (Women's suffrage) |  |
| Expansion of the railway system |  |
| Tension between new scientific discoveries and traditional religious beliefs |  |
| Movements aimed at improving conditions for the working class |  |
| Britain's imperial ambitions leading to the expansion of the British Empire |  |
| Shift from manual labour to machinery-dominated production (Industrialisation) |  |
| Growth of factories and urban industrial cities |  |
| Contact with a wide array of cultures resulting in curiosity and misunderstanding |  |
| Strict social codes governing society |  |

## Phase 2, activity 8 – What is a sonnet?

**Teacher note**: the summary of the sonnet form in this activity has been created by the English curriculum team 7–12 as previously noted. Please edit or adjust the language accordingly for the needs of your students. As an extension activity for a high-ability class, you might ask students if they can identify the structural ‘rules’ of the sonnet form based on the core text. They can then explore the definition below to check.

This reading comprehension activity continues the gradual release of responsibility to the student, reducing the scaffolding of the previous comprehension activity. Previously sequentially questions have been removed requiring a more active back and through the passage.

1. Read through the passage below about the definition, purpose and structure of sonnets.
2. You will refer to this text to complete the questions in **Phase 2, activity 9 – check your understanding of the sonnet**.

**Definition**

A sonnet is a poetic form consisting of 14 lines, known for its strict patterns of rhyme, rhythm, and structure. The term sonnet originates from the Italian word *sonetto*, which means ‘little song’ or ’small lyric’. Historically, sonnets have been utilised to express profound emotions, contemplations (deep reflective thought), and observations, often focusing on topics of love, beauty, politics, mortality (the state of being subject to death) and nature.

**Purpose**

The primary aim of a sonnet is to condense complex and intense feelings or thoughts into a compact and structured poetic form. This concentration of meaning allows for a powerful expression of ideas within a limited space, encouraging precision and creativity in the use of language. The sonnet form challenges poets to explore and articulate their subjects within a disciplined format, fostering a depth of expression that is both personal and universal.

**Structure**

Sonnets are distinguished by their specific structural rules, which vary slightly between the 2 main types: the Italian (or Petrarchan) sonnet and the English (or Shakespearean) sonnet.

The Italian sonnet is divided into an octave (the first 8 lines) and a sestet (the last 6 lines), with a typical rhyme scheme of ABBAABBA for the octave, followed by either CDECDE or CDCDCD for the sestet. This division allows for a problem to be presented in the octave and resolved or reflected upon in the sestet.

The English sonnet is organised into 3 quatrains (four-line stanzas) followed by a final rhymed couplet, adhering to the rhyme scheme ABABCDCDEFEFGG. This structure facilitates the development of an argument or theme across the 3 quatrains, culminating in a resolution or epiphany (a sudden insight or revelation) in the closing couplet.

Both forms traditionally employ iambic pentameter, a rhythmical pattern of 5 iambic feet per line, where an iamb consists of an unstressed syllable followed by a stressed syllable. This metric rhythm contributes to the sonnet's musical quality and its capacity for nuanced (subtle and detailed) and expressive language.

## Phase 2, activity 9 – check your understanding of the sonnet

**Teacher note:** from question 7 the questions contain more challenging terminology and concepts. The question structure and content may need to be adjusted for students depending on their ability.

Read and answer the questions below. Use full sentences and incorporate the key information from the question in your answer. Sentence stems have been provided to assist your response.

1. What is a sonnet and how many lines does it traditionally consist of?

Table 18 – sonnet question and answer space

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| Question | Answer |
| A sonnet is ... |  |
| A sonnet traditionally consists of ... |  |

1. What type of meter is traditionally employed in the structure of sonnets?

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1. Identify the typical rhyme scheme of an English (Shakespearean) sonnet.

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1. List at least 2 themes that are traditionally explored in sonnets.

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1. How do the structures of Italian (Petrarchan) and English (Shakespearean) sonnets differ?

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1. Looking at ‘How Do I Love Thee? (Sonnet 43)’, is it a Shakespearean or a Petrarchan sonnet? How do you know?

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1. **How can you use this information on sonnets to build a better understanding of creativity in the Victorian era?**

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1. **How might the use of iambic pentameter contribute to the overall impact of a sonnet on the reader?**

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1. **In what ways would the strict structure of the sonnet form enhance or limit a poet's ability to express themselves? Consider both the challenges and rewards of writing within the constraints of the sonnet form.**

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## **Phase 2, resource 2 – modelled paragraph on context and form**

**Teacher note**: this modelled paragraph is one example of a response using a TEEL structure. Your school may use a different paragraph structure (PETAL, PEEL, SEE). The modelled paragraph can be adapted to fit your school context. Note, however, the increasing research focus on moving away from a rigid use of templates and scaffolds (see for example McKnight 2021).

The formulaic use of templates and scaffolds risks students not being able to move beyond the structures. We suggest that teachers:

* use and investigate diverse ways of scaffolding text features and structures rather than employing single templates
* incorporate strategies to move beyond the chosen scaffold
* develop authentic purposes and publishing opportunities
* study paragraphs holistically in context of longer texts focusing on how they achieve the writer’s purpose
* see paragraph support acronyms such as TEEL as one tool (useful for struggling students) but may limit more capable writers and should not be used for extended forms of argument or speculation
* value risk-taking, diversity and hybridity
* recognise that genres and paragraph conventions within them are evolving
* deconstruct ineffective texts that do not achieve their purpose, then demonstrate upgrading them in real time.

This activity is also an opportunity to revisit noun groups with students from **Phase 2, activity 1 – paragraph response scaffold.** Noun groups such as ‘poetry of enduring value’ or ‘social and political context’ could be incorporated into the modelled paragraph. You may like to ask students to re-edit the modelled paragraph, identifying opportunities to build noun groups and condense writing.

The teacher may also take the opportunity to incorporate cohesion into the paragraph, giving the students a list of connective words and phrases that integrate the TEEL structure through structuring argument, linking ideas, and enhancing the flow of writing. Connective words and phrases that can be suggested to the class are contained in Table 20 – connective words and phrases.

Table 19 – modelled paragraph on context and form

|  |  |
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| Prompt | Your writing |
| Topic | Elizabeth Barrett Browning's Romantic-era poem ‘How Do I Love Thee? (Sonnet 43)’ is an example of how poetry reflects both its context and form. |
| Explanation | Written in the context of the Victorian era, a time of vast societal changes but also **conservative** **values**, Barrett Browning's sonnet focuses on the **traditional topic of love** matched to a **traditional sonnet form**. |
| Evidence | Barrett Browning uses the sonnet structure, **a poetic form consisting of 14 lines**, to express deep emotions of love. The poem’s adherence to a regular rhyme scheme of an **octave** and a **sestet** give the poem a **formality** in keeping with **Victorian values**. Barrett Browning’s sonnet explores the **depth of love**, unchanged by the surrounding **social upheaval**. By choosing the sonnet, a form with **ancient roots**, Barrett Browning **bridges the past and the present**, illustrating the **constancy of love** against the **backdrop of change**. |
| Link | Thus, through her **sonnet**, Barrett Browning beautifully **links** the **timeless topic of love** with the Victorian era's **distinctive context**, demonstrating poetry's power to both reflect and transcend its surroundings. |

Table 20 – connective words and phrases

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| Type of connective | Connective word or phrase |
| Addition | * Furthermore * Moreover * In addition * Also * Similarly * Likewise |
| Contrast | * However * On the other hand * Conversely * Nevertheless * Despite / In spite of * Although / Even though |
| Cause and Effect | * Therefore * Consequently * As a result * Hence * Thus * Because * Due to |
| Sequence/order | * Firstly, secondly, thirdly * Next * Then * Finally * Subsequently * Previously |
| Emphasis | * In fact * Indeed * Importantly * Particularly / Especially * Absolutely * Definitely |
| Example | * For example * For instance * Such as * Including * Namely |
| Summary/conclusion | * In summary * In conclusion * To sum up * Overall * In brief * To conclude |
| Comparison | * Similarly * Likewise * In the same way * Equally |
| Time | * Meanwhile * Subsequently * Thereafter * Until * During * Immediately |

## **Core formative task 2 – related song and analysis**

**Teacher note:** the teacher may like to give students a selection of songs to choose from, a suggestion of artists to search or allow them to select their own song.

This core formative task is to be completed individually. You will be drawing on your learning about subject, context, style, form, literary value and intertextuality from this unit and previous units.

You are to research and find the lyrics for a contemporary song that you feel pairs with **Core text 2 – ‘How Do I Love Thee? (Sonnet 43)’ by Elizabeth Barrett Browning**. You will then write an analysis, using the scaffold provided, explaining the connections you have found between the poem and song.

1. Find the lyrics of a contemporary song (written in the last 20 years) that connects with **Core text 2 – ‘How Do I Love Thee? (Sonnet 43)’ by Elizabeth Barrett Browning** in one or more of the following ways:
2. theme
3. style
4. purpose
5. imagery or symbol
6. point of view.
7. Copy down or save these lyrics into your book or a document.
8. Use the planning scaffold to structure your thoughts on your chosen song and its relationship with the poem. You may also like to annotate your lyrics, as you have annotated the poem in class to make your thinking visible.

Table 21 – core formative task 2 planning scaffold

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| Topic | Details |
| Song title |  |
| Artist |  |
| Year |  |
| Lyrics |  |
| Reason for selection  I chose this song because … |  |
| Brief summary  This song is about … |  |
| Theme or mood  The ideas and feelings this song conveys are … |  |
| Language devices  The images in this song include ...  Similes/metaphors used are …  Symbols that appear … |  |
| Connections to the poem  This song is similar to the poem because … |  |
| Differences to the poem  This song differs from the poem because ... |  |

1. Once you have completed your planning, use the following writing scaffold to structure your analysis. You should look back on your class notes and annotations of the poem to help complete the scaffold. Use this as an opportunity to practise analytical writing skills you have been developing as well as noun groups to condense information, in particular.
2. Spend time carefully selecting textual evidence from both the poem and your song lyrics that best illustrate the connections. Place them in an order that follows logically from one point to the next. Aim to write approximately 200 to 300 words in your response. Please note, you can write more than one sentence for each part of the scaffold.

Table 22 – reflection scaffold

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| Structure | Details |
| Opening statement  Introduce the poem and song, including the composers and years of publication. Explain broadly how the 2texts are connected. Use at least one noun group. |  |
| Point 1  Thematic connections between the poem and song. Use at least one noun group. |  |
| Point 2  Language feature or connections between the poem and the song. Use at least one connective word or phrase. |  |
| Point 3  Language feature or connections between the poem and the song. Use at least one noun group. |  |
| Point 4  Differences between the poem and the song. Use at least one connective word or phrase. |  |
| Concluding statement  A closing statement that summarises the points you have made. Use either a noun group or a connective word or phrase. |  |

1. Refine your analysis remembering to:
2. write in the third person. Unlike when you write about your own thoughts and feelings, in analytical writing, try not to use ’I’. Instead, talk about the topic like you’re looking at it from the outside, using words like ‘he’, ‘she’, or ‘they’.
3. stay objective. When you're writing analytically, it's important to keep your feelings aside and focus on the facts. Imagine you're a detective looking at clues, not saying if you like them or not, but showing what they mean.
4. use evidence. Make sure every claim you make has a piece of evidence to support it with examples from a poem or song.
5. keep it clear and organised. Use the TEEL scaffold to structure your writing. Your paragraph should flow from sentence to sentence, leading the reader from the start to the finish of your thinking.
6. Submit your reflection, along with a copy of your song lyrics, to your teacher.

## Phase 2, activity 10 – subject and purpose of the poem

The poem **Core text 2 – ‘How Do I Love Thee? (Sonnet 43)’ by Elizabeth Barrett Browning** was written for a for a particular person. To build an understanding of the subject and purpose of the poem, complete the following activities:

1. Using an online or print encyclopaedia, research who the poem was written for and why was it written. [Britannica.com](http://Britannica.com) is a high-quality online encyclopaedia. Your school library will have print encyclopaedias or access to online encyclopaedias.
2. Using your judgment, how effective do you feel the poem is in communicating its purpose? What makes you say that (support your response with textual evidence)?
3. The poem is widely known and still recited today at weddings. Why do you think it remains so well known?
4. Contrast Barrett Browning's purpose of portraying love in this poem with depictions of love in contemporary films, novels, TV or social media. What similarities and differences do you observe?

## Phase 2, activity 11 – What is literary value?

**Teacher note**: this summary of the concept of literary value has been created by the English curriculum team 7–12 as previously noted. Please edit or adjust the language accordingly for the needs of your students. The teacher may wish to display and unpack the ‘literary value’ poster included below before they read (or as an alternative if the text is deemed too complex for the class context). Utilise supportive vocabulary strategies to ensure students can access the text. Note too that previous sample programs have included activities and resources to support the understanding of this concept. See for example the discussion of how readers value a work of fiction in **Year 7 sample program 3 – Escape into the world of fiction**. Understanding of literary value is also developed through the analysis of the purpose of speeches in Phase 4 of **Year 7 sample program 4 – Speak the speech**.

This reading comprehension activity continues the gradual release of responsibility to the student, returning some of the scaffolding of the previous comprehension activities but now requiring more inferential reading, understanding abstract concepts and supported examples.

1. Read through the below text about literary value.
2. You will refer to this text to complete the questions set out in **Phase 2, activity 12 – check your understanding of literary value**.

Literary value refers to the **importance or worth attributed to a text**, determining why some texts are considered 'classics' or part of the 'canon' – a collection of works deemed essential by experts. These experts claim that such texts have a **universal appeal, lasting across time and cultures**. Yet, this raises questions like ‘Whose choices are these?’ and ‘Are these works truly universal?’

These questions highlight how the value of a text is always being reconsidered. The criteria for determining a text's value can change based on cultural and historical context and what's popular or significant in literature also evolves.

The reasons a text may be valued are varied. They might include its **beauty (aesthetic value), the power and relevance of its message, its significance in history, its innovative use of language, or how well it represents key literary movements or language devices**. However, it's important to note that when we talk about literary value, we're not talking about the moral or ethical values presented in the text. Instead, we're looking at how a text is valued for its contribution to culture, society, or specific groups of people. **Different groups might see different values in the same text, based on their own criteria.**

This concept invites us to constantly reassess what makes a text valuable and to consider the diverse reasons why certain texts stand the test of time as 'classics'. Understanding literary value is about recognising the changing nature of what we consider important in literature and why.

Figure 2 – poster representing the concept literary value

A poster describing 'literary value'. Literary value refers to the significance of a text, based on its universal and timeless appeal.


## Phase 2, activity 12 – check your understanding of literary value

Read through the questions below and follow the hints to where the answers are located in **Phase 2, activity 11 – What is literary value?** Answer the questions using full sentences (incorporating the question into your answer).

To extend your learning, answer the second set of ‘extension questions’ which ask you to assess the extent to which you agree with key ideas.

1. What is literary value? (**Hint:** look at the bolded words in paragraph 1.)

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1. What are some of the reasons a text may be valued, as outlined in the discussion? (**Hints:** reflect on the varied reasons for valuing a text mentioned in the text and look at the bolded words in paragraph 2.)

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1. Do you think literary value might ever be ‘universal’? Thinking of an example, why would different groups or societies value the same text in different ways? (**Hint:** look at the bolded words in paragraph 2.)

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**Extension questions**

1. To what extent do you agree with the idea that the value of a text is subjective (based on feelings, personal opinion or personal biases) and influenced by cultural and historical context?

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1. Could texts that are part of social media be seen as having literary value? How do you think social media has changed our understanding of literary classics?

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1. Reflect on a text that you personally consider to be a classic or of high literary value. What criteria do you use to make this judgment, and how have your perceptions of its value evolved over time?

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## Phase 2, resource 3 – modelled paragraph on the literary value of Core text 2

**Teacher note**: this modelled paragraph is one example of a response using a TEEL structure. Your school may use a different paragraph structure (PETAL, PEEL, SEE). The modelled paragraph can be adapted to fit your school context. See commentary and advice about scaffolds and templates in the teacher note for **Phase 2, resource 2 – modelled paragraph on context and form.**

This paragraph offers an excellent opportunity to teach embedded literacy. It is suggested the teacher can focus on complex sentences (sentence structure that combines one independent clause with at least one dependent or subordinate clause).

In the exemplar below, the initial dependent or independent clause along with the beginning of the concluding clause is given in each part of the TEEL structure. Teachers may choose to adapt this modelled paragraph to a guided paragraph by providing the initial clause and then guiding students to complete the second half.

Teachers may further incorporate the use of noun groups if using the resource for guided writing, requiring students to identify noun groups in the initial clause or provide noun groups in the concluding clause.

Table 23 – modelled or guided paragraph on the literary value of Core text 2 using complex sentences

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| Prompt | Initial clause | Concluding clause |
| Topic | **(Independent clause)** Elizabeth Barrett Browning's poem ’How Do I Love Thee? (Sonnet 43)’ is a timeless text with enduring literary value, appreciated ... | **(Dependent clause)** appreciated far beyond its original Victorian era context. |
| Explanation | **(Dependent clause)** Using the classic sonnet form to express one of the most important and universal emotions, this poem ... | **(Independent clause)** this poem beautifully captures the essence of love in a way that transcends time and culture. |
| Evidence | **(Dependent clause)** The poem’s lasting literary value is not merely due to its age or beauty, but because ... | **(Independent clause)** but because it communicates a fundamental human experience – love – that remains relevant across generations. |
| Evidence | **(Dependent clause)** By using the sonnet form, Barrett Browning can ... | **(Independent clause)** Barrett Browning can convey complex feelings within a precise framework, making the poem both beautiful and powerful. |
| Evidence | Its topics of love and devotion have continued to resonate with readers around the world, demonstrating ... | **(Dependent clause)** demonstrating the poem's ability to connect with people on a deeply personal level, regardless of their background or the period in which they live. |
| Link | **(Independent clause)** ‘How Do I Love Thee? (Sonnet 43)’ exemplifies how some literature gains literary value, powerfully capturing ... | **(Dependent clause)** powerfully capturing ideas and emotions that are universally understood. |

## Phase 2, activity 13 – What is intertextuality?

**Teacher note**: this summary of the concept of intertextuality has been created by the English curriculum team 7–12 as previously noted. Please edit or adjust the language accordingly for the needs of your students. Use the poster included below to prepare students for the reading as well as identifying key vocabulary that will need to be unpacked so that students can access the text.

1. Read through the below text about intertextuality.
2. You will refer to this text to complete the questions set out in **Phase 2, activity 14 – check your understanding of intertextuality**.

Intertextuality is like having a conversation between different stories, poems, movies, songs, or even pictures. Imagine you're reading a book, and in this book, there's a character who loves quoting lines from your favourite movie. Or maybe the story takes place in a world you've read about in another book. Or perhaps you encounter a poem that echoes the emotions of a song you really like. That's intertextuality – when one text mentions or is connected to another text in some way.

Think of it as a web where all texts are linked together. Sometimes, these links are obvious, like a direct quote from another book or poem or movie or song. Other times, they might be subtle, like a character in a text acting just like a character from a different text. It shows us that no text is completely by itself; it can be influenced by lots of other texts and can influence others in return.

So, when you're reading a book, watching a movie, or even listening to a poem or song, and you notice something familiar from another story, that's intertextuality at work. It's like a secret conversation happening right in front of you, connecting all the stories you know and love.

We can be more specific when we discuss intertextuality, using one of 3 terms to further categorise intertextuality: **adaptation, appropriation and transformation**.

**Adaptation** involves taking a story from one form and retelling it in another, like turning a book into a movie. The core elements of the story remain, but it's presented in a way that suits its new medium.

**Appropriation** is when a creator takes elements from different sources and combines them into something new. It's like remixing parts of various songs to create a new track. The original elements are recognisable, but the end product serves a new, often innovative purpose.

**Transformation** goes a step further by taking the original material and changing it so much that it becomes something entirely different. This could mean altering the text's setting, characters, or outcome to convey a new message or explore new themes.

Figure 3 – poster representing the concept intertextuality

A poster describing 'intertextuality'. Intertextuality refers to the interrelationships among texts that shape a text's meaning.


## Phase 2, activity 14 – check your understanding of intertextuality

Read through the questions below and locate the answers in **Phase 2, activity 13 – What is intertextuality?** This time we have not included ‘hints’. Can you agree on the parts of the resource to use in your response with a partner? Answer the questions using full sentences (incorporating the question into your answer).

To consolidate your learning, answer the questions using literacy skills for analytical writing that you have been practising.

1. What is intertextuality? How does it work in stories, poems, movies, songs or visual texts such as posters, film or picture books?

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1. Explain what is meant by describing intertextuality as a web. What does this metaphor suggest about the relationships between different texts?

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1. Why is no text considered to be completely isolated? How do texts influence and get influenced by other texts?

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1. What are the 3 specific terms used to further categorise intertextuality? Identify and briefly describe the 3 terms mentioned that are used to further categorise intertextuality.

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**Extension questions**

1. How does noticing connections between different stories, movies or songs change the way you think or feel about them? Do these connections make the stories more interesting or meaningful to you?

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1. Why do you think authors, filmmakers, poets or musicians choose to adapt, borrow or transform elements from other works? Do you think this makes their work more creative, or is it just copying?

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## Phase 2, activity 15 – *Sonnets from the Portuguese*

**Teacher note**: this summary of *Sonnets from the Portuguese* has been created by the English curriculum team 7–12 as previously noted. Please edit or adjust the language accordingly for the needs of your students.

1. Read through the below text about Sonnets from the Portuguese.
2. You will refer to this text to complete the questions set out in **Phase 2, activity 16 – Barrett Browning’s use of intertextuality**.

‘How Do I Love Thee? (Sonnet 43)’ is one poem from a collection of 44 original love poems, entitled *Sonnets from the Portuguese* written by Elizabeth Barrett Browning and first published in 1850. Barrett Browning presented them as if they were not her own poems, but instead were her translations of the works of an unknown Portuguese poet (the ‘Portuguese’ of the title). She wrote them all about her love for her husband, Robert Browning. By saying these were translations, she cleverly worked around the expectations and rules of her time.

Choosing to write in the sonnet form was a deliberate choice by Barrett Browning. Sonnets are a type of poem that people in Victorian times really admired, especially for exploring love. This choice linked her work with older, respected ways of writing poetry, making her poems part of a bigger conversation with past poets. This idea of connecting with and referring to other works in literature is called intertextuality. It shows how Barrett Browning’s poems aren’t just standing alone; they’re part of a larger dialogue with the history of love poetry.

Barrett Browning hiding her true authorship by saying her poems were translations is really interesting when you think about the expectations for women writers during the Victorian era. This choice lets us see how cleverly she managed to be part of the literary world, despite its rules, and still share her personal feelings.

Considering intertextuality with *Sonnets from the Portuguese* helps us understand more than just the poems themselves. It opens up questions about how authors communicate with each other through their works and how Barrett Browning used this idea to share her voice. This makes us think about how all texts might connect and the special ways writers like Barrett Browning found to join in on the big conversations of their time.

## Phase 2, activity 16 – Barrett Browning’s use of intertextuality

Read through the questions below. Answer the questions using full sentences (incorporating the question into your answer) using your knowledge from **Phase 2, activity 15 – Sonnets from the Portuguese.** Complete these activities in your workbook and make an independent decision about how much space is required.

1. Who is the ‘Portuguese’ that Barrett Browning is supposedly translating?
2. What theme does the ‘unknown ‘Portuguese’ poet’ explore in his sonnets?

**Think Pair Share – Think about, then discuss, the following questions with a partner.**

1. When Barrett Browning published her poems under the title Sonnets from the Portuguese what would Victorian readers expect from the poems (**Hint:** think about the subject matter and the language forms and features of the poetry).
2. Why would Barrett Browning pretend to be translating someone else’s sonnets rather than publishing them as her own work? (**Hint:** think about the reasons a woman might adopt the pretence of being a man to publish their own poetry in the Victorian era.)

## Phase 2, activity 17 – paragraph on Barrett Browning’s use of intertextuality

**Teacher note**: this modelled paragraph again utilises a TEEL structure. Your school may use a different paragraph structure (PETAL, PEEL, SEE). The modelled paragraph can be adapted to fit your school context. See commentary and advice about scaffolds and templates in the teacher note for **Phase 2, resource 2 – modelled paragraph on context and form.**

1. Work with a partner to collaboratively complete an analytical paragraph exploring Barrett Browning’s use of intertextuality.
2. Use the scaffold below to assist you to write the paragraph. Use the prompt provided in the first column.
3. In the second ‘Your writing’ column, follow the instruction on writing the sentence addressing the prompt. The instruction will ask you to write the first part of a complex sentence (either a dependent clause or an independent clause) or write a full sentence.
4. Once you have written in every box of the ‘Your writing’ column, swap with your partner and follow the instructions in the ‘Your partner’s writing’ column. The instruction will ask you to write the last part of a complex sentence (either a dependent clause or an independent clause), add a noun group to a complete sentence or add a connective to improve the cohesion of the paragraph.
5. When your partner has added their input, rewrite the paragraph, and edit your writing to refine your response. You may like to add extra connectives to improve cohesion or modify sentences to become complex and aid the flow of writing.

Table 24 – **intertextuality paragraph scaffold**

|  |  |  |
| --- | --- | --- |
| Prompt | Your writing | Your partner’s writing |
| Topic  Write a sentence explaining how Elizabeth Barrett Browning creatively navigated being a female poet in Victorian society. | Write an independent clause to start this sentence. | Write a dependent clause to finish your partner’s sentence. |
| Explanation  Explain why Barrett Browning's method of disguising her poetry as translations and using intertextuality was clever for a woman in her time. | Write a full sentence. | Add a noun group to improve your partner’s sentence. |
| Evidence  Provide an example of how Barrett Browning used the sonnet form or the guise of translations to gain respect and avoid criticism. | Write a dependent clause to start this sentence. | Write an independent clause to finish your partner’s sentence. |
| Link  Conclude by linking Barrett Browning's use of intertextuality to a means for women to have a voice in the Victorian context. | Write a full sentence. | Add a noun group to improve your partner’s sentence as well as a connective to increase cohesion of the paragraph. |

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

In this phase, students will investigate key elements of literary value in the core texts to move from an initial engagement of a traditional poem towards a deeper analysis of contemporary poetry. They will consider the distinctive features of the core text that make it unique and appealing to the reader. They will explore the connections between poetry throughout time and the way that contemporary poets have challenged or subverted the rules of poetry to reflect changing social, political and cultural worlds.

Students will develop and refine their language analysis skills as they deepen their understanding of how writers use poetic forms and features to construct authentic and engaging imaginative worlds.

Students will continue to write reflectively and refine sentence structures to support analytical responses. They experiment with known and new skills to write analytical pieces, as a way of supporting and developing their own imaginative responses. Students investigate the ways language forms and features are used to engage readers and extend deeper understanding of their meaning and purpose in writing poetry.

## Phase 3, activity 1 – discussion guiding questions

**Teacher note:** this activity will benefit from clear parameters for students to work within. The purpose of this activity is to link to prior knowledge and to engage students in thinking about poetry as a form of text that allows the exploration of deep and powerful feelings.

Consider the quotation ‘Poetry is the spontaneous overflow of powerful feelings’ (Wordsworth 1798).

Work with a partner to brainstorm ideas for the following discussion prompts:

* Do you agree or disagree?
* Is poetry the most powerful text type? If not, what is?
* Is poetry relevant in the modern world?
* What are ‘powerful feelings’? Is love the most powerful feeling we can possess?
* Is a song simply a poem with music?

## Phase 3, resource 1 – jigsaw co-operative learning discussion

**Teacher note:** this activity will benefit from clear parameters for students to work with. For example, you may allow students 10 minutes to communicate with their peers, a group of 4, in this reflective activity and then 5–10 minutes to respond during structured class discussion or through a shared digital document.

**Activity instructions for the teacher**

1. Form groups of 4.
2. Give each group a stimulus from one of the topics listed below.
3. Support students to debate whether the stimulus is true or false or something in between. The group will explore the complexities of their stimulus and report back to the class with 2 members of the team arguing a different perspective. For example, in the first stimulus a member would argue that love has changed throughout time and one member would argue that it hasn’t. Students will reflect on their work either through a structured class discussion or shared digital document. The stimulus points include:
4. Love has changed throughout time.
5. Love is the most powerful human emotion.
6. Love of family is most important.
7. ‘Love is blind.’
8. The best songs are about love.
9. True love has always existed.
10. Students engage with Core text 2 – ‘How Do I Love Thee? (Sonnet 43)’ by Elizabeth Barrett Browning and apply their stimulus to the poem, answering the following questions in workbooks or through discussion:
11. How can your stimulus be applied to the poem itself?
12. Can the poem be considered a ‘spontaneous overflow of powerful feelings?’ Why?

## Phase 3, resource 2 – exit ticket

An [exit ticket](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/543) is a thinking strategy designed to clarify thinking and round off a learning sequence. This is like a ‘Take note’ strategy, just completed at the end of a sequence. The routine is not simply an activity you are asking to students to do, but a tool designed to help them use their brains more effectively for learning. Explain to students that our learning and memory are enhanced by the regular distillation of key ideas.

Issue students with 3 different coloured sticky notes or index cards, which can be placed in a student response box or poster in the room. Students reflect on and clarify their thoughts on the guided questions and jigsaw activity by responding to the stimulus:

* Poetry is ...
* Love is ...
* The poem ‘How Do I Love Thee? (Sonnet 43)’ is a strong example of this because ...

The teacher collects, reads and summarizes the cards as an informal type of formative assessment and begins the next class by sharing or summarising what was shared.

## Phase 3, activity 2 – direct (literal) versus suggestive (figurative) expressions

**Teacher note:** within in the poem ‘How Do I Love Thee? (Sonnet 43)’ Barrett Browning switches from literal expressions to figurative expressions as part of her question-and-answer structure. The usage is deliberate as she attempts to convey ‘love’ as something that exists in the everyday routine of life and the deeper spiritual sense of love providing harmony and unity in her soul. The comparison table allows students to play with language and consolidate their thinking around deliberate word choice.

You will use the table below to practise switching from literal to figurative language and back again. As a reminder, literal language uses the actual meanings of words or phrases in their exact sense. Literal language is very straightforward and to the point. Figurative language uses figures of speech such as metaphors, similes or an oxymoron to make the message more meaningful. The first row has been completed for you as an example. You will need to:

1. read the example in the first row.
2. fill in the blank boxes moving between literal and figurative, remember that you are just playing with language.
3. reflect on how this has changed the meaning for the reader in the ‘impact of change column’.

Table 25 – comparative table literal versus figurative expression

|  |  |  |
| --- | --- | --- |
| Direct (literal) expressions | Suggestive (figurative) expressions | Impact of change |
| Let me count the ways | It is as infinite as the sun’s rays | The figurative example may appear more poetic, yet the conversational tone and list structure is lost. |
|  | I love thee to the depth and breadth and height/My soul can reach |  |
| I love thee to the level of every day’s/Most quiet need |  |  |
|  | by sun and candle-light |  |
| I love thee freely, as men strive for right |  |  |
|  | I love thee with a love I seemed to lose/With my lost saints |  |

## Phase 3, activity 3 – sound devices in poetry

**Teacher note:** sound devices are a language and stylistic feature that writers use to make words sound more prominent in a piece of wiring, impacting the meaning of a text. It’s these devices that makes poetic writing sound different to prose writing. In the poem ‘‘How Do I Love Thee? (Sonnet 43)’ Barrett Browning uses examples of anaphora, alliteration, assonance, consonance and more, to place deliberate emphasis on specific words or phrases. Sound devices can create a feeling of unity between lines or even create a specific atmosphere, in this poem Barrett Browning utilises sound devices to reflect the harmony and unity she feels towards her husband. In this way, the language forms and features mirror the theme, tone and emotion of the work.

**Student note:** in this activity you will build upon your **glossary of** **poetic terms** used throughout the program. This was first introduced in **Phase 1, activity 4 – glossary of poetic terms**. You will research the terms through the internet, dictionary or other source, transform them into their own words, find an example and suggest a possible effect of the literary device.

1. You will need to access your glossary of poetic terms and research the devices in the table below. Ensure that you provide an example of the language device and a possible effect of this device.

Table 26 – sound devices in poetry

|  |  |  |
| --- | --- | --- |
| Device | Example | Definition and possible effect |
| Alliteration |  |  |
| Anaphora |  |  |
| Assonance |  |  |
| Cadence |  |  |
| Caesura |  |  |
| Consonance |  |  |
| End-stopped lines |  |  |
| Enjambment |  |  |
| Meter |  |  |

## Phase 3, activity 4 – Think Pair Share

**Teacher note:** the purpose of this activity is to allow students to experiment with finding sound devices independently. **Phase 3, resource 4 – annotated sample common poetic sound devices** is a guided process led by the teacher that explicitly deals with the impact of sound devices. In the gradual release of responsibility model, it can be important to give the students an opportunity to engage in productive challenge.

1. Work with a partner to find 2 to 3 examples of sound devices and explain the possible effect on the reader.

Table 27 – sound device student challenge

|  |  |  |
| --- | --- | --- |
| Sound device | Example | Possible effect |
|  |  |  |
|  |  |  |
|  |  |  |

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

**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 grammar 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. The acronym works as follows.

* **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.

This resource adapts the principles for use with the language features of the poem which create its lyricism or cadence. For example:

* Link – the multiple use of sound devices creates musicality and sonic resonance that enhances a sense of harmony, reflecting the spiritual and romantic unity the poet has found through the love of her husband.
* Examples – explore further examples of sound devices and their impact on reflecting the harmony and unity theme that Barrett Browning is trying to convey.
* Authenticity – check the connections with song lyrics set out in **Core formative task 2 – related song and analysis**.
* Discussion – for example, how does the rhyme interact with other language features to quicken, or slow, the pace?

## Phase 3, resource 4 – annotated sample common poetic sound devices

**Teacher note:** this resource is provided as a guide for instruction. Using the LEAD model and examples provided below, students are guided through how the sound device creates a sense of harmony and unity that essential to the meaning Barrett Browning is trying to convey.

The primary topic of the poem is the representation of love. The poet’s intense and all-encompassing love for her husband is evident throughout the verses. The poem celebrates love as a powerful and transformative force that transcends time and space, and the use of sound devices contributes to this sense of harmony and fulfilment. In this way, the sound devices mirror the concept or theme of the poem, which links to the analysis of song in Phase 2 and the performance poetry later in Phase 3 and 4. For further reading, teachers may be interested in the article [*On Sound and Rhythm: A way to start teaching poetry in children and young adults*](https://www.poetryfoundation.org/articles/90338/on-sound-and-rhythm) by Jack Collom. This article argues that children and young writers have a ‘built in musicality’ in language that is the raw material of poetry.

In the following table a teacher resource has been developed to guide the instruction of student learning. An example of devices and the possible effect has been outlined.

Table 28 – annotated sample common poetic sound devices

|  |  |  |
| --- | --- | --- |
| Sound device | Example | Effect |
| Alliteration | Repetition of the *th* sound in thee and the ‘l’ sound of ‘love’ and ‘lose’  I **love** thee with a **love** I seemed to **lose**  With my lost saints.  I love **thee** purely, as they turn from praise.  I love **thee** with the passion put to use | The repeated use of alliteration throughout the poem creates a sense of harmony and unity. The density of all these matching sounds binds the poem together. In this way, the sound device used mirrors the overall message that Barrett Browning is attempting to convey, that she has found unity with her husband and with her spirituality. |
| Anaphora | I love thee | Barrett Browning repeats ‘I love thee’ 8 times in the poem with a response or reason why she loves her husband so much. This is an example of assonance creating structure for the response and melodic flow throughout the poem. It also makes it appear as if her husband is everywhere, reflecting her all-encompassing love. |
| Assonance | My soul can ***rea***ch, when ***fee***ling out of sight  For the ends of ***bei***ng and id***eal*** grace | The melody across these 2 lines gives the impression of poetic harmony and unity. If one stresses the reading of the italicised words, the assonance literally mirrors the action of the words, emphasising ‘reach’, ‘feeling’, ‘being’ and ‘ideal’. |
| Consonance | I love ***th***ee wi***th*** ***th***e brea***th***, | The repetition of ‘***th***ee’ and ***th*** sounds is the most obvious within the poem; however, there are examples of consonance in every line of the poem. The repeated use of consonance gives the poem its simple songlike quality enhancing the readers sense of harmony. |
| End-stopped lines | I love thee freely, as men strive for right.  I love thee purely, as they turn from praise. | Most of the lines in the poem are end-stopped with either a comma, semi-colon or full stop. The increased rhythmic quality provided by end-stopped lines makes the poem easier to follow and provides an almost conversational tone with the reader, as the speaker answers the question in short deliberate sentences. |
| Enjambment | I love thee to the depth and breadth and height  My soul can reach, when feeling out of sight | Most of the lines in the poem are end-stopped, however, when Barrett Browning uses enjambment, it is for a deliberate effect. In this example, the enjambment reflects the speaker’s emotions. Just as the poet is exploring the ‘depth’ and ‘breadth’ of her love, the enjambment mirrors the sense of emotion overflowing by not being contained by an end-stop. |
| Meter | I **love** | thee **to** | the **depth** | and **breadth** | and **height** | The poem is a Petrarchan sonnet and is written in iambic pentameter. This means the text is a metrically-regulated poem that resembles a song. |
| Rhyme | ABBA ABBA CDC DCD | The rhyme scheme reflects a Petrarchan sonnet rather than the traditional English sonnet form. By using this very regular rhyme scheme the poet mirrors the theme of unity in the piece. Further, it provides a melody that matches the poets ideal of love being in perfect harmony. |

## Phase 3, activity 5 – paragraph scaffold for sound devices

**Teacher note**: depending upon your students’ ability and your previous Stage 4 programs you may wish to engage in a structured activity around the use of metalanguage. This activity has been supplied partly to support teachers in the explicit teaching of metalanguage. After explanation and discussion, students should be guided to incorporate the correct term as part of their analytical writing.

Before you begin using your paragraph scaffold it is important to review the purpose and audience of your writing. In this scaffold you are provided with 2 distinct pathways, either analytical or reflective. The analytical pathway will create a more formal writing style that resembles a typical essay response, the reflective pathway will create a less formal style allowing for a more personal response. In the tables below we shall examine how this impacts your reader.

In the following activity you will:

1. read the analytical and reflective writing advice including the example provided in the tables below
2. experiment with sentence stems, in both the analytical and reflective tables, including filling in the explanation section. Examples are provided for guidance.

Completing this task will assist you in thinking deeply about how you approach your paragraph on sound devices and the scaffold provided. Please note that the examples contained in the analytical and reflective tables are the same as the ones used in the paragraph scaffold.

**Option 1 – analytical writing**

It is essential that you notice how the analytical stems, in the table below, include a verb which introduces the analysis. Students should note that:

* a verb describes the action or is sometimes called a ‘doing’ word
* in the examples below the action words are ‘creates’ and ‘use’, however many more options exist, such as, examines, asserts, alludes to, argues, just to name a few
* by using strong verbs your analytical argument will be strengthened as it gives your writing more authority.

1. Complete the blank row using the example provided, or you could use another verb to express yourself.

Table 29 – using an analytical scaffold stem

|  |  |  |
| --- | --- | --- |
| Scaffold stem – analytical | Example | Explanation |
| An excellent example of how Barrett Browning creates unity through musicality is ... | An excellent example of how Barrett Browning creates unity through musicality is her use of assonance, such as in the quotation ‘My soul can reach, when feeling out of sight’ where the device literally mirrors the action of the words, emphasising ‘reach’ and ‘feeling’. | The example uses direct formal language to analyse the poem. It utilises the metalanguage of English through its analysis of ‘musicality’ and ‘assonance’ and directly references the ‘how’ part of the question through the use of sound devices and how they mirror the meaning of the poem. |
| The use of rhyme in ... creates a sense of ... |  |  |

**Option 2 – reflective writing**

In the table below, we look at the less formal writing style that is reflective writing. Students should notice the differences between these styles of writing, analytical is a formal writing style and reflective writing is a more informal style. Students should note that:

* the examples still use analysis of a sound device; however, the strong verbs are not present and the use of personal pronouns, such a ‘I’ or ‘me’ has increased
* one type of writing is not better than the other, simply that they are used for different purposes depending upon your audience.

1. Experiment with your writing as you complete the blank row below.

Table 30 – using a reflective scaffold stem

|  |  |  |
| --- | --- | --- |
| Scaffold stem – reflective | Example | Explanation |
| The device of ... in the line ... reminds me of ... and I liked that because ... | The device of enjambment in the line ‘I love thee to the depth and breadth and height/My soul can reach’ reminds me of how people speak when they are passionate, and I liked that because this is how I communicate in real life. | In this example the use of personal pronouns such as ‘I’ and ‘me’ are used far more often, creating a more informal style of writing. The use of the sound device ‘enjambment’ and quotation reveals analytical skills, yet this is related back to personal experience and preferences. |
| The line ... makes me think that … |  |  |

**Paragraph response**

1. Use the scaffold to write a paragraph that contains both analysis and reflection. Respond to this question: ‘How does Barrett Browning in ‘How Do I Love Thee? (Sonnet 43)’ use sound devices to represent love?

Table 31 – paragraph scaffold for sound devices

|  |  |  |
| --- | --- | --- |
| Writing prompts | Example sentence starters | Student response |
| What are you talking about? | Elizabeth Barrett Browning in ‘How Do I Love Thee? (Sonnet 43)’ uses sound devices in poetry to ... . |  |
| Use evidence to support what you are claiming. | An excellent example of how Barrett Browning creates unity through musicality is ...  The use of rhyme in ... creates a sense of ...  The device of … in the line ... reminds me of ... and I liked that because ...  The line … makes me think that … |  |
| Why did you like or dislike the use of sound devices? Provide specific reasons. | While some sound devices were …  I found other parts to be … This made me ...  I really liked the use of sound devices because it made me feel ...  I disliked the use of sound devices because ... |  |

## Phase 3, resource 5 – ‘How Do I Love Thee? (Sonnet 43)’ poem annotation

**Teacher note**: it is important to note within the next annotated sample that there is some additional analysis of sound devices. This is deliberate and offers another opportunity to guide students through the lyrical nature of the poem in context.

Due to the complexity of this analysis, it is suggested that teachers hand out the annotation to students and then take time to explain working through each device checking for understanding. A more cable class could be given the elements of the table to match or asked to work in pairs to write the explanation in each row before the supplied model is discussed.

Table 32 – annotated sample common poetic devices

|  |  |  |
| --- | --- | --- |
| Language feature | Example | Explanation |
| Rhetorical question  Aporia | ‘How do I love thee? | The speaker does know exactly how much she loves her beloved. The rhetorical question draws the responder in immediately as we look for the answers to the question. |
| Anaphora | ‘How do I love thee? | The constant repetition throughout the poem establishes a question and response model that suggests the composer is not just talking to her own love but is questioning what love really is. |
| Assertive declarative sentence | Let me count the ways | The speaker suggests that they are measuring love, or even examining what love is through a list. This organisational structure sets the poem up as a debate about love rather than a powerful overflow of emotion. |
| Metaphor | ‘I love thee to the depth and breadth and height/My soul can reach | The metaphor provides an image of total love as her soul expands and grows through the process of being in love. |
| High modality language | For the ends of my being | The composer uses high modality language to reinforce the depth of her love |
| Enjambment | I love thee to the level of every day’s  Most quiet need, sun and candle light | The use of enjambment puts a natural stress on ‘most quiet need’. Here the composer is revealing another side of love, it can be expansive or vast, but it can also be personal and intimate. It is a love that fits into natural cycles of ‘sun’ and ‘candle-light’ reminding the reader that whilst love can be expansive and overwhelming, it is also simple and almost domestic. |
| Repetition  Personal Pronouns  Simile | I love thee freely, as men strive for right | The composer repeats the use of ‘I love thee’ as a way of structuring her response to love. In this line the composer asserts that this love is given ‘freely’ and has not been coerced or forced, as many marriages would have been in Barrett Browning’s time. In this way, love is seen as empowering and linked to the ‘right’ ethical and moral viewpoint. Further by using the personal pronouns of ‘I’ and ‘me’ repeatedly she asserts her own authority and voice. |
| Simile  Biblical allusion | I love thee purely, as they turn from praise. | The simile broadens the speaker’s debate to see love as a force of positive change in the world. The speaker sees the purity of love and links it to the Christian ideal of humility. This is the first time that the speaker begins to compare the idea of Romantic love to other religious or ethical points of view. |
| Alliteration | I love thee with the passion put to use  In my old griefs, and with my childhood’s faith.  I love thee with a love I seemed to lose  With my lost saints. | The use of alliteration of the /l/ sound in ‘love’, ‘lose’ and ‘lost’ reinforces the dominant motif of love in the poem. Further, it stresses a shift in tone of the poem, where the speaker acknowledges that they have lost faith in religion at some point in their life and the love of her husband has restored this. The speaker is now no longer just counting the ways that she loves her husband but also reflecting upon how love has restored her faith and extended her spirituality. This acknowledgement for the Victorian age reveals a complex view on love and faith, emphasising love’s redeeming qualities. |
| Long sentence  Caesura | I love thee with the breath,  Smiles, tears, of all my life; and, if God choose,  I shall but love thee better after death | In the poem many of the previous lines are punctuated by end stops and shorter sentences. Here the responder utilises a long sentence punctuated by a caesura – in this case a semi-colon to reflect what the speaker is describing, in this case her eternal love even after death. Although, the speaker has begun by suggesting the ways love can be ‘counted’ she has now moved to a broader discussion of the role of love in providing reassurance in both the real world and the spiritual world of the afterlife. |

## Phase 3, resource 6 – modelled paragraph ‘How Do I Love Thee? (Sonnet 43)’

**Teacher note:** the modelled paragraph is a high range response. Teacher judgement will be needed to understand where it is best to use this modelled response. In this program, the model comes after students have attempted a guided paragraph as a way of reinforcing their learning and allowing them to engage in attempting the task. Topic sentences and language features have been bolded for emphasis. Students may benefit from colour coding aspects of the model response’ such as the inclusion of textual evidence, in order to assess the way this aspect of the writing has been used.

**Student note**: engaging in analytical tasks, such as this one, allows you to practise your composing skills with a specific purpose in mind, knowing that you will get useful feedback from your teacher and peers. This will assist in completing your formal assessment task, especially Part B of your reflection where you will need to analyse or compare how the poets you have studied. It will also assist you in Part A – poetry composition, where you will use language forms and features to enhance your own meaning and reader engagement.

The model analytical paragraph below is a response to the question ‘How does the poet use language forms and features to create a powerful voice about love in the poem ‘How Do I Love Thee? (Sonnet 43)’?’

**Model paragraph**

**Effective use of the language forms and features** of poetry enables a composer to create a **powerful voice** that explores a particular concept. In the **sonnet** ‘How Do I Love Thee? (Sonnet 43)’, Elizabeth Barrett Browning uses a range of poetry language features to explore her perception of love. Barrett Browning utilises **anaphora of the title, and rhetorical question**, ‘How Do I Love Thee? (Sonnet 43)’, throughout the poem. The **rhetorical question** implies that the composer is unsure of how much she loves her beloved. By repeating this question throughout the poem, the **question and response model** suggests that rather than just voicing her personal connection with her beloved, she is questioning the true meaning of love. Moreover, the **declarative sentence** ’Let me count the ways’ is used to assert the poet’s perception that love can be measured, examined or listed, with this structure of the poem implying it is a debate rather than powerful overflow of emotion. Additionally, Barrett Browning voices that love is something that enriches the soul, allowing for growth and expansion, which is highlighted in the line ’I love thee to the depth and breadth and height / My soul can reach’. Her use of **metaphor** creates an **image** for the responder of a love that extends beyond a simple feeling or emotion. Further to this, Barrett Browning’s use of **alliteration** in the lines ’I love thee with a love I seemed to lose / With my lost saints’ reinforces to the audience the dominant motif of love in the poem. The responder can recognise a **shift in tone**, where the speaker acknowledges that they have lost faith in religion at some point in their life. Barrett Browning suggests that her religious belief has been restored by the love of her husband, highlighting to the audience that her love extends beyond that of loving an individual person. **Ultimately,** Barrett Browning constructs a **powerful voice** when exploring the concept of love in her poem ‘How Do I Love Thee? (Sonnet 43)’ through effective use of language forms and features that engage the audience and reinforce the topic of love, a dominant feature often voiced in sonnets.

## Phase 3, activity 6 – analytical paragraph response scaffold

**Teacher note:** depending on your students’ ability and your work with previous Stage 4 programs you may wish to engage in a structured activity around the use of conjunctions for organising analytical writing. Teachers could present the examples below on the board and guide students to practising their use before they experiment independently in the structured paragraph below. Note that the examples chosen appear in the model paragraph in **Phase 3, resource 6 – modelled paragraph ‘How Do I Love Thee? (Sonnet 43)’.** See the [Writing in Secondary hub](https://education.nsw.gov.au/teaching-and-learning/professional-learning/writing-in-secondary) for support with conjunctions**.**

**Pre-writing literacy focus – conjunctions and conjunctive adverbs**

To prepare students for writing a paragraph that is well-organised and cohesive the teacher could:

1. Project or write up the 4 words and phrases: moreover, additionally, further to this, ultimately and challenge students to identify the odd one out (ultimately signals a concluding point while the first 3 are coordinating conjunctions).
2. Support discussion of how coordinating conjunctions (sometimes called conjunctive adverbs) can support students to organise their ideas.
3. Support co-construction of examples by asking pairs to work together on an existing paragraph to see where a coordinating conjunction would help to organise their ideas. Pairs could then ‘report back’ to the class by sharing their improvements.

**Writing activity**

Complete an analytical paragraph (250 to 350 words) in response to the question ‘How does Barrett Browning use language forms and features to create a powerful voice about love in the poem ‘How Do I Love Thee? (Sonnet 43)’. Use the scaffold provided to assist you in completing this paragraph. Include at least 2 coordinating conjunctions in your response.

Table 33 – analytical paragraph response scaffold

|  |  |  |
| --- | --- | --- |
| Writing prompts | Example sentence starters | Student response |
| What are you talking about? | The poem ‘How Do I Love Thee? (Sonnet 43)’ by Elizabeth Barrett Browning effectively utilises language forms and features to … |  |
| What is the writer’s purpose? | Barrett Browning debates the topic of love to … |  |
| What are the main historical or cultural contexts of the poem? | The issue of love links to the poet’s historical context by … |  |
| Use evidence to support what you are claiming. | I think this because ...  Additionally, Barrett Browning utilises the device of ... in the quotation … to …  Ultimately, the use of (insert the device and textual evidence) … creates a powerful voice through …  Similarly, the line … makes me think that …  Further to this, Barrett Browning’s use of … creates a sense that … |  |
| and what tone(s) are created | Therefore, by using powerful language forms and features the poet creates a tone of … |  |

## Phase 3, activity 7 – composing a poem

After your work analysing the language forms and features of the poem by Elizabeth Barrett Browning, it is time to practise the composition of a poem. In this activity you will write your first draft of a poem inspired by the themes and language forms and features of Barrett Browning’s poem. Remember that you need to submit a poem you have composed as part of the assessment task, and that your poem should be inspired in some way by one of the core texts. You will be able to develop and refine this draft to submit for your formal task.

1. Use the table below to plan your draft poem.

Table 34 – planning for draft poem inspired by Barrett Browning’s poem

|  |  |
| --- | --- |
| Planning element | Your ideas |
| What perspective about love will you write about? |  |
| Which aspects of figurative language will you experiment with? |  |
| Which sound devices will you experiment with? |  |
| What structure will you use? |  |
| Which other language features will you experiment with to have an emotive impact on the reader? |  |

## Core text 3 – ‘On Clapton Pond at Dawn’ by Kae Tempest

This text is included in the core texts booklet.

## Phase 3, activity 8 – initial impressions of the poem

1. Scan the poem and read the first few sentences – What type of poem is it? (for example, free verse, sonnet, and so on).
2. Skim read the poem to get the main ideas. What do you think it will be about?
3. Why has the poet not used stanzas?
4. Examine the poem and the title of the poem. What does this tell you about the focus of the poem and the ideas it might explore?
5. Read the poem and highlight any unfamiliar terms. Mark passages that you find confusing with question marks.
6. What does this text make you consider or want to learn more about?

## Phase 3, resource 7 – clarification of terms

Terms and definitions relevant to the poem.

Table 35 – clarification of terms

|  |  |
| --- | --- |
| Term | Definition |
| pond | A small lake. |
| Venus | Venus is a Roman goddess who is associated with love. |
| galleries | This refers to Art galleries. |
| Renaissance | Is a period of history in the 15th and 16th century that attempted to revive or surpass the achievements of the classical world of Greece and Rome. Considered a high point in Art. |
| silhouette | The dark shape or outline of someone. |

## Phase 3, activity 9 – I used to think ... now I think

**Teacher note:** the thinking routine ‘I Used to Think ... Now I Think ...’ allows students to reflect on their understanding and response to the poem considering their learning about the performance of the poem. This activity has adapted aspects of this thinking routine to ensure a deeper reflection on the reading of the text in class to the performance of the poem. Additional thinking routines can be sourced from [Project Zero’s Thinking Routine Toolbox](https://pz.harvard.edu/).

1. You have read the poem on the page or in class. Now, compare this to how it was performed to engage in this thinking routine. This will allow you to consider how your understanding of the meaning of the poem has been impacted by its delivery in different modes.
2. In the second column of the table, use the sentence stems provided to complete the statements. Questions that may help you frame your response include:
3. Did the performance of the poem change your first impression?
4. Did the performance enhance your understanding of the poem and its representation of love? How?

Table 36 – ‘I used to think … now I think’ response scaffold

|  |  |
| --- | --- |
| Sentence stems | Student response |
| I used to think the poem was about ...  I used to think poetry was … | I used to think the poem was about ...  Now I think poetry is … |
| Now I think, the poem and poetry is about ...  This is significant because ... | Now I think the poem and poetry is about ...  This is significant because ... |

## Phase 3, activity 10 – comparison table

**Teacher note:** the term ‘lyricism’ in the table below made need further explanation. Lyricism can be explained as musical or beautiful expression of personal thoughts in written form.

1. In the table below ‘checking your understanding’ there are some poetic devices that we have been discussing at length. Having engaged with both ‘How Do I Love Thee? (Sonnet 43)’ and ‘On Clapton Pond at Dawn’ try to complete the table. The first row has been completed for you as an example.
2. Work with a partner to create a [Venn diagram](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?cache_id=d105c) for the 2 poems. Use only single words or two-word phrases to sum up the points you include as only one poem, or the language forms and features or ideas that are shared.
3. Extension option – write a brief comparative paragraph (150 to 200 words) explaining the similarities and differences between the traditional and modern poem.

Table 37 – checking for understanding

|  |  |  |
| --- | --- | --- |
| Language features | ‘How Do I Love Thee? (Sonnet 43)’ | ‘On Clapton Pond at Dawn’ |
| Rhyme – the use of similar sounding words at the ends of lines in poetry. | The poem has a defined rhyming structure that reflects its historical context. The rhyme scheme promotes the concept of love and harmony that the poet wants to convey. | The poem does not keep to a strict rhyme structure; however, rhyme is used throughout in a free verse manner reflecting the performance style. Words on the end of lines, such as ‘new’, ‘you’, ‘do’ and ‘view’ rhyme but without formal structure. At times, even rhyming couplets are used such as in the rhyme ‘girls’ and ‘curls’. Rhyme assists with musicality and flow, yet poetry is no longer constrained by set boundaries. |
| Form – refers to the structure of a literary work. In poetry this could include haikus, sonnets or free verse for example. |  |  |
| Lyricism – refers to musical or beautiful expression of personal thoughts in written form. |  |  |
| Depiction of love – what type of love the poet is talking about and how it is represented |  |  |
| Powerful voice – how the poet is speaking about the topic of love |  |  |

## Phase 3, activity 11 – colour marking annotation

**Teacher note:** colour marking can help readers better understand texts by isolating elements and language devices into categories, then determining how these devices individually and collectively impact the poem. This thinking routine is similar to [Project Zero’s Colour, Symbol, Image routine](https://pz.harvard.edu/resources/color-symbol-image). To do this activity, gather the necessary supplies. You will need either coloured pens or highlighters and a black pen for students to write notes in the margin. Assign a colour to each of the elements to be marked. If the selection of colours is limited, assign a marking such as underlining, double underlining, circling, and bubbling so a single colour could be used for more than one element. The use of this thinking routine creates an enjoyable and engaging method of independent analysis. It follows the gradual release of responsibility method by making the analysis of the poem less confronting for students.

1. Annotate the poem using colour and symbol. Create a key for your symbols. For example you might have a colour specifically for figurative language, sound devices, thematic concerns, rhyming structures, questions you have and so on.
2. Write a brief note about the effect of the language feature or the power of the thematic concern. Each annotation should have a comment added and do not worry if your page gets full quickly. This is a fluid document so as you annotate, it is possible to add to or delete items on the key.
3. Students consider the questions below after annotation and explanation is complete and write brainstorm responses onto the copy of the poem.
4. What patterns begin to emerge? If any?
5. What parts of the poem speak about love?
6. What language devices are present, for example figurative language, sound devices or rhyming structures?
7. Do you notice any motifs and are they significant to the poem?
8. Can you identify any conflict, either internal or external?
9. When you have finished the colour marked annotations, you should share them with a partner. Take 5 minutes to compare your analysis, adjusting or including important elements of the poem you may have missed. Make sure you keep your sheet to assist with the next task.

## Phase 3, activity 12 – student annotation of Kae Tempest’s ‘On Clapton Pond at Dawn’

**Student note:** you have completed a general analysis of the poem ‘On Clapton Pond at Dawn’ through your colour marking annotation and discussion with your partner. To prepare for your analytical paragraph, complete the table below working logically through the poem and by expanding upon your ideas. Remember that you could go over your Glossary of terms you have been developing throughout the program.

1. Re-read the poem and your colour-marked annotations.
2. Write your language device, example and explanation in the boxes provided. You have been supplied 2 examples to guide you in the completion of this task.

Table 38 – student annotation of ‘On Clapton Pond at Dawn’

|  |  |  |
| --- | --- | --- |
| Language device | Example | Explanation |
| Oxymoron – a contradiction in terms such as ‘bitter sweet’ | ‘your voice was soft your lies were true’ | The composer uses this oxymoron to suggest that people can be blinded by love; however, the fact that the voice is ‘soft’ suggests that they are content with this deception. It also offers a direct comparison to the moral language of Browning and the Victorian image of ideal love. |
| Hyperbole | ‘You were me and I was you’ | Hyperbole is used to examine how the strength of their love makes them feel at one. It is obvious they are 2 people; however, the language feature extends upon the depth of their love. |
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## Phase 3, resource 8 – teacher annotation of Kae Tempest’s ‘On Clapton Pond at Dawn’

**Teacher note:** **for licensing reasons the resource booklet containing the complete materials is available to staff only**.

## Core formative task 3 – analytical paragraph

**Teacher note:** this analytical paragraph follows the gradual release of responsibility method. Students have had opportunities for modelled and guided instruction and in this formative task they work independently. There is an opportunity here to integrate any specific writing scaffolds or structures that are included within your School Improvement Plan (SIP) as part of a whole-school writing focus, such as TEEL, PEEL or ALARM. Use and adapt this planning template and formative task as required for your students, dependent on need.

**Student note**: this task is designed to give you an opportunity to compose a piece of writing that you may use for the formal assessment task at the end of this term. It allows you to practise your understanding of some of the language and textual features that you have been learning about. Engaging in analytical tasks such as this one allows you to practise your composing skills with a specific purpose in mind, knowing that you will get useful feedback from your teacher and peers. **Core formative task 3 – analytical paragraph** will assist with the completion of your **formal assessment task**. It will assist specifically with **Part B – reflective explanation** where you will need to analyse or compare how the poets you have studied, and yourself in **Part A – poetry composition**, have used language forms and features to enhance meaning and engagement.

You will write an analytical paragraph (150 to 250 words) responding to the following question: How does Kae Tempest create a powerful voice on the concept of love?

**Identifying the demands of the question**

1. Use the questions in the table below to clarify the key words of the question and brainstorm your response.

Table 39 – identifying the demands of the question

|  |  |
| --- | --- |
| Wording of the question | Planning notes |
| The word ‘how’ in the question indicates that your answer should refer to the language forms and features used in the poem. What are some of the language forms and features that are used that could support your answer to this question? |  |
| ‘powerful voice’ – consider how language forms and features used by Tempest create a unique and powerful voice.  You may also consider how performance elements of the poem contribute to a ‘powerful voice’ |  |
| Representation of love – this concept is clear in the poem, so when you select language features try to emphasise how they contribute to Tempest’s view on the complexity of love. |  |

1. When planning your response consider reviewing your work on Barrett Browning’s ‘How Do I Love Thee? (Sonnet 43)’. Review how your teacher guided you through using annotations of the poem, classwork and a paragraph scaffold to prepare. You may also want to review the modelled response for ideas.
2. Once you have completed your planning, use the following writing scaffold to structure your response. You should look back on your class notes, your colour-marked poem and annotations of the poem to help complete the scaffold.
3. Spend time carefully selecting textual evidence from the poem that best illustrate the how powerful voice is created, remembering that this could include performance elements. Place them in an order that follows logically from one point to the next. Aim to write approximately 150 to 250 words in your response. Please note, you can write more than one sentence for each part of the scaffold.

Table 40 – analytical paragraph writing

|  |  |  |
| --- | --- | --- |
| Writing prompts | Example sentence starters | Student response |
| What are you talking about? Refer to the question | The poem ‘On Clapton Pond at Dawn’ by Kae Tempest effectively utilises language forms and features to ... |  |
| What is the writer’s purpose? | Tempest debates the topic of love to ... |  |
| What are the main historical or cultural contexts of the poem? Has Tempest changed the rules? | The issue of love links to the poet’s historical context by ...  Tempest uses performance poetry as a vehicle to ... |  |
| Use evidence to support what you are claiming.  Ensure you use a variety of language forms and features | I think this because ...  Tempest utilises the language feature of ... in the quote ... .to ...  The use of (insert language feature and quote) ... creates a powerful voice through ...  The line … makes me think that …  Further to this, Tempest’s use of ... creates a sense that ...  The … stanza reminds me of ... |  |
| and what tone(s) are created | By using powerful language forms and features the poet creates a tone of ... |  |

1. Complete a draft using the scaffold focusing on clarity, coherence and evidence. Make sure you review your work, paying attention to argument flow, evidence and overall coherence. Either share your writing with peers or your teacher as constructive feedback helps you improve.

# Phase 4 – deepening connections between texts and concepts

In this phase, students explore the ways poets build meaning through intertextuality. Students investigate how texts interact with and reference one another, and how these interactions deepen the understanding of both the texts and their broader contexts. Through sustained analysis, students appreciate poets’ engagement with intertextuality to create distinctive voices and a continuing dialogue about timeless themes.

The teacher uses students’ prior understanding of code and convention and context to experiment with style along with connotation, imagery and symbol. Students practise constructing their own imaginative texts experimenting with language features. A deepening understanding of the malleability of poetry is refined. Teaching and learning activities progress generally from teacher-centred, through guided and collaborative, towards independent application.

## Phase 4, activity 1 – ‘The Echoing Green’ glossary

**Teacher note:** you may provide students with the following glossary and discuss the meanings. Other potential strategies included a mix and match activity, the use of dictionaries (including home language dictionaries for EAL/D students) and the use of visuals to support understanding.

1. Read the glossary of words and phrases below before you read the poem ‘The Echoing Green’.

Table 41 – ‘The Echoing Green’ glossary

|  |  |
| --- | --- |
| Term | Definition |
| Arise | Rise |
| Make the happy skies | The skies are happy to see the sun and the start of the day |
| Our sports shall be seen | People see / watch children playing on the green |
| Echoing Green | A village common space where children gather to play and people gather to relax |
| Does laugh away care | Enjoying watching children play and is carefree |
| In our youth time | When they were children |
| Weary | Feeling of tiredness |
| Descend | Move downwards |
| Our sports have an end | Games and playtime have finished |
| Like birds in their nest | Simile: the children nestling in their mother’s laps are being compared to baby birds getting ready for bed (nest) |
| Darkening green | Sunlight is fading into evening and night |

## Phase 4, activity 2 – ‘The Echoing Green’ predicting

Identify and underline the nouns in the glossary **Phase 4, activity 1 – ‘The Echoing Green’ glossary**. Then thinking about these nouns complete the activities below.

1. Predict the subject of the poem.

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1. Predict the theme of the poem.

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1. Based on your prediction of the subject and theme of the poem, who do you think is the target audience?

|  |
| --- |
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1. Choose one term or phase from the glossary and use it to construct a sentence or stanza which you predict could appear in the poem.

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|  |

## Core text 4 – ‘The Echoing Green’ by William Blake

The sun does arise,  
And make happy the skies;  
The merry bells ring  
To welcome the spring;  
The skylark and thrush,  
The birds of the bush,  
Sing louder around  
To the bell's cheerful sound,  
While our sports shall be seen  
On the Echoing Green.

Old John with white hair,  
Does laugh away care,  
Sitting under the oak,  
Among the old folk.  
They laugh at our play,  
And soon they all say:  
"Such, such were the joys  
When we all, girls and boys,  
In our youth time were seen  
On the Echoing Green."

Till the little ones, weary,  
No more can be merry;  
The sun does descend,  
And our sports have an end.  
Round the laps of their mothers  
Many sisters and brother,  
Like birds in their nest,  
Are ready for rest,  
And sport no more seen  
On the darkening Green

(Blake 1789).

## Phase 4, activity 3 – Romanticism: movement and style

**Teacher note**: this summary of Romanticism: movement and style has been created by the English curriculum team 7–12. Please edit or adjust the language accordingly for the needs of your students.

1. Read through the passage below that explores the movement and style of Romanticism.
2. Refer to this passage to complete the questions in **Phase 4, activity 4 – check your understanding of Romanticism**.

Romanticism, emerging in the late 18th century and peaking in the 19th, is an example of a cultural movement – a collective shift in thought, values and practices within the arts and literature. This movement directed attention **towards emotion, individual experience and the beauty of nature**, **moving away from the structured, rational outlook** that had previously been popular.

William Blake is an important figure within the Romanticism movement, blending poetry with visual art to explore **ideas of innocence, experience, and spiritual insight**. His poetry exemplifies Romanticism's key characteristics: a deep reverence for nature, a critical eye towards society and a belief in the power of the imagination. Blake's unique combination of simple yet profound language makes his poetry accessible yet deeply symbolic, capturing the essence of Romantic ideals.

Romantic poets were known for their use of **first-person narratives**, vibrant **imagery**, and **expressive** language to capture **nature's sublime beauty**. These devices were not just about aesthetics but also about invoking the vast, untamed landscapes that **mirrored** the unexplored aspects of **human emotion and thought.**

Among the dominant themes, the **representation of childhood** held a special place in Romantic poetry, viewed as an embodiment of **purity, imagination, and a natural connection to the world**. This period saw childhood as a golden age of **freedom and creativity**, unmarred by the **constraints of adult society**. Poets revered this innocence and sought to recapture its essence through their works, using it as a lens to critique the loss of wonder and connection in the adult world. In terms of style, Romantic poetry often broke from traditional forms, favouring instead a fluidity that allowed for **personal expression and reflection**. This is not to say that form was abandoned; rather, it was adapted to suit the poet's needs, allowing for greater experimentation with **rhythm, meter, and the use of free verse.**

Ultimately, Romanticism in poetry was about more than just a set of themes or language devices – it was a radical reimagining of what poetry could be, emphasising the importance of personal emotion and the natural world as sources of inspiration and understanding. Through their work, Romantic poets like Blake invited readers to see the world anew, through a lens that valued feeling, intuition, and the beauty of the untamed.

## Phase 4, activity 4 – check your understanding of Romanticism

Read through and answer the questions below using the information provided in **Phase 4, activity 3 – Romanticism: movement and style**. Answer using full sentences (incorporating the question into your answer). Challenge yourself to add detail to your answer. Each question requires 2 to 3 sentences to answer well.

1. **Understanding the movement:** What defines Romanticism as a cultural movement, and how did it differ from the artistic and literary perspectives that dominated before its emergence in the late 18th century?

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1. **Exploring style and language features:** How did Romantic poets like William Blake use first-person narratives, vibrant imagery, and expressive language to convey the beauty of nature?

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1. **Ideas and concerns of Romanticism:** Childhood regularly appears in Romantic poems. Why is childhood an important topic in Romantic poetry?

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1. **The role of nature:** Romanticism placed a deep importance on nature. Why is nature important in Romantic poetry?

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1. **Breaking from tradition:** In what ways did Romantic poetry break from traditional poetic forms, and how did this reflect the movement’s emphasis on personal expression and emotion?

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## Phase 4, activity 5 – guided annotation of ‘The Echoing Green’

1. Annotate the poem, identifying the following language features (and any others you identify):
2. natural imagery
3. alliteration
4. emotive language
5. sensory language
6. symbolism
7. contrast
8. simile
9. rhyme scheme.

Table 42 – guided annotation of ‘The Echoing Green’

|  |  |
| --- | --- |
| Line | Annotation |
| The sun does arise, |  |
| And make happy the skies; |  |
| The merry bells ring |  |
| To welcome the spring; |  |
| The skylark and thrush, |  |
| The birds of the bush, |  |
| Sing louder around |  |
| To the bell's cheerful sound, |  |
| While our sports shall be seen |  |
| On the Echoing Green. |  |
|  |  |
| Old John with white hair, |  |
| Does laugh away care, |  |
| Sitting under the oak, |  |
| Among the old folk. |  |
| They laugh at our play, |  |
| And soon they all say: |  |
| "Such, such were the joys |  |
| When we all, girls and boys, |  |
| In our youth time were seen |  |
| On the Echoing Green." |  |
|  |  |
| Till the little ones, weary, |  |
| No more can be merry; |  |
| The sun does descend, |  |
| And our sports have an end. |  |
| Round the laps of their mothers |  |
| Many sisters and brother, |  |
| Like birds in their nest, |  |
| Are ready for rest, |  |
| And sport no more seen |  |
| On the darkening Green. |  |

## Phase 4, resource 1 – exemplar guided annotation of ‘The Echoing Green’

This is an exemplar guided annotation of ‘The Echoing Green’ to assist student understanding. The rhyme scheme has been indicated using capital letters.

Table 43 – exemplar annotation of ‘The Echoing Green’

|  |  |
| --- | --- |
| Line | Annotation |
| The sun does arise, | **A** – natural imagery, symbolism of start of new life |
| And make happy the skies; | **A** – positive emotive language |
| The merry bells ring | **B** – positive emotive language, auditory imagery |
| To welcome the spring; | **B** – symbolism of start/new life |
| The skylark and thrush, | **C** – natural imagery |
| The birds of the bush, | **C** – natural imagery |
| Sing louder around | **D** |
| To the bell's cheerful sound, | **D** – positive emotive language, auditory imagery |
| While our sports shall be seen | **E** – imagery of play |
| On the Echoing Green. | **E** |
|  |  |
| Old John with white hair, | **F** – contrast – youth and age |
| Does laugh away care, | **F** – positive emotive language |
| Sitting under the oak, | **G** – symbolism of endurance and wisdom |
| Among the old folk. | **G** |
| They laugh at our play, | **H** – repetition and positive emotive language |
| And soon they all say: | **H** |
| "Such, such were the joys | **I** – positive emotive language |
| When we all, girls and boys, | **I** – contrast – youth and age |
| In our youth time were seen | **J** – contrast – youth and age |
| On the Echoing Green." | **J** |
|  |  |
| Till the little ones, weary, | **K** – synonym – tired |
| No more can be merry; | **K** – positive emotive language |
| The sun does descend, | **L** – natural imagery, symbolism of end |
| And our sports have an end. | **L** – synonym – tired |
| Round the laps of their mothers | **M** |
| Many sisters and brother, | **M** |
| Like birds in their nest, | **N** – simile – nature |
| Are ready for rest, | **M** – synonym – tired |
| And sport no more seen | **O** – imagery of childhood play |
| On the darkening Green. | **O** – symbolism of end |

## Phase 4, activity 6 – playing by the rules

1. Using your notes from **Phase 4, activity 3 – Romanticism: movement and style** and **Phase 4, activity 5 – guided annotation of ‘The Echoing Green’**, complete the informative and analytical sentences below. These sentences ask you to connect your understanding of Romanticism (informative) with your annotation and interpretation of the poem (analytical) to explore how it conforms to the ‘rules’ of Romanticism.
2. Be sure to add specific textual evidence from the poem in the form of quotes where appropriate.

Table 44 – playing by the rules paragraph scaffold

|  |  |
| --- | --- |
| Sentence stems | Your writing |
| ‘The Echoing Green’ exemplifies Romanticism by ... |  |
| Blake's 'The Echoing Green' reflects Romantic ideals through ... |  |
| Romanticism in 'The Echoing Green' is evident in ... |  |
| This poem's focus on nature and emotion highlight ... |  |
| Blake's depiction of individual youth and age shows ... |  |
| Innocence, a key Romantic topic, emerges in the poem via ... |  |
| The use of imagery in '[Quote]' vividly captures ... |  |
| The descriptive language in '[Quote]' paints a Romantic picture of ... |  |
| Thus, the poem enriches Romantic tradition by ... |  |
| Hence, Blake's work testifies to Romantic ideals of ... |  |
| Therefore, 'The Echoing Green' embodies Romantic essence through ... |  |

## Phase 4, resource 2 – playing by the rules exemplar

**Teacher note:** the following responses are possible answers to the student paragraph writing which follows in **Phase 4, activity 6 – playing by the rules**. In this guided writing, students are asked practise their informative and analytical writing through analysis of the poem and its context. The annotation below will support your work with students in this area, particularly as it is a requirement of the formal assessment task to write in a style that incorporates analysis and informative writing.

The following table provides an exemplar response for teacher reference.

Table 45 – possible answers to student paragraph writing

|  |  |
| --- | --- |
| Sentence stems | Your writing |
| ‘The Echoing Green’ exemplifies Romanticism by ... | ... its focus on the natural world |
| Blake's 'The Echoing Green' reflects Romantic ideals through ... | ... its exploration of innocence and the joyful experiences of youth within a natural setting. |
| Romanticism in 'The Echoing Green' is evident in ... | ... the vibrant imagery and beauty of the natural world. |
| This poem's focus on nature and emotion highlight ... | the Romantic belief in the impact of the natural environment on the human spirit. |
| Blake's depiction of individual youth and age shows ... | the Romantic idealisation of childhood as a state of purity and imagination. |
| Innocence, a key Romantic topic, emerges in the poem via ... | the joyful play of children. |
| The use of imagery in '[Quote]' vividly captures ... | ’The merry bells ring / To welcome the spring’ vividly captures the joyful connection between youth and nature. |
| The descriptive language in '[Quote]' paints a Romantic picture of ... | ‘Old John with white hair, / Does laugh away care’ paints a Romantic picture of aging as a return to the carefree, innocent state of childhood. |
| Thus, the poem enriches Romantic tradition by ... | inviting readers to rediscover the world through the Romantic lens of connection to nature. |
| Hence, Blake's work testifies to Romantic ideals of ... | appreciating the beauty of the world. |
| Therefore, 'The Echoing Green' embodies Romantic essence through ... | its celebration of the natural world and childhood innocence. |

## Core text 5 – ‘Thirteen’ by Kae Tempest

This text is included in the core texts booklet.

## Core text 6 – ‘The boy Tiresias’ by Kae Tempest

This text is included in the core texts booklet.

## Phase 4, activity 7 – build your own glossary

1. Skim read the Tempest poem identifying words or phrases of which you are uncertain or you believe carry significant meaning, and add them to the table below.
2. Build your own glossary by looking up or adding your own definition of the words and phrases you identified. Be prepared to share your glossary with the class.

Table 46– ‘Tempest’ poem glossary

|  |  |
| --- | --- |
| Term | Definition |
|  |  |
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## Phase 4, resource 3a – exemplar build your own glossary – ‘Thirteen’

An exemplar of the glossary for ‘Thirteen’.

Table 47– ‘Thirteen’ glossary exemplar

|  |  |
| --- | --- |
| Term | Definition |
| Football | Soccer, team sport |
| Skate ramps | Structures used for performing tricks |
| BMX | Bicycle motocross |
| Basketball | Team sport |
| Courts | Playing surface |
| Flats | British term for apartments or a complex of apartments |
| Shame | A painful feeling of humiliation or distress caused by the consciousness of wrong or foolish behaviour. |
| Kind women | Women who are considerate, generous, and friendly. |
| Weight of our lives | The burden or challenges of one's experiences and responsibilities |
| Pain | Suffering or discomfort |
| Laughing into their hands | A gesture often used to conceal laughter or a smile, possibly indicating mockery or amusement at someone else's expense. |
| Rolling their eyes | A common expression of disbelief or annoyance |
| Daring | The act of challenging someone to do something that requires courage |

## Phase 4, resource 3b – exemplar build your own glossary – ‘The boy Tiresias’

An exemplar of the glossary for ‘The boy Tiresias’.

Table 48– ‘The boy Tiresias’ glossary exemplar

|  |  |
| --- | --- |
| Term | Definition |
| Tiresias | In Greek mythology, Tiresias was a prophet who was transformed into a woman for 7 years. He is often associated with themes of transformation, insight, and the complexity of gender. The poem's title suggests a connection or reflection on this mythological figure. |
| Worms and slugs | Small, ground-dwelling creatures often found in moist environments. |
| Shaping their journeys | Influencing or directing the path or development of something. |
| Fate | The predetermined course of events that influence a person’s life beyond their control. This concept of fate is deeply rooted in Greek mythology, where the lives of gods and mortals alike are often depicted as being governed by the inescapable designs of destiny. |
| Godcub | An invented term combining ‘god’ and ‘cub’ (young animal, often a bear), suggesting a young, divine being. |
| Sherbet | A sweet, powdered confectionery. |
| Filmic | Having qualities or characteristics of a film; cinematic. |
| Hunch-backed | Having a visibly curved or bent spine, often due to age or physical conditions. |
| Riddled with pain | Experiencing constant or severe pain. |
| Undertake | Committing to a particular task, duty or course of action, especially one that is significant or challenging. |
| Dust | Tiny particles of earth or waste matter. |
| Rust in their kiss | The loss of love in a relationship. |
| Passions | Strong and barely controllable emotions or desires. |
| Innocent | Not guilty of a crime or offense, but also meaning a sense of purity and unspoiled nature. |
| Sun | A source of light, energy, and life around which everything else revolves or is influenced. |
| Moon | A celestial body that orbits around a planet. |
| Destiny | The hidden power believed to control future events; fate. |
| Dressing to a wound | A protective covering applied to a wound. |

## Phase 4, activity 8 – Tempest’s context

**Teacher note:** this activity builds the initial contextual research conducted on Tempest in Phase 1 to extend student understanding of the factors shaping their work.

Create your own notes on Kae Tempest’s context and poetry by answering the following questions.

1. Background and inspiration: Where is Kae Tempest from (context – place and time), and what inspired them to start writing poetry? Look for information about their hometown and any early influences on their work.
2. Main themes: What are some common themes in Kae Tempest's poems? Try to find 2 or 3 main ideas that Tempest often writes about.
3. Performance poetry: Kae Tempest is known for performing their poetry. Can you find out what makes their performances special or different from reading their poems on the page?
4. Books and albums: What are the names of a few books or albums by Kae Tempest? Choose one and find out what it is mainly about.
5. Awards and recognition: Has Kae Tempest received any awards or special recognition for their work? Look for any major prizes or titles they have won.

**Teacher note**: Kae Tempest identifies as non-binary. You will note that provided sample responses to all activities use the pronouns ‘they’, ‘their’ and ‘them’ when referring to the composer. We recommend the following resources to support you in your discussions with students about the importance of respecting the choices made by all people in how they would like to be identified. The department has a clear position on gender affirmation for staff and students: [Gender Affirmation](https://education.nsw.gov.au/inside-the-department/human-resources/diversity-and-inclusion/lgbtqia--inclusion/gender-affirmation-procedure-) and advice about the use of [pronouns](https://education.nsw.gov.au/inside-the-department/human-resources/diversity-and-inclusion/lgbtqia--inclusion/pronoun-guidance).

## Phase 4, resource 4a – exemplar individual annotation of ‘what’ in ‘Thirteen’

**Teacher note:** **for licensing reasons the resource booklet containing the complete materials is available to staff only**.

## Phase 4, resource 4b – exemplar individual annotation of ‘what’ in ‘The boy Tiresias’

**Teacher note:** **for licensing reasons the resource booklet containing the complete materials is available to staff only.**

## Phase 4, activity 9a – individual annotation of ‘what’ in ‘Thirteen’

1. Read over the poem again.
2. Take the ideas about youth from you brainstorm and mind map and annotate where they are referenced in the poem. Where is Tempest saying that? Go through carefully, line by line, stanza by stanza. Map your ideas to specific parts of the poem as an annotation, just like you have done with previous poems.
3. Do not look for language features (yet!), just focus on the ideas for now.

## Phase 4, activity 9b – individual annotation of ‘what’ in ‘The boy Tiresias’

1. Read over the poem again.
2. Take the ideas about youth from you brainstorm and mind map and annotate where they are referenced in the poem. Where is Tempest saying that? Go through carefully, line by line, stanza by stanza. Map your ideas to specific parts of the poem as an annotation, just like you have done with previous poems.
3. Do not look for language features (yet!), just focus on the ideas for now.

## Phase 4, activity 10a – individual annotation of ‘how’ in ‘Thirteen’

1. Read over the poem once more, noting where the language forms and features Tempest is using are occurring.
2. Take the ideas about ‘how’ from your class brainstorm and mind map and annotate where they are referenced in the poem. Where is Tempest using that language device?
3. Again, go through carefully, line by line, stanza by stanza. Think about how the language devices (‘how’) are building the meaning of the ideas (‘what’) you annotated previously.

## Phase 4, activity 10b – individual annotation of ‘how’ in ‘The boy Tiresias’

1. Read over the poem once more, noting where the language forms and features Tempest is using are occurring.
2. Take the ideas about ‘how’ from your class brainstorm and mind map and annotate where they are referenced in the poem. Where is Tempest using that language device?
3. Again, go through carefully, line by line, stanza by stanza. Think about how the language devices (‘how’) are building the meaning of the ideas (‘what’) you annotated previously.

## Phase 4, resource 5a – exemplar making meaning ‘how’ – ‘Thirteen’

**Teacher note:** **for licensing reasons the resource booklet containing the complete materials is available to staff only**.

## Phase 4, resource 5b – exemplar making meaning ‘how’ – ‘The boy Tiresias’

**Teacher note:** **for licensing reasons the resource booklet containing the complete materials is available to staff only**.

## Phase 4, activity 11 – independent paragraph

**Teacher note:** this independent writing activity provides an opportunity for students to incorporate the previous work on cohesion, noun groups and complex sentences to increase the sophistication of their writing.

1. Create your own scaffold using the TEEL structure to plan a paragraph on how the poem explores the topic of growing up in the modern world.
2. Fill in the left-hand column, gathering ideas and evidence from your previous annotations of the poem. Aim for 3 pieces of evidence from the poem. Remember, evidence is both what (idea or textual evidence) and how (language forms and features).
3. Once you have planned the structure and detail of your writing, use the right-hand column to draft your response in detail. Where appropriate, incorporate connectives, noun groups and complex sentences to increase the sophistication of your writing.

Table 49 – independent paragraph

|  |  |
| --- | --- |
| Structure and detail | Your writing |
| Topic  Poem? Tempest’s ideas about growing up? |  |
| Explanation  Be more specific. Positive or negative? Male or female? |  |
| Evidence 1  Textual evidence? Language forms and features? |  |
| Evidence 2  Textual evidence? Language forms and features? |  |
| Evidence 3  Textual evidence? Language forms and features? |  |
| Link  Tempest’s use of language to communicate growing up? |  |

## Phase 4, activity 12 – similar and different scaffold

1. Using the annotations you have created in **Phase 4, activity 5 – guided annotation of ‘The Echoing Green’** and your annotations of one Kae Tempest poem, compare the poems of Blake and Tempest.
2. Use the column on the left to organise specific aspects of the ‘what’ (themes) and ‘how’ (imagery, similes and so on).

Table 50 – similar and different scaffold

|  |  |  |
| --- | --- | --- |
| What or How | Similar | Different |
|  | Blake  Tempest | Blake  Tempest |
|  | Blake  Tempest | Blake  Tempest |
|  | Blake  Tempest | Blake  Tempest |
|  | Blake  Tempest | Blake  Tempest |
|  | Blake  Tempest | Blake  Tempest |
|  | Blake  Tempest | Blake  Tempest |

## Phase 4, resource 6a – exemplar similar and different scaffold – ‘Thirteen’

**Teacher note:** the teacher may like to assist students to complete the table using some of the following information to get started. Note that not every field requires input.

Table 51–exemplar similar and different scaffold ‘Thirteen’

|  |  |  |
| --- | --- | --- |
| What or How | Similar | Different |
| Ideas of childhood (what) | * innocent * free | * freedom is equal between girls and boys (Blake) * freedom is only for boys (Tempest) |
| Ideas of age (what) | * decay of age | * fond memories of youth (Blake) * distant or fading memories of youth (Tempest) |
| Childhood imagery (how) | * positive images of childhood play | * Positive only for boys, negative for girls (Tempest) |
| Natural imagery and symbols (how) | * Sunshine or start of day | * Extended natural imagery suggesting the freedom and harmony of youth (Blake) * Limited natural imagery for boys and absence of natural imagery for girls (Tempest) |

## Phase 4, resource 6b – exemplar similar and different scaffold – ‘The boy Tiresias’

**Teacher note:** the teacher may like to assist students to complete the table using some of the following information to get started. Note that not every field requires input.

Table 52– exemplar similar and different scaffold ‘The boy Tiresias’

|  |  |  |
| --- | --- | --- |
| What or How | Similar | Different |
| Ideas of childhood (what) | * innocent * free |  |
| Ideas of age (what) | * decay of age | * fond memories of youth (Blake) * loss of self, identity and purpose (Tempest) |
| Childhood imagery (how) | * positive images of childhood play | * innocent (Blake) * empowered, god-like (Tempest) |
| Natural imagery and symbols (how) | * Sunshine or start of day | * Extended natural imagery suggesting the freedom and harmony of youth (Blake) * Extended metaphors of sun and moon placing youth at centre (Tempest) |

## Phase 4, activity 13 – comparing the poems

1. In this paragraph, you are going to write about the Blake and Tempest poems simultaneously, answering the question ‘How does Tempest build on Blake’s representation of childhood?’.
2. Like before, you are going to start by creating your own scaffold using the TEEL structure to plan your paragraph. Fill in the left-hand column, gathering ideas and evidence from your previous annotations and the similar and different scaffold.
3. Aim for 3 pieces of evidence from the poems. This time, however, when you give evidence to support your point, you need to reference **BOTH** Blake and Tempest. Remember, evidence is both ‘what’ (idea or textual evidence) and ‘how’ (language form or feature).
4. Once you have planned the structure and detail of your writing, use the right-hand column to draft your response in detail.

Table 53– comparing the poems paragraph scaffold

|  |  |
| --- | --- |
| Structure and detail | Your writing |
| Topic  What has Tempest changed in Blakes’s representation of childhood? |  |
| Explanation  Are there similarities, differences, or both? Broadly, what are they? |  |
| Evidence 1  Evidence from Blake and evidence from Tempest (similar or different?) |  |
| Evidence 2  Evidence from Blake and evidence from Tempest (similar or different?) |  |
| Evidence 3  Evidence from Blake and evidence from Tempest (similar or different?) |  |
| Link  Tempest’s modern take on the traditional view of childhood expressed by Blake? |  |

## Phase 4, resource 7a – modelled paragraph response comparing the poems

**Teacher note:** this is an exemplar modelled paragraph response for ‘The Echoing Green’ and ‘Thirteen’.

Table 54 – modelled paragraph response comparing William Blake’s ‘The Echoing Green’ and Kae Tempest’s ‘Thirteen’

|  |  |
| --- | --- |
| Structure and detail | Your writing |
| Topic  What has Tempest changed in Blakes’s representation of childhood? | Kae Tempest’s 2014 poem, ‘Thirteen’, builds upon the representation of childhood explored by William Blake in his 18th century poem, ‘The Echoing Green’, by offering a contemporary perspective on the themes present in Blake’s suite of poetry. |
| Explanation  Are there similarities, differences or both? Broadly, what are they? | While both poems portray representations of childhood, at times, there are distinctions that reflect contextual societal pressures. Blake portrays childhood as a time of innocent, communal play, while Tempest’s ‘Thirteen’ presents to the audience a poem that critiques gender roles that overshadow the innocence of childhood in the 21st century. |
| Evidence 1  Evidence from Blake and evidence from Tempest (similar or different?) | Symbolism has been used as a literary device by both composers to reflect the societal expectations placed on children in the context of when they were written. Blake’s repetition of ’green’ throughout the poem symbolises youth, vitality and the natural world, reinforcing the refreshing environment that supported innocent childhood play in the late 18th century. Contrasting to this, the bus in Tempest’s ‘Thirteen’ symbolises the weight of societal expectations and the burden of adulthood placed on girls, with a juxtaposition of gender expectations highlighted in ’They can ride BMX / and play basketball in the courts by the flats until midnight. / The girls have shame’. |
| Evidence 2  Evidence from Blake and evidence from Tempest (similar or different?) | Tempest further builds upon the differences time brings when reflecting contemporary expectations of childhood through the lines ‘we will be kind women, with nice smiles and families and jobs. / And we will sit’, which alludes to the societal roles and expectations imposed on women in the 21st century. This is a striking contrast to Blake’s use of inclusive pronouns, such as ‘our’ and ’we’, repeated throughout his exploration of childhood, highlighting the joint experience of children of this time, regardless of gender. |
| Evidence 3  Evidence from Blake and evidence from Tempest (similar or different?) | However, despite these differences, both Blake and Tempest’s poems capture a sense of transition and the passage of time. In ‘The Echoing Green’, the cyclical nature of day and night potentially symbolises the fleeting nature of childhood, with this same idea of transition and passage of time symbolised through the bus ride in Tempest’s ‘Thirteen’. |
| Link  Tempest’s modern take on the traditional view of childhood expressed by Blake? | Thus, Tempest builds upon Blake’s traditional view of childhood that he explores in ‘The Echoing Green’ by providing a modern take that reflects the societal norms of our contemporary world, particularly regarding gender expectations. |

## Phase 4, resource 7b – modelled paragraph response comparing the poems

**Teacher note:** this is an exemplar modelled paragraph response for ‘The Echoing Green’ and ‘The boy Tiresias’.

Table 55 – modelled paragraph response comparing William Blake’s ‘The Echoing Green’ and Kae Tempest’s ‘The boy Tiresias’

|  |  |
| --- | --- |
| Structure and detail | Your writing |
| Topic  What has Tempest changed in Blakes’s representation of childhood? | William Blake’s Romantic-era poem ‘The Echoing Green’ and Kae Tempest's 21st century poem, ‘The boy Tiresias’, both explore the topic of childhood, with Tempest adding a modern perspective. |
| Explanation  Are there similarities, differences or both? Broadly, what are they? | While both poems have similarities in their exploration of childhood, in that they both incorporate a vivid imagery from the natural world and reflect on the passage of time and the inevitability of change, there are also striking differences. |
| Evidence 1  Evidence from Blake and evidence from Tempest (similar or different?) | Blake’s portrayal of childhood as a time for joy and play in ‘The Echoing Green’ is reflective of the poem’s inclusion in the suite of poetry, ‘Songs of Innocence and Experience’. Blake creates a pastoral atmosphere, in which the children experience the carefree nature of childhood, through his use of vivid imagery. He paints a picturesque, pastoral scene of the green, with the colour symbolises youth and vitality. He uses words with positive connotations, such as ‘happy’ and ‘merry’, to reinforce the charming nature of the place in which the children laugh and play. Comparingly, Tempest also presents to the audience the impact of the natural environment on the innocence of childhood. This is highlighted in the lines ’Crouched down, / Observing the worms and the slugs. / He’s shaping their journeys / placing his leaves in their paths’, in which Tempest utilises the verb ’crouched’ to depict a young boy, close to the ground, intimately interacting with nature. |
| Evidence 2  Evidence from Blake and evidence from Tempest (similar or different?) | Despite these similarities, the overall tone of the 2 poems differs significantly. Blake’s ‘The Echoing Green’ employs a nostalgic and celebratory tone. A sense of joy and celebration are depicted as the sun rises and bells ring to welcome the arrival of spring. The poet uses positive connotations, with words such as ‘arise’, ‘happy’, ‘merry’ and ‘welcome’ to set a cheerful and uplifting tone. However, in contrast, the tone of ‘The boy Tiresias’ carries a more sombre tone, highlighted in the Tempest’s foreshadowing in ‘But one day / he’ll be hunch-backed, riddle with pain. / Desperate for love but too weak to enjoy it’. The powerful visual imagery created in these lines suggests a sense of despair in growing older. |
| Evidence 3  Evidence from Blake and evidence from Tempest (similar or different?) | Further to this, Tempest builds upon Blake’s innocent portrayal of childhood by addressing the challenges faced by the modern child, including the complexities of growing up in the modern world. Blake uses the simile ‘Many sisters and brother, / Like birds in their nest, / Are ready for rest’ in ‘The Echoing Green’ and concludes his poem on a positive note. Contrastingly, Tempest builds upon this innocent representation of childhood, by exploring the complexities of growing in current society. The metaphor and simile they use to describe the looming nature of adulthood has negative connotations. Tempest’s lines ‘He can even now / feel his destiny calling. He holds to his chest, / like a dressing to a wound’ indicate that the innocence of childhood is marred by the inevitability of looming maturity. |
| Link  Tempest’s modern take on the traditional view of childhood expressed by Blake? | Thus, while both poems explore the role of nature in childhood, Tempest builds upon Blake’s traditional view of childhood by providing a modern perspective that highlights the ominous nature of adulthood. |

## Phase 4, activity 14 – revising style

**Teacher note**: this revision of the concept of style has been created by the English curriculum team 7–12. Please edit or adjust the language accordingly for the needs of your students.

1. Read through the passage below that revises the concept of style.
2. This time, the key ideas are not given to you in bold. Using your pen or a highlighter, mark the key words and phrases that are important in understanding what style is.

Imagine you're choosing how to express yourself, whether it's through what you wear, how you write, or even how you speak. Style in writing works a bit like that. It's the unique way composers (like Blake and Tempest) put their thoughts into words. This uniqueness comes from their personal touch mixed with the influence of the world around them. Style isn't just about what is said, but how it's said, involving choices in words, the structure of the writing, its design and the viewpoint from which a subject is explored. These elements are mixed in special ways to engage readers for a specific reason.

Composers, whether they're writing now or were centuries ago, get their inspiration from the world they live in. The context they belong to shapes their style. They also get ideas from each other, showing that borrowing ideas can coexist with being original. Studying style helps you become a better reader and thinker. It's like having a toolbox that lets you understand and appreciate why authors choose certain ways to share their ideas and feelings. By looking at the styles of different authors, you can learn how the purpose of writing, who it's for, and where and when it's set, can shape a piece of work. Exploring the style of writings from different times or places helps us see how the world influences writing. At the same time, it allows us to celebrate what makes an author's work stand out as unique.

Figure 4 – poster representing the concept of style



## Phase 4, activity 15 – Tempest’s unique style

**Teacher note**: this activity combines student reflection with their informative and analytical writing. It provides the opportunity for students to personally evaluate the effectiveness of Tempest’s poetry, building towards the assessment in which reflection is based on critical analysis. It should be used as an example of the hybrid informative, analytical and reflective writing that is required of students by the formal assessment task. See **Phase 6, resource 5 – hybrid writing** for teacher and student support.

The provided vocabulary bank for reflective writing can be modified to the needs of the class by reducing or simplifying the bank. Opportunity exists for the teacher to use the list for a number of literacy activities, including spelling, definitions, synonyms and antonyms.

1. Referring to the notes, annotations and paragraphs you have written, use the scaffold below to deconstruct the elements that contribute to Tempest’s unique style. Start by completing the ‘Examples from Tempest’s poetry’ column, using evidence (both ‘what’ and ‘how’) from the poem. Complete all of this column first.
2. Next, complete the ‘Your reflection’ column. In this column, you are to write sentence (or 2) that gives your opinion on how effective you believe Tempest has been in this element of their style. Look at the examples below of what a reflective sentence could look like.
3. ‘Tempest creates an **effective** modern and original poem through updating the historical context to include city streets and public transport’ In this example, you are reflecting (thinking about and giving your opinion) that Tempest’s **use of context** is **effective**.
4. ‘Tempest’s form is **highly engaging** because of its unpredictable shifts that keeps listeners thinking.” In this example, you are reflecting (thinking about and giving your opinion) that Tempest’s **use of form** is **highly engaging**.
5. A vocabulary bank has been provided to help you write your reflection. Take a minute to read over the vocabulary bank. These are all words that help you to express an opinion. Try to include at least one vocabulary bank word for each reflective sentence.

Table 56 – reflection vocabulary bank

|  |  |
| --- | --- |
| Type of reflection | Reflective words |
| On understanding and insight | * Insightful * Revealing * Thought-provoking * Illuminating * Perceptive |
| On emotional response | * Moved or moving * Stirred or stirring * Touched or touching * Overwhelmed or overwhelming * Affected or affecting |
| On connections | * Resonated or resonating * Echoed or echoing * Aligned or aligning * Paralleled or paralleling * Intersected or intersecting |
| On appreciation and value | * Valuable * Meaningful * Rewarding * Significant * Enlightening |
| On complexity and depth | * Complex * Layered * Nuanced * Profound * Deep |
| On personal growth and change | * Transformed or transforming * Shifted or shifting * Developed or developing * Evolved or evolving * Expanded or expanding |
| On challenges and difficulty | * Challenging * Difficult * Troubling * Daunting * Testing |
| On engagement and interaction | * Engaged * Connected * Engrossed * Immersed * Involved |
| On perspective and viewpoint | * Perspective * Viewpoint * Angle * Outlook * Approach |
| On impact and influence | * Influential * Impactful * Persuasive * Potent * Compelling |

Student planning table for Tempest’s style.

Table 57 – reflecting on Tempest’s unique style

|  |  |  |
| --- | --- | --- |
| Elements of style and questions to consider | Examples from Tempest’s poetry | Your reflection |
| Context  Background information about the poet and the environment influencing their work.  What historical, cultural, social, or personal circumstances influenced the poet? |  |  |
| Form  The structure of the poetry, including its style and any distinct features of its composition.  How does the poem's structure contribute to its meaning? |  |  |
| Themes  Central ideas or messages conveyed through the poem.  What are the main themes explored in the poem? |  |  |
| Point of view  The angle or stance from which the poem is narrated or conveyed.  From what angle or stance is the poem presented? |  |  |
| Language and Imagery  The poet's choice of words and use of imagery and symbolism to evoke senses and emotions.  How does the poet use language and imagery to enhance the poem's themes or emotional impact? Are there recurring symbols or images, and what might they signify? |  |  |
| Sound and Rhythm  The auditory elements of the poem, such as rhyme, rhythm, and alliteration, and their effects.  How do sound and rhythm contribute to the overall experience of the poem? |  |  |
| Mood and Tone  The emotional atmosphere of the poem and the poet's attitude towards the subject or the reader.  What mood is evoked through the poem, and how is it achieved? How does the tone shift throughout the poem, and what does this reveal about the poet's perspective? |  |  |
| Other devices  Literary and poetic devices used by the poet.  Which other poetic devices are employed, and to what effect? |  |  |
| Intertextuality  References or connections to other literary works, myths, historical events and so on.  How does the poem reference or connect to other texts or contexts? Adaptation, appropriation or transformation? |  |  |

## Phase 4, resource 8a – Tempest’s unique style in ‘Thirteen’

**Teacher note:** this is an exemplar deconstruction of Tempest’s unique style in the poem, ‘Thirteen’. Teachers may choose to use this to support **Phase 4, activity 15 – Tempest’s unique style. For licensing reasons the resource booklet containing the complete quotes is available to staff only.**

Table 58 – Tempest's unique style in 'Thirteen'

|  |  |  |
| --- | --- | --- |
| Elements of style and questions to consider | Examples from Tempest’s poetry | Your reflection |
| Context  Background information about the poet and the environment influencing their work.  What historical, cultural, social, or personal circumstances influenced the poet? | As a part of the millennial generation (also known as Gen Y), Tempest’s work offers an insightful exploration into issues of identity and social norms. Their gender identity and lived experience possibly influences the themes present in their writing.  Additionally, their work is possibly a reflection on the following:  **Millennial youth culture (before the increased use of technology by children):**  **Impending adulthood:** ‘One day, / when we are grown … jobs.’  **Gender expectations for children in the 1990s and 2000s:** ‘The boys have football … shame.’  **Social commentary on inequality:** ’And we will sit … them’. | Tempest's poem give us a **touching** look at how growing up as a millennial shapes the way they see the world. |
| Form  The structure of the poetry, including its style and any distinct features of its composition.  How does the poem's structure contribute to its meaning? | **Free verse structure:** the absence of a traditional structure enables Tempest to freely explore ideas without the constraints of the traditional poetic form, which gives the poem a sense of spontaneity by allowing for ideas to blend from one line to another.  **Stream-of-consciousness narrative:** Tempest’s thoughts and reflections flow freely without interruption, giving the audience an intimate experience with the poet’s thoughts and emotions. | The free verse and stream-of-consciousness in Tempest's poem create a compelling experience, allowing us to feel deeply **connected** to their thought process and emotions. |
| Themes  Central ideas or messages conveyed through the poem.  What are the main themes explored in the poem? | **Coming of age:** Tempest’s poem reflects the complexities and challenges face in the transition from childhood to adolescence.  **Identity:** the stream-of-consciousness nature of the poem enables the audience to be privy to the speaker’s self-reflection on both their individual and collective identity.  **Youth culture:** Tempest’s poem acknowledges the spirit of youth culture and community, including camaraderie, friendship and mutual support. This is highlighted in ‘the boys will be cheering each other on’.  **Gender inequality:** the poem explores the societal expectations placed on young girls, which contrasts with the freedom and opportunities available to boys. While the boys in the poem experience active and adventurous activities, the girls are burdened by expectations that restrict their opportunities. | Tempest's poem **insightfully** explores themes of coming of age, identity, youth culture, and gender inequality, highlighting the profound impact these experiences have. |
| Point of view  The angle or stance from which the poem is narrated or conveyed.  From what angle or stance is the poem presented? | ‘Thirteen’ is written from a first-person perspective that offers readers insight into the speaker’s innermost thoughts and reflections on their past experiences. The intimate narrative voice is empathetic and introspective and invites the reader to engage with the speaker. | The first-person perspective in 'Thirteen' provides a revealing and intimate viewpoint, inviting us to deeply **engage** with the speaker's reflections and experiences. |
| How does the poet use language and imagery to enhance the poem's themes or emotional impact? Are there recurring symbols or images, and what might they signify? | **Inclusive pronouns:** the use of ‘we’ and ‘our’ throughout the poem creates images of inclusivity, solidarity and collective identity. The poet is there. By using inclusive language, the poet includes both themselves and the reader in these shared experiences, creating empathy for the young girls.  **Connotations:** these words evoke emotions for the responder when reading the poem, encouraging the audience to empathise with Tempest’s perspective.   * Positive: nouns such as ‘sunshine’ and ‘smiles’, adjectives such as ‘nice’, and verbs such as ‘play’, ‘cheering’, ‘daring’. * Negative: nouns such as ‘shame’, phrases such as ‘rolling our eyes’.   **Symbolism: to convey deeper meaning beyond the literal words of the poem, Tempest utilises symbolism to provoke the audience exploring the complexity of the ideas represented in the text. Examples include:**   * The lines ‘football and skate ramps’ and ‘out of the window, in the sunshine’ symbolise the independence and freedom experienced by the boys compared to the girls. * The lines ‘the weight of our lives and our pain / pushing our bodies down into the bus seats’ symbolise the burden of societal expectations. * The phrase ‘thirteen-year-old girls’ symbolises the innocence and vulnerability of the girls and reinforces the challenges they face due to societal expectations. * The phrase ‘nice smiles and families and jobs’ symbolises the societal ideal for women, emphasising what is used to measure success and fulfilment. | Tempest's use of inclusive pronouns and vivid imagery in the poem powerfully **resonates**, creating a compelling narrative that highlights stark contrasts in experiences between genders. |
| Sound and Rhythm  The auditory elements of the poem, such as rhyme, rhythm, and alliteration, and their effects.  How do sound and rhythm contribute to the overall experience of the poem? | **Free verse:** while the poem does not adhere to a regular metre or feature rhyme, it does have some rhythmic patterns to engage the reader. The repetitive nature of and rhythmic pacing of ‘The boys have’ and ‘The girls have’ contributes to the poem’s pacing and help to create momentum to force the reader forward.  **Sentence structure:** by employing a variety of sentence structures, Tempest creates rhythmic diversity that impacts the overall pacing of the poem.   * Short, staccato sentences create a sense of urgency to convey the speaker’s reflections in an immediate, direct manner. For example, ‘The boys have football and skate ramps’. These concise sentences contribute to the energy and momentum of the poem. * Enjambment is used to create longer flowing sentences that slow the pace of the poem and allow the reader to linger on the ideas presented. For example, the lines ‘And we will sit, / with the weight of our lives and our pain … and rolling our eyes at each other’ create a contemplative rhythm that guides the reader through each clause in a calm and measured manner. | Tempest's use of different rhythms and sentence lengths makes the poem feel both fast but **thoughtful**, helping us see the different worlds of boys and girls. |
| Mood and Tone  The emotional atmosphere of the poem and the poet's attitude towards the subject or the reader.  What mood is evoked through the poem, and how is it achieved? How does the tone shift throughout the poem, and what does this reveal about the poet's perspective? | **Mood:** Tempest creates varying moods by in the poem that reflect their thoughts on and attitude towards identity and gender inequality.   * **Sombreness:** created through their reflection on the challenges and inequalities faced by girls, contrasting this with the independence and prospects offered to boys. For example, ‘The girls have shame’. * **Frustration: Tempest confronts the inequalities in gender expectation and voices their frustration at this injustice. For example, ‘we will be kind women, with nice smiles’.** * **Compassion:** Tempest displays empathy as they share their observations on the inequity facing young girls. There is a sense of solidarity highlighted through using inclusive pronouns in ‘And we will sit, / with the weight of our lives and our pain / pushing our bodies down into the bus seats’. * **Optimism and hope:** as the poem concludes with Tempest desiring a change in opportunities for girls, indicating a sense of resilience is required to overcome the injustices they face. This is highlighted in ‘and we will see thirteen-year-old girls … rolling their eyes at each other’.   **Conversational tone:** the tone of the poem mimics everyday speech and, thus, creates personal connection with the responder. This assists in making it more relatable, as if the speaker is speaking directly to the reader.  **Fluidity of tone:** the tone tends to shift throughout the poem. At the beginning the tone, is sombre and reflective, in which Tempest empathetically notes their observations of the struggles faced by young girls. This moves into a frustrated tone, in which they become more assertive and critical of gender norms and stereotypes, before concluding the poem with a hopeful tone that contemplates gender equality. | Tempest's poem shifts from a sombre mood to frustration and ends with hope, **insightfully** reflecting on gender inequality and the desire for change. |
| Other devices  Literary and poetic devices used by the poet.  Which other poetic devices are employed, and to what effect? | **Juxtaposition:** the opening stanza highlights the opportunities experienced by boys in contrast to the girls. This sets the tone of the poem from the opening lines, reinforcing to the audience the emotions the poet feels.   * **High modality:** Tempest’s use of ‘will’ throughout the poem indicates a sense of certainty about the futures of the children based on their gender, reinforcing the gender disparities evident in society at such a young age. * **Metaphor:** the lines‘the weight of our lives and our pain / pushing our bodies down into the bus seats’ liken the burden of the emotions associated with the inequalities to a physical force. This tactile imagery enables readers to imagine the physical sensation of being weighed down. * **Enjambment:** by creating a free flow of ideas made possible by the free verse structure of the poem, Tempest’s thoughts flow from one line to the next. Extending descriptions across lines allows the speaker to expand on the imagery they are creating by providing more opportunity for detail and depth. | Tempest's use of juxtaposition, high modality, metaphor, and enjambment in the poem **compellingly** highlights the stark differences in gender experiences and the deep impact of societal expectations. |
| Intertextuality  References or connections to other literary works, myths, historical events.  How does the poem reference or connect to other texts or contexts? Adaptation, appropriation or transformation? | Thirteen appropriates the positive imagery of youth from Romanticism, relocating it in modernity. The optimism, innocence and hopefulness of youth is differentiated for boys and girls, with boys experiencing freedom and connection and girls experiencing restraint and competition. | Thirteen **insightfully** appropriates the Romantic vision of youth, showing how modern experiences of freedom and restraint differ for boys and girls, revealing deep differences. |

## Phase 4, resource 8b – Tempest’s unique style in ‘The boy Tiresias’

**Teacher note:** this is an exemplar deconstruction of Tempest’s unique style in the poem, ‘The boy Tiresias’. Teachers may choose to use this to support **Phase 4, activity 15 – Tempest’s unique style. For licensing reasons the resource booklet containing the complete quotes is available to staff only.**

Table 59 – Temple’s unique style in ‘The boy Tiresias’

|  |  |  |
| --- | --- | --- |
| Elements of style and questions to consider | Examples from Tempest’s poetry | Your reflection |
| Context  Background information about the poet and the environment influencing their work.  What historical, cultural, social, or personal circumstances influenced the poet? | As a part of the millennial generation (also known as Gen Y), Tempest’s work offers an insightful exploration into issues of identity and social norms. Their gender identity and lived experience possibly influences the themes present in their writing. The poem is a contemporary text that captures the timeless essence of youth, yet also explores the complexities of growing up in the modern world.  Additionally, their work is possibly a reflection of millennial youth culture(less focus on consumerism and technology, more focus on being present in nature):   * ‘the boy on the street in his sister’s old jumper’ * ‘Watch him, … slugs’ * ‘Sucking on sherbet. / Riding his bike in the sunlight’ | Tempest's poem **insightfully** reflects on growing up as a millennial, highlighting the simplicity of youth amid modern complexities. |
| Form  The structure of the poetry, including its style and any distinct features of its composition.  How does the poem's structure contribute to its meaning? | **Free verse structure:** the absence of a traditional structure enables Tempest to freely explore ideas without the constraints of the traditional poetic form, which gives the poem a sense of spontaneity by allowing for ideas to blend from one line to another. Tempest’s thoughts and reflections flow freely without interruption, allowing for more organic and fluid expression. | Tempest's free verse structure allows the poem's ideas to flow naturally and **compellingly**, giving voice to thoughts and reflections organically. |
| Themes  Central ideas or messages conveyed through the poem.  What are the main themes explored in the poem? | **Childhood innocence:** Tempest’s poem depicts the innocence of youth, exploring the wonder and curiosity of childhood. Tempest encourages the reader to experience the world with fresh eyes. For example: ‘Watch him, kicking a tennis ball, … old jumper’ and ‘Godcub. … in the sunlight’. These lines illustrate the boy’s engagement in the simple pleasures associated with childhood.  **Aging and impending mortality:** Tempest addresses the physical and emotional challenges associated with aging. For example, she draws attention to some of these vulnerabilities in the lines ‘But one day … to enjoy it’ and ‘He will live longer than all of his passions’.  **Transformation and its influence on identity:** by drawing upon the Greek mythological figure, Tiresias, Tempest highlights the changing nature of identity and how one’s identity transforms throughout life. This is evident in ‘We do not make. / We undertake / to be more alive / each day we wake’.  **Resilience:** Tempest also addresses humankind’s ability to maintain resilience and adapt oneself in the face of adversity. For example, ‘He holds it to his chest, / like a dressing to a wound’ and ‘He can even now / feel his destiny calling’.  **Contemplation: through the reflective tone of the poem, Tempest invites the responder to contemplate the complex and existential nature of life. For example, ‘He can even now / feel his destiny calling’.** | Tempest's poem **thoughtfully** explores themes of childhood innocence, aging, and identity. |
| Point of view  The angle or stance from which the poem is narrated or conveyed.  From what angle or stance is the poem presented? | ‘The boy Tiresias’ is written mostly in third person perspective observing the boy from a distance. The shift to ‘we’ halfway through the poem creates a distinct separation between the boy and the observer, emphasising the difference between youth and age that watches on. | 'The boy Tiresias' transitions from third person to 'we,' **revealing** the divide between youthful innocence and the mature perspective observing from a distance. |
| Language and Imagery  The poet's choice of words and use of imagery and symbolism to evoke senses and emotions.  How does the poet use language and imagery to enhance the poem's themes or emotional impact? Are there recurring symbols or images, and what might they signify? | **Inclusive pronouns:** while the poem predominantly focuses on the singular experience of the boy, the broader implications and reflections speak to a universal audience. The shift from specific observation to general reflection engages the reader in a collective contemplation of youth, aging, and destiny. Although the poem uses ‘he’ to refer to the boy, the reflections and insights provided invite a shared understanding ‘we’ and empathy from the reader, encompassing the human condition more broadly.  **Connotations:** Tempest's choice of words carries strong emotional connotations that contribute to the poem's impact, encouraging readers to connect with the narrative emotionally.   * Positive: Words like ‘sunlight,’ ‘filmic,’ ‘perfect,’ and ‘sun of himself’ evoke a sense of purity, joy, and the boundless potential that characterizes childhood. These terms paint the early years of the boy's life with a glow of optimism and possibility. * Negative: Phrases such as ‘hunch-backed, riddled with pain,’ ‘Desperate for love,’ and ‘mumbling at strangers on trains’ convey the inevitable decline and the often-unsettling realities of adult life. These words and phrases evoke a sense of loss, both physical and emotional, contrasting sharply with the poem's earlier vibrant imagery. * Symbolism: Tempest employs symbolism to convey deeper meanings and to provoke reflection on the complexities of the narrative's themes. * ‘Tennis ball’ and ‘sister’s jumper’: the boy's playful engagement with a tennis ball and his wearing of his sister's old jumper symbolise the innocence and fluidity of childhood identity. These items represent a time when material possessions and social expectations hold less sway over one's sense of self. * ‘Worms and slugs’, ‘leaves in their paths’: this imagery symbolises the boy's initial sense of control or influence over his environment, reflecting the human desire to shape one's destiny. Yet, it also hints at the limitations of this control as life becomes more complex. * ‘Sherbet’ and ‘bike riding’: these symbols of youthful enjoyment and freedom contrast with the later stages of life, symbolising the sweetness and simplicity of childhood, which is later lost to adulthood's complexities and responsibilities. * ‘Holds it to his chest, like a dressing to a wound’: this phrase symbolises the boy's attempts to protect his sense of identity and his dreams against the unforeseen and inevitable wounds of life as he ages. | Tempest's choice of language and vivid imagery **profoundly** contrasts the joy of youth with the complexity of aging, engaging us in a shared reflection on life's stages. |
| Sound and Rhythm  The auditory elements of the poem, such as rhyme, rhythm, and alliteration, and their effects.  How do sound and rhythm contribute to the overall experience of the poem? | Free verse: ‘The boy Tiresias’ is crafted in free verse, allowing Tempest greater flexibility in exploring the nuanced topics of transformation and the passage of time without the constraints of traditional meter or rhyme schemes. This freedom in form reflects the poem's exploration of identity and change, mirroring the unpredictable nature of life's course.  **Variation in line lengths:** the poem's line lengths vary significantly, contributing to its rhythmic complexity. This variation mirrors the unpredictability of the boy's journey from youth through to adulthood, emphasising the natural, sometimes abrupt shifts in life's phases.  **Use of enjambment:** Tempest's use of enjambment facilitates a fluid progression between ideas, mirroring the seamless yet often unnoticed transition from childhood innocence to the complexities of adult life. This poetic device also reflects the continuous nature of time and the inevitable progression towards future states of being.  **Alliteration**: phrases like ‘Sucking on sherbet’ and ‘Filmic. Perfect.’ utilise alliteration to draw attention to specific moments, emphasising the idyllic nature of the boy’s childhood.  **Rhythmic patterns:** the poem's rhythm varies, reflecting the emotional and thematic shifts within the narrative.   * **Staccato sentences:** short, impactful sentences such as ’Watch him,’ followed by descriptions of action, create a staccato effect, highlighting the immediacy and vividness of the boy's youthful experiences. This rhythmic choice underscores the intensity and focus of childhood moments of discovery and play. * **Longer, flowing passages:** as the poem progresses into reflections on the future and the inevitability of aging, the sentences lengthen and the rhythm becomes more contemplative. This shift in rhythm parallels the narrative's transition from the carefree days of youth to the introspective considerations of adulthood. | Tempest’s free verse and rhythmic changes in 'The boy Tiresias' **effectively** mirror the transition from childhood innocence to adult complexity. |
| Mood and Tone  The emotional atmosphere of the poem and the poet's attitude towards the subject or the reader.  What mood is evoked through the poem, and how is it achieved? How does the tone shift throughout the poem, and what does this reveal about the poet's perspective? | **Mood:** Tempest creates varying moods in the poem that reflect their thoughts on the innocence of childhood in stark contrast with the inevitability of aging.   * **Nostalgia:** through use of vivid imagery, Tempest depicts the boy’s wonder and his childhood experiences. The boy is immersed in the present moment and the natural world that surrounds him. This positive reflection on childhood creates an atmosphere of sentimentality. * **Sombreness and melancholy:** by shifting the focus from childhood innocence to the hardships associated with aging, Tempest constructs an image that evokes sympathy for the aging man. The transient nature of humanity and the certainty of aging contribute to the sombre and melancholic mood. * **Admiration:** by using positive imagery, Tempest successfully highlights the boy as a strong and resilient figure, whose youthful vitality and spirit is to be appreciated and admired.   **Contemplative tone:** the reflective nature of the poem reflects the experiences and future journeys of the persona. Through a lens of nostalgia, there is a sense of introspection on childhood. This is then contrasted with melancholic moments of lamentation for impending adulthood and aging. | Tempest's poem shifts from a nostalgic reflection on childhood to a **profound** contemplation of aging, employing vivid imagery to evoke a mood that **resonates** deeply with the reader, reflecting on the inevitable passage of time. |
| Other devices  Literary and poetic devices used by the poet.  Which other poetic devices are employed, and to what effect? | **Juxtaposition:** Tempest employs juxtaposition to highlight the stark contrast between the innocence and simplicity of youth and the inevitable complexities and sometimes disillusionment of adulthood. The vivid, carefree depictions of the boy's childhood activities stand in stark relief against the foretold future of physical and emotional struggle, accentuating the transition that comes with aging.  **Direct address:** the repeated use of ‘Watch him’ serves to draw the reader's attention directly to the boy, creating a sense of immediacy and focus. This language device emphasises the poem's exploration of observation and the passage of time, inviting readers to closely witness the transformation from youth to adulthood.  **Repetition**: the use of repetition, particularly in phrases like ‘Watch him’ not only serves as a structural anchor for the poem but also underscores the thematic focus on the act of observation and the progression of time. It emphasises the cyclical nature of life and the universal experience of growth and change. | Tempest's use of juxtaposition, direct address, and repetition in the poem **compellingly** accentuates the contrast between youth and adulthood. |
| Intertextuality  References or connections to other literary works, myths, historical events, and so on.  How does the poem reference or connect to other texts or contexts? Adaptation, appropriation or transformation? | The title of the poem references the Greek mythology figure, Tiresias, known for his transformations and prophetic insights. By drawing attention to this figure, Tempest engages with the topics of transformation, identity and destiny, as these are prominent features of this particular myth. Tempest’s use of intertextuality adds depth to the poem, thus allowing for a richer exploration of the themes present in the text. | Tempest's use of the title 'The boy Tiresias' **insightfully** engages with Greek mythology, enriching the poem's exploration of transformation, identity, and destiny, adding a **profound** layer of intertextual depth. |

## Phase 4, activity 16 – independent hybrid paragraph

1. In this paragraph writing exercise, you are going to write about how Tempest’s use of style, including intertextuality, adds to the meaning of their poems and the fresh perspective they have on traditional themes and forms.
2. You will include 3 separate ‘points’ or ideas to support your topic sentence.
3. In this activity, you will focus on your practice of the hybrid analytical, reflective and informative writing that you have been developing in this phase. Remember that ‘hybrid’ suggests elements of different forms and purposes joined together. Notice that the instructions ask you to identify (in each point) whether the focus of each section is informative, analytical or reflective. You can, of course, include features of any 2 or 3 together.
4. Gather your ideas and evidence from your **Phase 4, activity 15 – Tempest’s unique style**. You will need to decide which evidence is strongest to include.
5. Aim for at least 3 pieces of evidence from the poems.
6. Using your own scaffold, write your full sentences in the right-hand column.

Table 60– Tempest’s unique style paragraph scaffold

|  |  |
| --- | --- |
| Structure and detail | Your writing |
| Topic |  |
| Point 1   * Analysis of poem or * Information about Tempest or * Reflection? |  |
| Point 2   * Analysis of poem? * Information about Tempest? * Reflection? |  |
| Point 3   * Analysis of poem? * Information about Tempest? * Reflection? |  |
| Link |  |

## Core formative task 4 – poem appropriation and peer feedback

You will be drawing on your learning about the poetry of William Blake and Kae Tempest and how intertextuality, specifically appropriation (see **Phase 2, activity 13 – What is intertextuality?** and your notes from **Phase 2, activity 14 – check your understanding of intertextuality**), can add to and change traditional themes and forms to create new texts.

You are to create an adaptation of the poem **Core text 4 – ‘The Echoing Green’ by William Blake.** You will then complete peer feedback on someone else’s adaptation, using the scaffold provided, to provide comments on their creative choices.

1. Review **Core text 4 – ‘The Echoing Green’ by William Blake.** Look back over your annotations and notes created in class, making sure you are familiar with
2. the topic of the poem (youth and age)
3. the form of the poem (traditional or structured)
4. the language forms and features of the poem (images, symbols, rhyme scheme, emotive language and so on.
5. **Consider your own thoughts on youth and age (the ‘what’**). Map your thoughts against Blake’s poem ‘On Echoing Green’ in the scaffold below. Do you agree with Blake? Disagree? Have a different take on youth and age?

Table 61–comparing the poems scaffold

|  |  |  |
| --- | --- | --- |
| Topic | Blake | You |
| Youth | Youth is a time of happiness  Youth is a time of innocence  Youth is a time of connection to nature  Youth is a time of activity  Youth is the same for girls and boys  Youth comes to an end |  |
| Age | Age looks back on youth fondly  Age is a time of passivity  Age is a time of wisdom  Age comes to all eventually |  |

1. Once you have mapped your thoughts, use the following scaffold to help start your appropriation. Place your thoughts from the mapping exercise against the poem in the Your ‘what’ column. Where are your thoughts similar or different to Blake?

Table 62–comparing the ‘what’ and ‘how’ of the poems scaffold

|  |  |  |  |
| --- | --- | --- | --- |
| Line | Annotation | Your ‘what’ | Your ‘how’ |
| The sun does arise, | **A** – natural imagery, symbolism of start/new life |  |  |
| And make happy the skies; | **A** – positive emotive language |  |  |
| The merry bells ring | **B** – positive emotive language, auditory imagery |  |  |
| To welcome the spring; | **B** –symbolism of start/new life |  |  |
| The skylark and thrush, | **C** – natural imagery |  |  |
| The birds of the bush, | **C** – natural imagery |  |  |
| Sing louder around | **D** |  |  |
| To the bell's cheerful sound, | **D** – positive emotive language, auditory imagery |  |  |
| While our sports shall be seen | **E** – imagery of play |  |  |
| On the Echoing Green. | **E** |  |  |
|  |  |  |  |
| Old John with white hair, | **F** – contrast – youth and age |  |  |
| Does laugh away care, | **F** – positive emotive language |  |  |
| Sitting under the oak, | **G** – symbolism of endurance/wisdom |  |  |
| Among the old folk. | **G** |  |  |
| They laugh at our play, | **H** – repetition/positive emotive language |  |  |
| And soon they all say: | **H** |  |  |
| "Such, such were the joys | **I** – positive emotive language |  |  |
| When we all, girls and boys, | **I** – contrast – youth and age |  |  |
| In our youth time were seen | **J** – contrast – youth and age |  |  |
| On the Echoing Green." | **J** |  |  |
|  |  |  |  |
| Till the little ones, weary, | **K** – synonym – tired |  |  |
| No more can be merry; | **K** – positive emotive language |  |  |
| The sun does descend, | **L** – natural imagery, symbolism of end |  |  |
| And our sports have an end. | **L** – synonym – tired |  |  |
| Round the laps of their mothers | **M** |  |  |
| Many sisters and brother, | **M** |  |  |
| Like birds in their nest, | **N** – simile – nature |  |  |
| Are ready for rest, | **M** – synonym – tired |  |  |
| And sport no more seen | **O** – imagery of childhood play |  |  |
| On the darkening Green. | **O** – symbolism of end |  |  |

1. Now that you have the ‘what’ of your poem, it is time to think about the ‘how’. Go back to ‘The Echoing Green’ and look at the language forms and features (in the annotation column) that Blake uses. What could you do to appropriate the poem? Would you use the same imagery? Would you update it for the modern world? Would you keep the same emotive language? How about symbols? Do these need to change or be used differently? Similes and metaphors can always be changed to fit your ideas. How about the contrast between age and youth? Are you going to use rhyme or not?
2. **Now it is time to write your poem!** Write your draft. Once you have a draft, go back and refine your writing. This is the time to stop looking at Blake. Do you want to change the order? Expand or contract stanzas? Add extra detail or images? Add some different language forms or features? Feel free now to make the poem yours. Experiment and try something new! Be sure to give your appropriation a title too.
3. **Once you have written your appropriation, share it with a partner for peer feedback and reflection.** You will be giving feedback to each other. The most important part of feedback is to be supportive and help your partner to improve their writing. Use the scaffold below to write the feedback and your reflection for your partner. Once you have written your feedback and reflection, exchange feedback sheets with your partner. Read over the feedback and reflection you received and think about how you could use it to improve your writing.

Table 63–peer feedback and reflection scaffold

|  |  |
| --- | --- |
| Area of feedback | Your feedback and reflection |
| Ideas and topics  Look at how your classmate has played with the ideas of being young and growing old. Did they add their own twist or new thoughts to these topics? Tell them what you liked about their ideas and if you have suggestions, share those too. What is your reflection (use words from the reflection vocabulary table)? |  |
| Words and images  Look at the words and images your classmate used to bring their poem to life. Did they paint a vivid picture in your mind? Did their poem sound nice when read aloud because of the rhythm or rhyme? If something really stood out to you, let them know, or if you think another word or image might work better, share your thoughts. What is your reflection? (Use words from the reflection vocabulary table.) |  |
| Form and structure  Notice if your classmate stuck to the poem's original form and style or if they changed it. Did their choices make the poem easy to follow and enjoyable to read? If you have ideas on how they might tweak the layout or structure to make their poem even better, share those ideas in a helpful way. What is your reflection? (Use words from the reflection vocabulary table.) |  |
| Modern updates  See if your classmate included anything modern or related to today's world, making the poem more relatable to us. Did those modern elements blend well with the original themes? Offer your thoughts on how well they bridged the old with the new. What is your reflection? (Use words from the reflection vocabulary table.) |  |
| Feeling and creativity  Think about how the poem made you feel and if it sparked your imagination. Was there a line or part that really moved you or made you think? Let them know what you loved and why. If you have ideas for how they might make their poem even more moving or imaginative, don't hesitate to share. What is your reflection? (Use words from the reflection vocabulary table.) |  |

# Phase 5 – engaging critically and creatively with model texts

The ‘engaging critically and creatively with model texts’ phase is centred on students’ exploration and experimentation with model texts. Students use modelled, guided and independent learning structures to experiment with the codes and conventions of poetry to reimagine composition through a contemporary lens. They reflect on the connotations of subverting poetic forms and features on the literary value of traditional and contemporary texts. Through the recursive writing process, students will communicate with clarity and for effect.

In this phase, students explore, respond to and experiment with models for the textual and language features necessary to complete the formal assessment task of poetry composition and reflective writing. Students explore how composers use and manipulate language for personal expression in model poetic forms and apply this to their own creative composition. They explore the ways in which composers guide the readers’ experiences at the text and word levels. Students explore the reflections of poets on their own work to deepen their understanding and skills of reflective writing in preparation to complete the reflective part of the formal assessment.

## Phase 5, activity 1 – rules of poetry

**Teacher note:** activity 4 could also be used to implement a class debate. Students could work collaboratively to determine a perspective and support evidence from the texts they have studied in this program.

1. After a class discussion, write down all the different poetry rules you have learned about in the first column of the table below.
2. Think about the traditional poems you have looked at in this program. Identify which use particular rules you have identified and write the poem titles in the second column. You may need to add in extra rules if you missed them in Step 1.
3. Think about the modern or contemporary poems you have looked at in this program. Identify which use particular rules you have identified and write the poem titles in the third column.

Table 64–exploring the rules of poetry

|  |  |  |
| --- | --- | --- |
| Rules of poetry | Title of the traditional poem that uses it | Title of the modern (contemporary) poem that uses it |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |

1. Write a 200-word informative and analytical response discussing the following prompt based on your learning so far in this program: **poetry is better if it follows a set traditional structure.** Use the provided scaffolding to assist your writing.
2. Brainstorm all your ideas and evidence for responding to this statement.

Table 65 – brainstorming T-chart

|  |  |
| --- | --- |
| Informative ideas and evidence | Analytical ideas and evidence |
|  |  |

1. Decide on the perspective you are going to take in your response.
2. Write your response using informative and analytical language features. You may choose to do this as a full extended response or in an extended paragraph.

Table 66 – persuasive response scaffolding

|  |  |  |
| --- | --- | --- |
| Structural features | Student response | Informative and analytical language features |
| Introduce topic and perspective or stance.  Outline point of view arguments.  Support each point of view with evidence.  Explain the point of view fully.  Summarise point of view.  Conclude with a statement that justifies your perspective. |  | Rhetorical question  Alliteration  Emotive language  High modal words  Reflective language  Use of textual evidence  Explanatory language. |

1. Swap your work with a peer and read the text and identify and highlight (in different colours) examples of the informative and analytical language features used.
2. Return the work and count how many types of informative and analytical language features you used. Write this at the top of your page so you can try and improve it next time you write informatively and analytically.

## Phase 5, activity 2 – breaking the rules of poetry

**Teacher note:** students will need computer access to complete this activity. Students will need to research one of the poems for **Part A** and internet research access for **Part B.** Groups should be allocated one poet and poem for the **Part B** activity.

**Breaking the rules of grammar**

**Grammar is an essential system of rules that allow writers to structure sentences, clarify meaning and sign post the manner they wish readers to interact with their words. At times, writers deliberately break the rules of grammar for specific effects. This happens in most forms of writing; however, poets may do this more than anyone else as they attempt to convey ‘powerful feelings’ or make readers read in a deliberate way. In this program, you may have seen, for example, poets use ‘enjambment’ for a deliberate effect, where ideas are emphasised by the extension of a line of poetry. Imagine if you did this in an essay or a narrative. Many poets demonstrate grammatical expertise; however, others also believe that poetry does not have to be constrained by ‘rules’ and that by experimenting with spelling, sentence structure or punctuation, for example, creativity can flow. What is essential is that you know the rules before you can learn how to break the rules.**

**Part A**

1. Read ‘Breaking the rules of grammar’ above.
2. Add information to your mind map brainstorm.
3. Research one of the poems below and identify the rules being broken in either one of the 2 poems and add to relevant row in the table.

Table 67 – identifying the rules being broken

|  |  |
| --- | --- |
| Poem | Rules being broken |
| ‘Aunt Jennifer’s Tigers’ by Adrienne Rich |  |
| ‘anyone lived in a pretty how town’ by ee cummings |  |

**Part B**

1. Research one of the poets from the table below – your teacher will allocate you a poet.
2. Determine if the poet is a traditional poet or a modern poet.
3. Identify the rules being broken.
4. Make inferences about why the poet breaks the rules.
5. Share your group information and inferences with the class.
6. Add notes to the other poet rows from the class discussion.

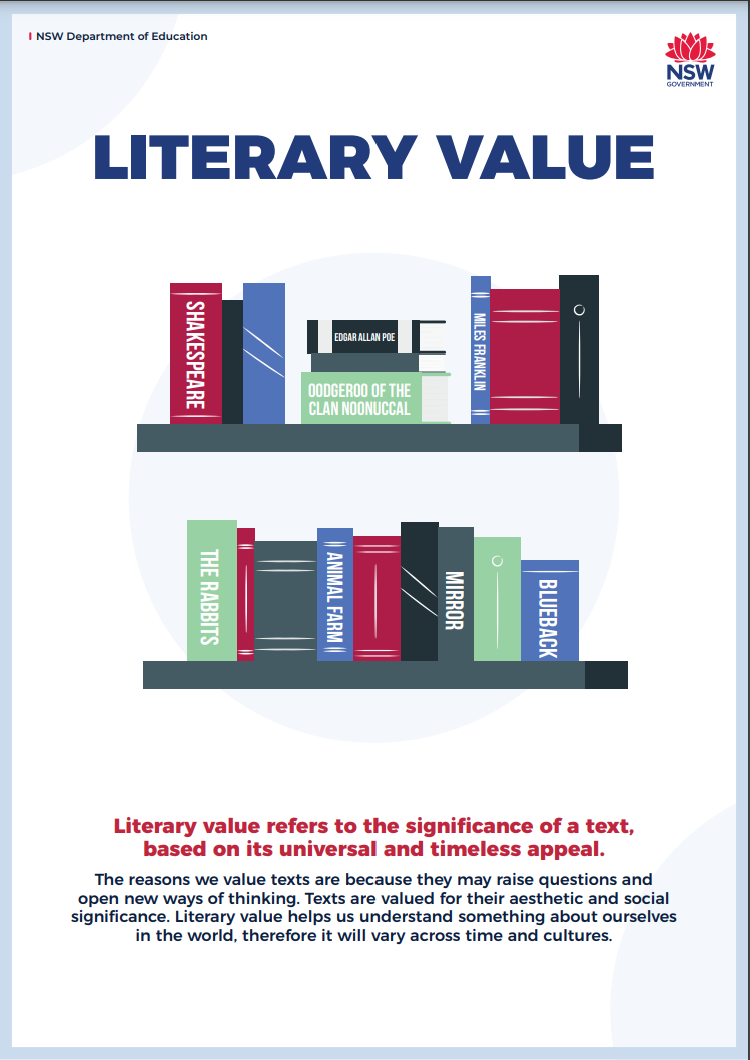
Table 68 – poet research information

|  |  |  |  |
| --- | --- | --- | --- |
| Poet and poem title | Traditional or modern poet | Rules being broken | Inferences about why rules might be broken |
| Gertrude Stein – ‘A Carafe, that is a Blind Glass’ |  |  |  |
| Emily Dickinson – ‘Essential Oils’ |  |  |  |

## Phase 5, resource 1 – literary value

1. Review the poster for further information about literary value and add this to your notes in your workbook.

Figure 5 – literary value poster



## Phase 5, activity 3 – determining literary value

**Student note:** to determine the ‘literary value’ of a text, you need to ask yourself the following questions:

* Does your text have universal appeal? (appeals to all types of people)
* Is it timeless? (has relevance across any time period)
* Does it have a significant message?
* Does it help us learn something about ourselves or our world?

1. In pairs, skim and scan the content of the BBC article [The 20 greatest children's books ever – what the voters say](https://www.bbc.com/culture/article/20230522-the-20-greatest-childrens-books-ever-what-the-voters-say) to identify 4 texts with which you are familiar and write them in the first column of the table.
2. Complete the second, third and fourth columns with relevant evidence.
3. Make personal reflections to complete the final column.

Table 69 – identifying literary value of texts

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Title of book and author | Why it has universal appeal | Why it is timeless | The significant message it sends | What it teaches us about ourselves or the world. |
|  |  |  |  |  |
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1. Individually, select your favourite book from the list above and write a paragraph outlining why it has literary value.

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## Phase 5, activity 4 – values

**Teacher note:** for differentiation, reduce and simplify the number of values in the list and ask students to select one or 2 values only. Check the [glossary](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/glossary) for the English K–10 Syllabus (NESA 2022) for more support on the meaning of ‘value’ in relation to ‘literary value’. The definition in the box below has been created by the English curriculum team.

**Values**: these are the ideas and beliefs that are held to be important in a text. They may be reflected in characters, through what they do and say; through the setting of the text, reflecting particular social views; and through the narrative voice of the text, perhaps through authorial comment. Values are specific to individuals and groups, and a text may contain several conflicting values.

1. Read the list of values below.
2. Identify and circle 5 values that best reflect what is important to you in your everyday decision making, behaviours and beliefs. You may need to ask a friend or look up a dictionary for any words you do not understand.
3. Discuss your findings with the class.

Table 70 –list of values

|  |  |  |  |
| --- | --- | --- | --- |
| Accountability | Environmental awareness | Independence | Social status |
| Achievement | Equity | Individualism | Spirituality |
| Adventure | Excellence | Integrity | Stability |
| Ambition | Excitement | Kindness | Success |
| authority | Fame | Love | Teamwork |
| challenge | Family | Loyalty | Trust |
| Compassion | Heritage | Passion | Truth |
| Connection to Country | Freedom | Peace | Understanding |
| Competence | Friendship | Power | Wealth |
| courage | Determination | Quality of life | wisdom |
| Creativity | Happiness | Relationships | enthusiasm |
| Democracy | Harmony | Religion | Honesty |
| Dependability | Health | Responsibility | Safety |

## Phase 5, resource 2 – reflective writing

**Teacher note:** checklist is adapted from: Dené Poth R (2023).

**Reflective writing** is writing critically and analytically about a topic and identifying how you will use your new knowledge in the future.

The benefits of reflection and reflective writing are that they:

* help you identify your own strengths and areas for improvements
* help you set goals and strategies for improvement
* give you ownership over your own learning
* help you self-reflect in everything you do.

**Checklist for reflective writing**

When you are writing reflectively, make sure you:

* write in the first person
* analyse texts and ideas in order to illustrate your ideas
* are subjective and personal based on your informed understanding of concepts and texts
* feel free to challenge assumptions and question practices.

## Phase 5, activity 5 – reflective writing guided practice

1. Think about an experience that has happened to you while on holidays.
2. Reflect on the experience and complete the reflection table.

Table 71 –reflection scaffold for writing activity

|  |  |
| --- | --- |
| Writing prompt reflections | Student response |
| The experience   * Your expectations before you went. * How you approached the activity. * Which parts were hard or easy or fun or boring. |  |
| What you learned   * How did your knowledge and understanding change? * What you do differently? |  |
| Plans for the future   * How could you use the lessons learned in the future? * What challenges you might face. * How you would deal with them. |  |

1. Use the information from the table to write a reflection on your holiday adventure. Plan your response before you start writing.

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## Phase 5, activity 6 – identifying structural features of a reflection

**Teacher note:** it would be beneficial for the teacher to provide a hard copy of the reflection to students for deconstruction and analysis.

1. Read the **Phase 6, resource 3 – C grade sample task** poem and personal reflection.
2. Identify structural parts of the reflection and write them in the first column of the table.
3. Identify any language features used in the reflection and write them in the third column of the table. Highlight each type of language feature in a different colour so they can be easily identified.

Table 72 – structural and language features scaffold

|  |  |  |
| --- | --- | --- |
| Structural features | Personal reflection | Language features |
|  | After studying the poems, Barrett Browning’s ‘How Do I Love Thee? and ‘For my Niece’ by Kae Tempest, I have a greater understanding of how poets use poetic forms and features to express and explore the same idea but in different ways as well as borrow from existing work to do so.  That’s why I have drawn on this common idea of love to inspire my own poem ‘Brother’ and adapted some of the forms and features of Barrett Browning’s poems to express my love for my older brother who was my idol in many ways and how I felt when he recently left home to travel overseas. I chose to appropriate the romantic profound love idea in Barrett Browning’s poem to familial love in my poem.  I have learnt that poets try to control language through sound and image devices to get across what they want to say. In Barrett-Browning’s ‘How do I love thee?’ she uses assonance, the strongest one appears in lines 3–4, when the speaker makes repeated use of the long /e/ sound in ‘My soul can reach, when feeling out of sight/ For the ends of being and ideal grace’. This means that the sound device matches the action. I have used sound devices in my poem. These are alliteration to express my sense of loss in the line ‘The day you drove down our dappled drive’.  Metaphors are also used by Barrett Browning “By sun and candle-light” to talk about the passage of time of her love. I have used a simile with the same symbol of the sun for the same purpose and to reinforce this idea showing how my love for my brother was really my guide over time. ‘You were like a warm Sun to me/ Warm, constant and golden’.  I have also learnt that poetry does not have to always rhyme but it should always be an expression of ‘powerful feeling’. Barret Browning’s poem in the form of a sonnet is a ridged verse pattern. I decided to appropriate and then contrast this in my own poem ‘Brother’ by choosing to begin with a very traditional rhyming couplet such as ‘my brother dear/In this poem, my love for you is clear’. I then changed the traditional form of rhyming, such as in the repetition of ‘I cried/I cried like a little child I no longer was’.  In this way, I have learnt a lot from studying poetry and I am really happy with the work I have done. |  |

## Phase 5, resource 3 – explicit teaching of vocabulary

**Implications for teaching in the NSW public school setting:**

One of the focus areas of [Our Plan for NSW Department of Education](https://education.nsw.gov.au/about-us/strategies-and-reports/plan-for-nsw-public-education) is to ‘Deliver outstanding leadership, teaching and learning’. An agreed aspect of this focus area is to deliver effective teaching practices including explicit teaching and effective feedback underpinned by high expectations.

Explicit teaching practices involve teachers clearly showing students what to do and how to do it, rather than having students discover that information themselves. Students who experience explicit teaching practices make greater learning gains than students who do not experience these practices (CESE 2020).

**Explicit vocabulary instruction**

Teaching new vocabulary lends itself to explicit teaching. By using student-friendly definitions and encouraging students to explain ideas in their own words, they can better retain the understanding of new vocabulary meaning. Repeated use of the vocabulary helps to reinforce and consolidate meanings in an authentic manner.

**A sample strategy – vocabulary cards**

**Teacher note:** in the Year 7 programs, students have been introduced to the Frayer model of examining vocabulary. This strategy is a gradual release of responsibility strategy where students combine the knowledge gained through using the Frayer model with a more independent approach to studying vocabulary whilst still having teacher guidance.

The teacher and student can co-construct the first card, then allow students to create the remainder of their cards independently. Students can use vocabulary cards as a personal word bank to develop their vocabulary.

**Materials required:**

* index cards
* highlighters in different colours
* markers, or coloured pencils

**Teacher-oriented instructions (‘I do’):**

As part of the teacher-oriented stage of gradual release of responsibility, the teacher should demonstrate how to complete the vocabulary card. An example of ‘I do’ is provided below:

1. Instruct students that they will be creating a vocabulary card for the word ‘reflection’.
2. Open up an online dictionary on the whiteboard such as [Collins English Dictionary](https://www.collinsdictionary.com/) and search for the word.
3. Model how to scroll down the definitions, read the definitions out loud and find the one that is most suitable to their activity by thinking aloud about why or why not it is a suitable definition. (For the purposes of this activity using this website, it is the fifth definition.)
4. Think aloud to decide on how you would define it and write your simple definition on the board.
5. Show students where they can find the part of speech of the word and write it under the definition.
6. Write a sentence underneath the previous information using the word in correct context.

**Guided instructions (‘We do’):**

As part of the guided stage of gradual release of responsibility, students should be instructed to use the steps below to create a vocabulary card for ‘reflection’.

1. Write the word and its part of speech (noun, verb, adjective, and so on) on the middle of one side of the index card.
2. Write the part of speech in the upper right-hand corner on the card on the same side.
3. Use a different coloured highlighter for each part of speech (for example, yellow for nouns, green for verbs, and so on) and highlight the part of speech in the corner.
4. On the back of the card, draw a picture that expresses the word’s meaning – it does not have to be literal. Several pictures may be included in this step.
5. Underneath the picture(s), write the word, the part of speech, and a definition in your own words.
6. Write a sentence under the definition that uses the word correctly in context.

Figure 6 – sample vocabulary card (front)

|  |
| --- |
| Noun  reflection |

Figure 7 – sample vocabulary card – back (images inserted from Word icons)

|  |
| --- |
| Image of a lightbulb.Image of a pig thinking about a house.Worried face outline.Smiling face outline.  **Reflection (n)** – to think back about something and what you did wrong or right and think about how you will use this knowledge in the future.  **Sentence**: I will write a reflection about how I used the ideas from the traditional poem to compose my own poem. |

**Independent instruction (‘You do’)**

The final stage of gradual release of responsibility is ‘You do’. Students should now be able to apply their knowledge and understanding to create vocabulary cards for other words they do not completely understand. They should:

1. Identify and unfamiliar words.
2. Follow the guided approach to create their own vocabulary cards.

## Phase 5, activity 7 – embedding textual evidence practice

**Teacher note:** this activity is designed to support students in embedding textual evidence into analytical responses.

**Rules for embedding textual evidence:**

Embedding textual evidence is an essential skill for any writer looking to add depth and clarity to their work. Textual evidence provides authority, and a different perspective to support your ideas. By incorporating well-selected textual evidence effectively into your writing, you can enhance your arguments, engage readers, and expand the reach of your message. This is a skill that takes practice, and, in this activity, you have the opportunity to do just that. The keys to success for embedding textual evidence are for students to:

* select the right textual evidence – ensure that you have selected evidence that is relevant, accurate and extends you argument
* introduce your textual evidence – make sure that you are explaining your evidence by providing context and argument
* format your textual evidence correctly – make sure you are using quotation marks by enclosing any direct quotes. If you are using textual evidence from outside of your core texts, for example, by using a critic or expert make sure you supply the author’s name, the title or source of the evidence.
* explain the textual evidence – make sure that after providing your evidence you give a detailed explanation and connect this back to your main line of argument.

1. **Practise embedding textual evidence for these examples by rewriting them correctly:**
2. Alliteration is briefly used in the first Stanza of the poem ’Destroying dreams during the daytime ... ’
3. The first 2 stanzas include the rhyming scheme of AABB though the last 2 differ from this,
4. At the beginning of Tempest’s poem 'For my Niece’, the line I hold you in my arms, to give a sense of size of the person being spoken to.

## Phase 5, resource 4 – embedding textual evidence practice answers

1. Answers for the previous activity have been provided below:
2. Alliteration, for example ‘Destroying dreams during the daytime ... ’, is used in the first stanza of the poem.
3. The first 2 stanzas include the rhyming scheme of AABB. An example of this is the use of the final words: ‘night, right, come and bun’.
4. At the beginning of Tempest’s poem ‘For my Niece’, the line ‘I hold you in my arms,’ is used to give a sense of the size of the person the poet is speaking to.

## Core formative task 5 – annotating student-composed poem

**Teacher note**: Phase 5 and Core formative task 5 support students for the reflective component of the formal task and act as an initial planning outline. This supports their preparation for the formal assessment task. Students make a choice from amongst the draft poems they have written during this program. They review their poetry composition for the formal task and identify the language features they have used. They identify and annotate parts of their poem that use or break the rules making links to the poem or poems that have inspired them, and clarify the reasons for their compositional choices. Relevant resources and activities have been identified below and in Phase 2 in the final sequence which guides the introduction of the formal assessment task.

**The formal assessment task requires you to create a poem and reflect on how you have either broken or applied the rules. You will reflect on how studied poems impacted your creative composition. In this formative task you will be guided to prepare for this by annotating your poem.**

**Steps:**

1. **Identify the language features of your poem.**
2. **Identify and annotate parts of the poem that use or break the rules.**
3. **Identify and annotate related poems that have inspired your creative composition.**
4. **Annotate reasons for your compositional choices on your poem.**

**Refer to the modelled activities and resources used in this program to guide your completion of this task.**

* **Core formative task 5 – annotating student-composed poem**
* **Core text 1 – ‘For my Niece’ by Kae Tempest**
* **Phase 1, activity 4 – glossary of poetic terms**
* **Phase 5, activity 1 – rules of poetry**
* **Core text 5 – ‘Thirteen’ by Kae Tempest**

# Phase 6 – preparing the assessment task

In this phase, students are supported to complete a task that best represents their learning and understanding of poetry. 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 activities may take a few minutes in a once-off lesson, others will need to be repeated. Some may require an entire lesson. All will need to be adapted to the class context.

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

The following resources support the teacher in preparing students for the assessment components of this program. They should be used where relevant and could be iterative and adapted as needed.

## Phase 6, resource 1 – evidence-based practice in assessment procedures

This is a brief overview drawn from the acknowledged resources. Teachers should familiarise themselves with the evidence-base in this area and evaluate practices on an ongoing basis.

* Notice the key sections in the sample assessment task for Term 1 of Year 8 accompanying this resource, and ensure all sections are written in student-friendly language.
* Ensure that practices focus on identifying where students ‘are in their learning so that teaching can be differentiated, and further learning progress can be monitored over time’ (CESE 2020a:25).
* Build in explicit opportunities for peer and teacher feedback, both during task preparation and after return of the assessed task (CESE 2020a; Hattie and Timperley 2007).
* Create clear marking rubrics, explain the place of the task in the learning context, and set up consistent and objective marking practices (CESE 2020b; NESA 2021).
* Support the students’ writing process through the task preparation stage by explicitly scheduling brainstorming, planning, drafting, editing and revising time. See for example, *The process writing approach: A meta-analysis* (Graham and Sandmel 2011).

## Phase 6, resource 2 – task forms and features

The following table provides examples and annotations of potential approaches to some of the challenging language forms and features from the assessment task notification document. Teachers are encouraged to adapt or expand the table. EAL/D students should be supported to translate key terms to their home language or dialect.

Table 73 – forms and features in the task notification

|  |  |
| --- | --- |
| Form or feature | Annotation |
| Terminology: ‘spoken word texts’ and ‘perspective’ | Encourage students to write dictionary definitions, especially if they are EAL/D students. Support language exploration, for example synonyms for both terms. |
| Terminology: ‘authority’ | Support intensive language exploration of terms that may have multiple meanings in different contexts. Discuss the different connotations of this word both inside and outside of the English classroom. |
| Task information (form): ‘outcomes being assessed’ and ‘core formative tasks’ | As above. If appropriate, show students the outcomes as arranged in the syllabus and explain their role in learning. Schools are encouraged to hand out scope and sequences so students can be reminded of the provenance of the outcomes on the task. |
| Task expectations: ‘use appropriate evidence’, ‘deliver an engaging ... speech’ and ‘engage in planning’ | As above for terminology. Also note the verb forms here as an instruction. Discuss the nature of instructions and the relationship with ideas such as ‘expectations’. This is what the teacher is expecting to see in your work, then explore examples in the sample student responses. |

## Phase 6, resource 3 – C grade sample task

This sample student speech is a ‘C’ grade response.

**Poem – Brother**

So here’s to you, my brother dear,

In this poem, my love for you is clear.

May our bond endure, strong and true,

For brothers like you, there are only a few.

Seven years older you were always with me

Guiding, teasing, pushing and prodding,

You were like a warm Sun to me,

Warm, constant and golden.

Everything learned in those young years,

Came out of your loving embrace

The bike, the board, the river, the tree

All of these you taught to me

The day you drove down our dabbled drive,

To start your new life,

I cried

I cried like a little child I was no longer

You said to me that you would always be there

Even when you went away

But I can’t help but feel so alone

Now that you have gone.

**Reflection**

After studying the poems, Barrett Browning’s ‘How Do I Love Thee? and ‘For my Niece’ by Kae Tempest, I have a greater understanding of how poets use poetic forms and features to express and explore the same idea but in different ways as well as borrow from existing work to do so.

That’s why I have drawn on this common idea of love to inspire my own poem ‘Brother’ and adapted some of the forms and features of Barrett Browning’s poems to express my love for my older brother who was my idol in many ways and how I felt when he recently left home to travel overseas. I chose to appropriate the romantic profound love idea in Barrett Browning’s poem to familial love in my poem.

I have learnt that poets try to control language through sound and image devices to get across what they want to say. In Barrett-Browning’s ‘How do I love thee?’ she uses assonance, the strongest one appears in lines 3-4, when the speaker makes repeated use of the long /e/ sound in ‘My soul can reach, when feeling out of sight/ For the ends of being and ideal grace’. This means that the sound device matches the action. I have used sound devices in my poem. These are alliteration to express my sense of loss in the line ‘The day you drove down our dappled drive’.

Metaphors are also used by Barrett Browning “By sun and candle-light” to talk about the passage of time of her love. I have used a simile with the same symbol of the sun for the same purpose and to reinforce this idea showing how my love for my brother was really my guide over time. ‘You were like a warm Sun to me/ Warm, constant and golden’.

I have also learnt that poetry does not have to always rhyme but it should always be an expression of ‘powerful feeling’. Barret Browning’s poem in the form of a sonnet is a ridged verse pattern. I decided to appropriate and then contrast this in my own poem ‘Brother’ by choosing to begin with a very traditional rhyming couplet such as ‘my brother dear/In this poem, my love for you is clear’. I then changed the traditional form of rhyming, such as in the repetition of ‘I cried/I cried like a little child I no longer was’.

In this way, I have learnt a lot from studying poetry and I am really happy with the work I have done.

## Phase 6, resource 4 – exemplar A grade sample response

This sample student speech is an exemplar ‘A’ grade response.

**Poem – One carefree summer**

The frost at dawn is

not an indication

of the heat to come.

We roamed the dusty back road,

too young to drive,

but so keen to get away.

It had been so dry and hot

We were wary of the rustling leaves,

dry as tinder

waiting for just one spark

to set the world on fire.

The sun beat down on us, before

relief,

at the sight of the

War Memorial pool.

We paused as we always did to reflect

“In memory of those who gave their lives

and those who served in the Second World War”.

Built in 1957, we reflected on

how our peers from long ago, just like us,

escaped the heat of a hot, summer day

on Gamilaraay Country.

As we shared the simple joys of pool scallops, covered in chicken salt

and splashed about playfully with the one who called out our heart,

we dreamed of futures both near and far.

We made plans that would never be realised

And we laughed and laughed.

But the heat of the summer and daily life

Came upon us as those days fell into memories

And the world of adulthood took over

The drag of those summer days

– the heat, the dust, the storms –

define those memories, locked in our minds

to bring back moments of being carefree

and young.

**Reflection**

My poem, ‘One carefree summer’, is a creative piece that explores my own experiences of growing up and navigating adolescence in a NSW country town.

The process of planning my poem, stanza by stanza, meant that I did not become overwhelmed when writing it. Monitoring and adding to this plan enabled me to have my ‘story draft’ straight before I even wrote my first stanza. From my plan, I was able to make links with Kae Tempest’s poem ‘Thirteen’ and note where the similarities and differences in content would lie. When I had finished writing the poem, I was able to reflect on my subconscious use of poetic devices, allowing me to note the poetic conventions and devices used by Tempest that had then ‘snuck’ into my own writing, notably stanza length, lack of rhyme and enjambment.

In regard to conceptual ideas, when writing this poem, I was influenced by Tempest’s poem ‘Thirteen’, in which they recollect memories of their own childhood. Both Tempest’s poem and my own draw upon the innocence of childhood and adolescence, including the relationship with the outside world. Tempest’s line ’[the boys] play basketball in the courts by the flats until midnight’ can be compared with my depiction of a teenager’s positive relationship with the outside world in ‘We roamed the dusty back road’. Furthermore, while Tempest depicts the challenging relationship of boys and girls at this age, my own poem contrasts this by drawing attention to the blossoming of young platonic and romantic relationships, as evident through the use of the inclusive ‘we’ throughout the poem and in the metaphor ‘with the one who called out our heart.’

In their work, Tempest challenges the somewhat traditional style of poetry by disrupting equal stanza lengths and ignoring the need to make their compositions rhyme. In this way, tempest’s poetry connects more effectively with a younger audience who may be questioning established or traditional ways. By challenging the assumption that poetry should follow a traditional structure, Tempest’s work inspired me to compose a piece of writing that also disrupted these more typical stylistic conventions. Their use of enjambment in ‘Thirteen’ also influenced me to experiment with the language devices in my own poem. I used enjambment with phrases and words such as ‘waiting for just one spark’ and ‘to bring back fleeting moments of being carefree and young’ so that they would stand out to the audience, thus positioning the responder in a place where their focus is drawn to the ideas about young love being wonderful as well as painful.

Further to this, I effectively integrated historical and cultural allusions into ‘One carefree summer’ with references to WWII, 1957 and by acknowledging the traditional owners of the land. Additionally, I am also proud of my use of sensory imagery throughout the poem to create an accurate depiction of a country town on a summer’s day. To achieve this, I used weather related references such as ‘dry as tinder’ to create an image of a dusty country town.

## Phase 6, resource 5 – hybrid writing

Hybrid informative, analytical and reflective writing refers to a style of writing that is often found in magazines and social media.

It is classified as non-fictional writing. It blends together the writer’s reflections on an event or issue, with the aim of providing information to explain and inform. It also includes, where relevant, aspects of analysis when the language forms and features of texts are being discussed and used as evidence. When this is the case, this is referred to as hybrid writing. Put simply, hybrid means to combine 2 or more things that are usually separate. Applied to writing, any text that blends or combines 2 or more forms of writing can be referred to as hybrid.

The model texts and paragraph response scaffolds provided in the program are constructed to provide examples of different styles and forms of writing. Some are either analytical or reflective. Some use a blend of analytical, reflective and informative forms. This is briefly outlined below for a selection of the activities and resources that will be explored during this program.

In **Phase 1, activity 3 – paragraph response scaffold** and **Phase 2, activity 1 – paragraph response scaffold**, students are introduced to the idea of blended informative, analytical and reflective writing.

In **Phase 2, resource 2 – modelled paragraph on context and form**, teachers are provided with a modelled TEEL structure analytical paragraph. There is no reflection element of this model. Students then complete **Core formative task 2 – related song and analysis** to practise this structure.

In **Phase 3, activity 5 – paragraph scaffold for sound devices**, students are provided explicit support for approaching the task through an analytical or reflective approach. Sentence stems for each support a comparison of styles. Students are then supported to practise this type of writing through **Core formative task 3 – analytical paragraph**.

In **Phase 4, activity 15 – Tempest’s unique style**, students are supported by sentence stems and a vocabulary bank to develop a blended analytical and reflective paragraph. They then practise the hybrid writing in **Phase 4, activity 16 – independent hybrid paragraph**.

Students’ reflective writing is supported through Phases 5 and 6, in particular **Phase 5, resource 2 – reflective writing** and **Phase 5, activity 6 – identifying structural features of a reflection**.

## Phase 6, activity 1 – composing a poem, planning and scaffolding

**Part A – poetry composition**

Part A of the formal assessment task requires you to compose a poem of 150 to 300 words that is inspired by a poem studied in this program. Use the planning and scaffolding tables to develop this part of the task.

1. Complete the planning table to guide the composition of your poem.

Table 74 – planning

|  |  |  |
| --- | --- | --- |
| Planning process | Relevant information | Notes for development of task |
| What poem am I drawing on? |  |  |
| Which rules am I keeping or applying to my own composition? |  |  |
| Which rules am I going to break in my own composition? |  |  |
| Which ideas from the poem will I draw on, adapt, appropriate or transform? |  |  |
| Which ideas and language forms and features will I use? |  |  |
| What topic will my poem be about- familial love, romantic love, growing up or another topic? |  |  |

1. Using your planning ideas, compose your poem (or the second draft of your poem if it is already written) reflecting on the scaffolding structure – you may or may not use all the features of the scaffold depending on the rules you are using or breaking.

Table 75 – poem scaffolding

|  |  |  |
| --- | --- | --- |
| Structure | Composition | Annotations |
| Poem title |  |  |
| Stanza 1 |  |  |
| Stanza 2 |  |  |
| Stanza 3 |  |  |
| Stanza 4 |  |  |
| Stanza 5 |  |  |

1. Use the suggested feedback strategies to seek feedback on your composition.
2. Apply feedback to your next draft of your poem.

## Phase 6, resource 6 – feedback advice for teachers

It is important that teachers implement evidence-based practice and strategies for effective feedback as it contributes to learning and achievement.[Feedback practices and strategies](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/feedback-to-students/feedback-practices-and-strategies) **are provided on the department’s website and are summarised below:**

* Effective feedback follows effective instruction.
* Feedback should be explicit to the learning intentions and success criteria and limited to 2–3 specific recommendations.
* Feedback should encourage the student to do the thinking.
* The most important word in any teacher’s vocabulary is ‘yet’. When a student says: ‘I can’t do it’, the teacher needs to respond with, ‘You can’t do it yet’.

The following table provides guidance about approaching student drafts. The focus is on prompting student reflection and application.

Table 76 – feedback prompts for teacher use of student drafts

|  |  |
| --- | --- |
| Range of prompts | Example prompt |
| Why? (Justifying a statement) | * It was unclear because ... * I found it unclear having only ... |
| How did you, she, he feel? | * How do you think the character felt? * Angry that people did not trust him? * Annoyed with himself for lying in the past? |
| Add something | Improve by using descriptive words:   * The crocodile’s jaws snapped viciously, slicing Craig’s leg. * Jason bounced about like a fly, buzzing around his mother’s feet. |
| Change something | Try one of these or your own instead of ‘bad’:   * ferocious * terrifying * evil. |
| Tell us more | Describe:  instead of ‘James was a kind, likeable boy with a great sense of humour.’ try: ‘James roared with laughter giving his friend encouragement as he told the world’s worst joke.’ |
| What happens next? | Add in a persuasive conclusion that sums up your perspective.  For example, ‘As young Australians, we must stand up and say that this is not okay, that we will not accept this in our community and that we will boycott anyone who supports this.’ |

**Applying feedback checklist**

For quick provision of feedback, the teacher may like to use a template to provide to students. Here is an example of a teacher feedback checklist.

Table 77 – sample feedback checklist

|  |  |  |
| --- | --- | --- |
| Focus of student work | Prompt | Completed |
| Poetry composition | Have you:   * used inspiration from a pre-20th century poem? * used descriptive and emotive language? * used or broken the rules of poetry? * applied gallery walk feedback to your poem? |  |
| Reflective writing | Have you incorporated:   * reflective language and structural features? * a reflection on how the pre-20th century poem has influenced your composition? * used textual evidence to support your statements? * used nominalisation? |  |
| Editing and refining process | Have you:   * displayed your draft work in a gallery walk for feedback? * used feedback to refine your composition? * used feedback to refine your reflection? |  |
| [Specific focus area] | [Complete as required] |  |

Students should be guided to complete the following checklist independently so that they are keeping track of personally relevant areas of focus.

Table 78 – blank feedback checklist

|  |  |  |
| --- | --- | --- |
| Focus of student work | Prompt | Completed |
| Poetry composition |  |  |
| Reflective writing |  |  |
| Editing and refining process |  |  |
| [Specific focus area] |  |  |

For further support, see the Digital Learning Selector: [Peer feedback](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549#.YOe6XNzPYaU.link) templates.

## Phase 6, resource 7 – supporting effective peer-editing

**Research on effective peer-editing suggests it is valuable to:**

* give students explicit instruction on how to give feedback effectively (for example, the language of constructive feedback such as being specific and commenting on pre-arranged elements. For example, ‘the image of [x] made me feel [y]. I was wondering if there could have been more dialogue in the tense complication that followed so that ...’)
* support students to become more competent revisors through teaching the processes, skills and knowledge that lead to effective revision. For example, the capacity of the human brain to ‘look for’ only 2–3 elements at one reading
* co-develop a revision checklist that is constantly updated as skills develop and the drafts progress (‘What would you be looking for in a first draft as opposed to the final editing read?’)
* provide annotated models of first and revised drafts, with teacher-led discussion of changes made and their impacts
* think aloud in front of class through your own revising process
* use feedback rounds – groups of 4 read each other’s drafts, respond in writing to a series of prompts (for example the characterisation) then discuss each draft. Each student then makes a plan of action (‘After receiving feedback on my story, I plan to ...’)
* scaffold more complex editing foci such as language forms and features of poetry; students are more confident to edit for surface errors and need support and confidence to comment on major story elements
* train students to see the value in peer-editing: trust, collaboration skills, ample time and modelling by teachers can all support this development
* consider like-ability pairings rather than mentor–mentee pairs.

## Phase 6, resource 8 – supporting meaning-making through text organisation (including model texts)

**The following advice and ideas for classroom practice in the writing process are adapted from Derewianka (2020) ‘Supporting meaning-making through text organisation’.**

**Planning**

* Include both quick writes and low-stakes writing, as well as extended writing at regular intervals.
* Clearly identify the genre, purpose and audience for each piece of writing.
* Break large tasks into smaller ‘chunks’ or ‘mini-tasks’.
* Provide students with a model text of the expected writing. Use it to judge the stages and sub-sections needed.

**Writing**

* Project your model text and think-aloud around the stages, sub-sections and processes you used.
* Share drafts of your developing model text.
* Examine drafts of ineffective texts.
* Encourage students to keep early drafts and note their own progress.
* Set up joint construction of written texts. Focus on writing paragraphs and exploring narrative elements. This can be completed as a whole class, in pairs and in small groups. Swap around, for example whole-class construction of an orientation, then paired complication, then individual resolution, then share.

**Drafting**

* Support students to refer back to task rubric and model texts at key intervals.
* Set up best practice in peer-editing and support collaborative editing processes.

## Phase 6, resource 9 – creating a gallery walk

**Teacher note:** this would be a good activity for students to give and receive feedback prior to the formal gallery walk exhibition for Education Week. Whilst it does take a little preparation, it also eliminates the need for teacher feedback at this stage.

A gallery walk engages all students in the feedback and reflection process. Learners and teachers collaborate to develop success criteria for a piece of work, then co-develop strategies for offering constructive peer feedback. A detailed [gallery walk](https://education.nsw.gov.au/teaching-and-learning/learning-remotely/teaching-at-home/expectations/contemporary-learning-and-teaching-from-home/learning-from-home--teaching-strategies/gallery-walk) resource is available on the department’s website.

Students should be instructed on providing constructive feedback to peers using strategies outlined on [Types of feedback](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/feedback-to-students/types-of-feedback#Peer4). It may be necessary to provide sentence stems or even a list of suitable feedback comments depending on the student cohort.

Learners:

1. produce a piece of work.
2. display their work for their peers to view. This could be done in the classroom, library or other location for a wider audience.
3. review the work of all their peers – they could do this using sticky notes, use highlighters and pens to write on writable surfaces or post digital comments.
4. review the comments on their own work and ask clarifying questions if needed.
5. revise their work using the provided peer feedback.

# References

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