English Stage 4 (Year 8) – teaching and learning program

Knowing the rules to break the rules

This resource is a sample teaching and learning program for Year 8, Term 1. It provides an example of one way to approach programming through a conceptual lens. In this program, students will develop an understanding of the ways composers use and experiment with the forms and features of poetry to express ideas and position readers. They will explore how intertextuality with older texts and traditions can enrich meaning. They transfer these understandings to their own poetic compositions, engaging with and subverting poetic forms and features in purposeful ways. Students will compose creatively and analytically using the recursive writing process to communicate with clarity and for effect.

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

Table 1 – class details

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

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**Updating the table of contents**

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

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

# About this resource

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

## Purpose of resource

This sample teaching and learning program is not a standalone resource and aligns with the following support materials:

* Year 8 scope and sequence
* English Stage 4 (Year 8) – assessment task – Knowing the rules to break the rules – poetry composition and reflection – Term 1
* English Stage 4 (Year 8) – resource booklet – Knowing the rules to break the rules.

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

## Target audience

This sample is intended to support teachers and curriculum leaders as they develop contextually appropriate teaching and learning resources for the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022). There are additional support and educative notes for the teacher (blue boxes), specific literacy notes (pink boxes in this program) and notes for the student (pink boxes in the resource booklet).

## 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 explore poetry in an engaging and challenging way by looking at the connections between forms and conventions over different time periods. As the opening program of the year, it aims to strengthen class rapport, while encouraging students to explore and understand new texts and concepts, and experience new ways of learning. The program and associated materials can be used as a basis for the teacher’s own program, assessment or scope and sequence, or be used as an example of how the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022) can be implemented. The program and associated resources are not intended to be taught exactly as is presented in their current format. Teachers using this program and the associated materials should adapt these to suit their students’ needs, interests, abilities and the texts selected. The resource should be used with timeframes that are created by the teacher to meet the overall assessment schedules.

This program provides success criteria aligned to each learning sequence. These are suggestions only. While success criteria can be presented to students, evidence based research suggests that [success criteria should be discussed and agreed with students](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/aspects-of-assessment/actions-to-take#:~:text=Best%20practice%20suggests%20you%20discuss%20and%20agree%20to%20success%20criteria%20with%20the%20students%20in%20advance%20of%20the%20learning%20experiences.) at the beginning of each lesson. The department’s [Teaching and learning](https://education.nsw.gov.au/teaching-and-learning/learning-from-home/teaching-at-home/assessment/primary-assessment/five-elements-of-effective-assessment-practice/success-criteria) webpage provides a range of links to support the use of success criteria.

The following is an outline of some of the ways this program can be used. Teachers can:

* use the teaching and learning program as a model and make modifications reflective of contextual needs
* examine the teaching and learning program, assessment notification, core texts booklet and resource booklet during faculty meetings and planning days and collaboratively refine them based on faculty or school goals
* examine the materials during faculty meetings and planning days and collaboratively plan opportunities for team teaching, collaborative resource development, mentoring, lesson observation and the sharing of student samples
* use the programming, assessment practices or syllabus planning detailed in the program as an opportunity to backward map Years 10–7.

This program aligns with the completed Stage 4 scope and sequence. This ensures all syllabus requirements are met across the stage.

# Knowing the rules to break the rules

The overview provides a concise description of key information about the teaching and learning program and the assessment.

## Overview

Students will develop an understanding of the ways composers use and experiment with the textual forms and features of poetry to express ideas and position readers. They will explore how intertextuality with older texts and traditions can enrich meaning. They transfer these understandings to their own poetic compositions, engaging with and subverting poetic forms and features in purposeful ways. Students will compose creatively and analytically using the recursive writing process to communicate with clarity and for effect.

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

## Teaching and learning program rationale

**Teacher note:** the rationale expands on the overview. It establishes the learning goals, identifies what is going to be achieved and the reasons for the content and structure of the program. It aligns with the syllabus outcomes and reflects the requirements of the syllabus planning tool, the scope and sequence and the assessment schedule. The value of the learning beyond the classroom is established and there is a connection to the wider world and the relevance to students’ futures.

This teaching and learning program supports students to explore the connections between contemporary forms and styles of poetry, and the forms and movements that are its antecedents. By investigating the contexts of poetry and analysing the perspectives embedded in poems from a range of time periods, students are introduced to intertextuality. They appreciate the place of a poem in its context and experiment with composing their own poetry influenced by their own contexts. Students develop informed responses to a suite of poetry from Kae Tempest, assess the connections to Romanticism and investigate the power of performance poetry to impact an audience. Students express their ideas through poetry, explain influences on their writing and then assess the impacts of the writing process on their development of a refined piece.

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

This teaching and learning program is organised according to the principles of the Secondary English curriculum team’s ‘[Phases approach to conceptual programming’](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10/phases-approach-to-conceptual-programming). The term ‘phase’ helps to organise planning by identifying the specific purpose of each section within a teaching program. Each phase focuses teacher and student attention onto matching learning intentions. These are aligned with appropriate and effective strategies, particularly for the development of deep student conceptual engagement. The phases project aims to support the sequencing and progression of learning based on the pedagogical principles of:

* clear learning intentions and success criteria
* specific process verbs linked to outcome content
* the organisation of interactions in the learning environment that extend from teacher-directed, through to collaboration and independent practice.

## Guiding questions

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

* What makes poetry a powerful and flexible form of expression and how has it evolved over time?
* How have poetic forms been used and subverted by composers to express new ideas and appeal to contemporary audiences?
* How does intertextuality enrich responses to texts?

### Conceptual programming questions

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

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

|  |
| --- |
| **Phase 1 – engaging with the unit and the learning community** |
| * How and why do we engage with poetry as a form of expression? * How is poetry personally adaptable? |
| **Phase 2 – unpacking and engaging with the conceptual focus** |
| * How does poetry reflect its context? * How do some poems achieve literary value beyond their context? * How does intertextuality add meaning to a text? |
| **Phase 3 – discovering and engaging analytically with the core text** |
| * How do poets manipulate language to tell a story? * How can sentence structures be representative of a composer’s style? * How can comparing texts of different eras deepen our understanding of the human condition? |
| **Phase 4 – deepening connections between texts and concepts** |
| * How are texts connected across contexts? * How does intertextuality deepen the meaning of texts? * How do poets use intertextuality to define their own voice? |
| **Phase 5 – engaging critically and creatively with model texts** |
| * How can writers apply and manipulate understanding of codes and conventions when composing poetry? * How does subverting poetic forms and features impact the literary value of texts? |
| **Phase 6 – preparing the assessment task** |
| * How can marking guidelines and sample assessment task responses be used as a support for learning? * What are the best strategies for developing effective and sustainable skills and mindsets related to assessment? * What are the best strategies for developing and expanding skills in planning, monitoring and refining composition? |

## Assessment overview

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

**Formal assessment:** Poetry composition and reflection – students will craft a creative composition and reflect on their compositional process.

**Formative assessment: A range of tasks that will build understanding of poetry and its composition and prepare students to complete the formal assessment task.** See the core formative assessment activities table at the end of this document for an overview of tasks.

### Outcomes and content groups

A student:

* **EN4-RVL-01 –** uses a range of personal, creative and critical strategies to read texts that are complex in their ideas and construction
* reading, viewing and listening for meaning
* reading for challenge, interest and enjoyment
* reflecting
* **EN4-URA-01** – analyses how meaning is created through the use of and response to language forms, features and structures
* representation
* code and convention
* connotation, imagery and symbol
* **EN4-URC-01 –** identifies and explains ways of valuing texts and the connections between them
* intertextuality
* literary value
* **EN4-ECA-01 –** creates personal, creative and critical texts for a range of audiences by using linguistic and stylistic conventions of language to express ideas
* writing
* text features: imaginative
* text features: informative and analytical
* word-level language
* **EN4-ECB-01** – uses processes of planning, monitoring, revising and reflecting to support and develop composition of texts
* planning, monitoring and revising
* reflecting

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

## Core texts and text requirements

The texts identified in the table below have been used as ‘core texts’ in this program. The NSW Department of Education has a licence agreement to use sections of Tempest, K (2014) *Hold your Own*, Pan Macmillan UK. The other texts have been chosen as ‘case studies’ because they are either in the public domain (pre-20th century poems) or accessible to teachers online.

Table 3 – 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 language and textual features 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 it 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 [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?’, 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.

## Prior and future learning

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

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

* an understanding of the textual features and purpose of imaginative, informative and analytical writing
* an understanding of how contextual reading strategies develop understanding of texts
* literacy skills in description, both describing as part of personal response and analysis, and description as an element of student composition in imaginative, informative and analytical writing
* comparing the studied poems with the worlds of live performance in Year 7 Term 4 – Speak the speech, and the performance poetry of Solli Raphael in Year 7 Term 1 – Powerful youth voices. Students thinking about their relationships with the texts and composers in these 2 contexts may open new conceptual understanding about both.

Some potential future links to other programs in the English Stage 4 course could include:

* exploring how texts are constructed to represent composers’ worlds and values in Year 8 Term 2 – Transport me to the real
* developing listening and analytical writing skills in preparation for Year 8 Term 4 – The camera never lies
* building literacy skills to craft more sophisticated future writing
* applying understanding of how representations are constructed to a prose fiction novel in Year 8 Term 2 – Transport me to the real.

## Pre-reading for teachers

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

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

* *Closing the Reading Gap* (2020), *Closing the Writing* Gap (2022) and *Closing the Vocabulary Gap* (2018) by Alex Quigley. The principles and strategies outlined in these highly accessible texts, particularly for reading aloud and class reading, have informed the approaches to writing and reading included throughout this program.
* *Teaching Writing* (2020) Daffern and Mackenzie (eds). Approaches to learning and teaching writing in this program have been drawn, in particular, from Chapter 4 ‘What is involved in the learning and teaching of writing?’ (Daffern, Anstey and Bull), Chapter 5 ‘Supporting meaning-making through text organisation’ (Derewianka) and Chapter 6 ‘Supporting meaning-making through sentence structure and punctuation’ (Exley and Kitson).
* ‘On sound and rhythm: A way to start teaching poetry in children and young adults’ (2005) by Jack Collom (reprinted in the [Poetry Foundation website](https://www.poetryfoundation.org/articles/90338/on-sound-and-rhythm)) for ideas and strategies related to the sounds of poetry.

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

The ‘engaging with the unit and 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.

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

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

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

* How and why do we engage with poetry as a form of expression?
* How is poetry personally adaptable?

Table 4 – engaging with the unit and the learning community

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN4-RVL-01  Reading, viewing and listening for meaning  **Engage with the ways texts contain layers of meaning, or multiple meanings**  EN4-ECA-01  Text features: imaginative  **Intentionally select and use poetic forms and features to imaginatively express ideas and personal perspectives** | **Engaging with poetry as a form**  **Learning intention**  By the end of this learning sequence, students will:   * understand that poetry is flexible and can have many meanings and intentions.   **Introduction to poetry**   * **Activating interest in poetry to stimulate imagination – students are issued with a line of writing as they enter the class (Phase 1, resource 1 – activating imagination). They find the other students who have the same coloured paper and sit in a** group to collaboratively **compose a text using Phase 1, activity 1 – activating imagination.** * **Class discussion to activate thinking about writing – 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?** * **Making connections with the poetic form – students brainstorm a list of things they think poetry is. They expand their understanding using prior knowledge by adding types of poems, figurative language and titles of any poems they may recall.** * **Engaging with a poem –** in pairs, **students participate in a virtual scavenger hunt using Phase 1, activity 2 – poetry scavenger hunt to broaden their knowledge of the** rules of poetry. They * read Matsuo Bashō‘s **poem** [’Tis the first snow](https://poets.org/poem/tis-first-snow)– * **draw a visual representation of what they think the poem is about to demonstrate initial understanding of the poem** * locate information to complete the scavenger hunt * **discuss: Does this poem have any of the features identified in the earlier brainstorm about poetry?**   **Teacher note:** the teacher should check student access to the **Read Write Think** [Haiku Poem Interactive](https://www.readwritethink.org/classroom-resources/student-interactives/haiku-poem-interactive) prior to completing the following activity.   * **Writing own haiku poem** – **students compose their own Haiku poem using** the **Read Write Think** [Haiku Poem Interactive](https://www.readwritethink.org/classroom-resources/student-interactives/haiku-poem-interactive) to experiment with writing poetry. **They are reminded that Haiku is a Japanese poem about nature and has 3 lines of 5, 7 and 5 syllables.** * **Class discussion** **to consolidate understanding** – the haiku is a type of poetry with very strict rules about structure. When it comes to all kinds of art, do you think strict rules make it easier to create and understand art? Do you like musicians who stick to the rules in their songs, or break them?   **Note for differentiation: students may need a reminder about** syllables **and how to identify them prior to completing this activity. The** [phonological awareness](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/effective-reading-in-the-early-years-of-school/phonological-awareness) website provides a helpful definition of a syllable.  **Teacher note:** this is the first poetry composition activity which can be used to prepare students for the composition part of the formal assessment task. We recommend that student compositions be kept safe so that students can return to them as part of the task preparation if they decide to use this composition as the starting point for their assessed poem. Note that there are several potential poetry composition activities clearly labelled for teachers and students. Advice related to this task is summarised in Phase 2 at the end of the introduction of the formal assessment task.  For this haiku activity, poems can be printed out and used for display purposes or published in the school newsletter for an authentic audience and purpose. As an extension activity, students could be encouraged to enter the annual ABC Education[Haiku competition](https://www.abc.net.au/education/haiku-competition-2024/103555872?utm_source=sfmc&utm_medium=email&utm_campaign=abc_education_education_sfmc_20240320&utm_term=&utm_id=2321426&sfmc_id=302171460)**.** | **Success criteria**  To demonstrate their learning, students can:   * create a collaborative text to stimulate personal imagination * appreciate poetic texts in an informal discussion * recall prior knowledge to develop knowledge of poetry * determine the meaning of a 2-line poem * research contextual information * write their own Haiku poem.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN4-RVL-01  Reading, viewing and listening for meaning  **Explore the main ideas and thematic concerns posed by a text for meaning**  EN4-URB-01  Perspective and context  **Understand how perspectives are shaped by language and text** | **Experimenting with poetry**  **Teacher note:** depending on student ability, the teacher may need to activate prior knowledge of structural and language features of poetry in more detail prior to the following activities. Lesson sequences in the Year 7 programs – ‘Powerful youth voices’ and ‘Speak the speech’ have explored this knowledge.  **Learning intentions**  By the end of this learning sequence, students will:   * understand how perspectives are shaped by language and text * apply understanding of the structural and grammatical codes and conventions of writing to shape meaning.   **Building the field**  **Teacher note:** to access the [Cube Creator](https://interactives.readwritethink.org/cube-creator?_gl=1*1q5h580*_ga*OTExODUwMDk3LjE3MDg5MDcxNTU.*_ga_PPJBE9BR3H*MTcwODkwNzE1NC4xLjEuMTcwODkwODk0MC42MC4wLjA.) planning sheet referenced below, the teacher can enter any name and then select the Bio cube planning sheet which will open as a PDF. This can be printed for student research use.   * **Engaging with the idea that poetry relates to all people** – students brainstorm the types of people who listen to or write poetry. The teacher prompts students to discuss how poetry is not just for ‘old’ people using examples such as adolescents and pop artists. * **Prior reading to build contextual understanding** – students research and create a biography for Kae Tempest using the [Cube Creator](https://interactives.readwritethink.org/cube-creator?_gl=1*1vgljl6*_ga*MTY1MzAxMjM1Ny4xNzEwODA2OTY0*_ga_PPJBE9BR3H*MTcxMDgwNjk2NC4xLjAuMTcxMDgwNjk2NC42MC4wLjA.) planning sheet to develop greater contextual understanding. The option is also available to create a Biography cube for classroom display.   **Teacher note:** for licensing reasons, you will find the core text poems by Kae Tempest in the **Core texts booklet – Knowing the rules to break the rules**, available for NSW Department of Education teachers to download.  Please also note that 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 (nsw.gov.au)](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).   * **Engaging with the text** – students read **Core text 1 – ‘For my Niece’ by Kae Tempest** (in the core texts booklet)**. To familiarise themselves with the text,** they * prepare to engage with the text by using strategies such as vocabulary and background knowledge from [Scarborough’s Reading Rope](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/effective-reading-in-the-early-years-of-school/comprehension) to explore unfamiliar vocabulary and ideas. For example, the teacher could prompt prediction and discussion about the title: why would someone write a poem for their niece? * unpack, summarise and annotate the meaning of each stanza * identify and annotate structural features (stanzas, couplets, rhyme and language features) to demonstrate understanding of the poem’s ideas and structure * write a paragraph about their initial responses to the poem using **Phase 1, activity 3 – paragraph response scaffold**. | **Success criteria**  To demonstrate their learning, students can:   * explore the ‘users’ of poetry * research a poet * respond to a poem in a paragraph.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN4-URA-01  Code and convention  **Use appropriate metalanguage to describe how meaning is constructed through linguistic and stylistic elements in texts**  EN4-ECA-01  Writing  **Apply understanding of the structural and grammatical codes and conventions of writing to shape meaning when composing imaginative, **informative and analytical, and persuasive written texts****  Note: bold outcome content is not addressed in this sequence. | **Exploring the structural features of the poem**  **Learning intentions**  By the end of this learning sequence, students will:   * apply understanding of the structural and grammatical codes and conventions of writing to shape meaning.   **Structural features of the poem**   * **Understanding punctuation use** – students identify the punctuation types used in the poem (capital letter usage, commas and full stops). They * discuss why the punctuation was used in a [Think, Pair, Share](https://pz.harvard.edu/resources/think-pair-share) * change all commas in the poem to question marks and change all full stops to ellipses * discuss – does the change in punctuation change the meaning of the poem? * **Identifying structural features of the poem** – students are introduced to the feature of couplets in poetry. They * use inference to work out what the word ‘couplet’ might mean based on the etymology of the word * check their understanding using [Online Etymology Dictionary](https://www.etymonline.com/) * **are guided to annotate the poem for the rhyme scheme by noting which words rhyme with which others** * **choose their favourite rhyming pair and explain their choice.** * **Class discussion to explore the role of punctuation in poetry** – students work in pairs to prepare examples and ideas for the following discussion questions. Questions to prompt discussion include * Why do you think punctuation has been used in the way it has? * Why do some lines start with a capital and others do not? * Why do some lines carry on to the next (enjambment) while others do not? * Does punctuation impact meaning in this poem? * **Creating a glossary of poetic terms** – students construct a glossary of the definitions for the terminology addressed so far in this phase using **Phase 1, activity 4 – glossary of poetic terms**. They should build on the glossary as they progress through the program. | **Success criteria**  To demonstrate their learning, students can:   * identify the purpose of punctuation use in a poem * create a glossary of poetic terms.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN4-ECA-01  Writing  **Apply understanding of the structural and grammatical codes and conventions of writing to shape meaning when composing imaginative, **informative and analytical, and persuasive written texts****  Note: bold outcome content is not addressed in this sequence. | **Experimenting with poetry**  **Learning intentions**  By the end of this learning sequence, students will:   * be able to use code and convention to experiment with poetry.   **Experimenting with poetry**  **Teacher note:** students should reflect on performance poetry knowledge developed in [Year 7, Term 1 – Powerful youth voices](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10) and can refer to [Find your voice](https://sites.google.com/education.nsw.gov.au/tau-cc-find-your-voice/student) content for further skill development.   * **Manipulating the text** – students rewrite **Core text 1 – ‘For my Niece’ by Kae Tempest** from their own experience of welcoming a baby sibling or new pet using **Phase 1, activity 5 – manipulating the text**. They recite their poems to the class and discuss the various creative compositions in a class reflection. * **Creating black out poetry** – students view [Blackout Poetry | Art and Literacy Activity (7:48)](https://zartart.com.au/zartstatic/page/blackout-poetry-art-literacy-activity) to develop an understanding of blackout poetry. They * create their own blackout poem based on the topic of ‘growing up’ using **Phase 1, activity 6 – blackout poetry** * **write a reflection about how they have adapted the text to create their own form of poetry to demonstrate how perspectives are shaped by language and text.**   **Teacher note:** consider sharing student work in a range of ways to enhance its real-life purpose such as in school publications, Education Week displays, parent teacher meetings, library and classroom displays. These poetry drafts could also form the basis for the required poetry composition in the formal assessment task. | **Success criteria**  To demonstrate their learning, students can:   * rewrite a poem * create a blackout poem * reflect on how to adapt a text to create poetry.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN4-URB-01  Perspective and context  **Examine how elements of personal and social contexts can inform the perspective and purpose of texts and influence creative decisions**  EN4-ECA-01  Speaking  **Use features of gesture, manner and voice to signal the progression and development of ideas through language and structure** | **Exploring spoken poetry**  **Learning intentions**  By the end of this learning sequence, students will:   * understand how elements of personal and social contexts can influence creative decisions * can reflect on how delivery of a poem can be enhanced through gesture, manner and voice.   **Teacher note:** the teacher may like to revisit content explored in **Year 7, program 1 – powerful youth voices** prior to this activity and make connections with Solli Raphael and slam poetry. The **Year 7, program 4 – speak the speech** also provides related content on spoken presentations and code and conventions.  **Exploring the spoken poem**   * **Pre-viewing activity to introduce the spoken form** – students discuss whether they think **Core text 1 – ‘For my Niece’ by Kae Tempest** would be an effective spoken word poem. They reflect on some of the spoken word terminology they defined in their glossary. * **Viewing the spoken performance** – students watch [Kae Tempest – poetry performance at the Royal Court (1.08.08)](https://youtu.be/32i5zfcFt8g?si=dJP991rGFPItP9cO&t=1588) from (26:28 to 27:14) to experience the spoken performance of the poem.   **Teacher note:** do not view other poems as they are not suitable for Year 8 students. Teachers and students must be signed in to their @education accounts to access this video.   * **Class discussion to explore thoughts about the poem –** students explore Kae Tempest and their poetry through the following prompt questions * Was the presentation of this poem as expected? * What types of delivery features and or code and conventions did Kae Tempest use? * Was it more effective than just the written poem? * How has Tempest’s personal context influenced the poetry and their performance of the poem?   **Experimenting with a spoken poem**   * Presenting own poetry in the spoken form – students use their self-written poem created in Phase 1, activity 5 – manipulating the text. They * break into small groups and present their poems to each other to mimic Tempest’s delivery * provide informal feedback about strengths in spoken word delivery, and areas for improvement * reflect on the differences in presentation from the original recitals when the poems were first created – has the meaning changed? * note – in their books - one area for improvement in their presentation of the poem as spoken word delivery.   **Teacher note:** as an extension activity, students can record their spoken poem presentations and share in school community forums. | **Success criteria**  To demonstrate their learning, students can:   * predict how a poem might be presented * reflect on its delivery * deliver own poem in small groups.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN4-ECA-01  Word-level language  Make vocabulary choices that draw on, or contribute to, stylistic features of writing and influence meaning  EN4-RVL-01  Reading, viewing and listening for meaning  **Explain how the use of language forms and features in texts might create multiple meanings**  EN4-URA-01  Code and convention  **Understand how language forms, features and structures, in a variety of texts, vary according to context, purpose and audience, and demonstrate this understanding through written, **spoken, visual and multimodal responses****  Note: bold outcome content is not addressed in this sequence. | **Completing Core formative task 1 – manipulating poetry**  **Learning intentions**  By the end of this learning sequence, students will:   * understand how a formula can be used to construct poetry * be able to transform a piece of writing using the OULIPO formula * reflect on how poetry is an adaptable form.   **Literacy focus to support Core formative task 1**   * **Activating prior knowledge** – students identify what a noun is and types of nouns from previous learning to prepare for the literacy activity. Teacher records student ideas on the board in a brainstorm. * **Exploring nouns** – students read the information on nouns on **Phase 1, resource 2 – nouns, noun groups and nominalisation** to develop knowledge and discuss as required. They * consolidate understanding by completing a range of noun activities using **Phase 1, activity 7 – applying noun knowledge**. Suggested responses have been included in **Phase 1, resource 3 – applying noun knowledge suggested responses** * extend awareness of how elaborated noun groups allow for richer description and practise in preparation for writing poetry.   **Introducing OULIPO poetry**  **Teacher note**: a definition and explanation of OULIPO poetry is provided within **Phase 1, activity 8 – OULIPO poetry.**   * **Understanding formulaic poetry writing** – students are introduced to the concept of OULIPO poetry. They * read **Phase 1, activity 8 – OULIPO poetry and discuss the implications of using a formula (rules) to write poetry** * follow the instructions and examine the modelled example of OULIPO poetry in **Phase 1, resource 4 – model of OULIPO poetry** to prepare them for creating their own text * reflect on the effectiveness of the poem in a [Think-Pair-Share](https://pz.harvard.edu/resources/think-pair-share) thinking routine.   **Completing Core formative task 1 – manipulating poetry**   * **Understanding the core formative task** – students work through the task requirements as a class and clarify anything that is not understood to ensure they know what to do. * **Completing the core formative task** – students write their poem and reflection using the instructions and scaffolding on **Core formative task 1 – manipulating poetry**.   **Teacher note:** provide constructive feedback to students on their poem and reflection and take note of areas where students will need further assistance to complete the formal assessment task. Further guidance on feedback for teachers is provided in **Phase 6, resource 6 – feedback advice for teachers**. Further assistance for teachers in preparing students for the formal assessment task is outlined in **Phase 6 – preparing** **the assessment task**.  **How and why do we engage with poetry?**   * **Class discussion** **to stimulate thinking about poetry** – How and why do we engage with poetry? * **Exploring Red Room Poetry’s ‘Poetry forest’ to extend ideas about who engages with poetry – students** make predictions about what a Poetry Forest is and discuss their suggestions. They: * explore the [Poem Forest 2024](https://redroompoetry.org/projects/poem-forest/) website and past entries, clicking on the links to gain a greater understanding of the competition and identifying their favourite poem * consider what they would enter in the competition. * **Class discussion to consolidate thinking** – students return to the previous question and discuss – How and why do we engage with poetry? What have you learnt from the Poem Forest site and competition about why people write poetry?   **Teacher note:** students should be encouraged to enter the competition when it opens to further enhance their knowledge and skills in poetry and lend an authentic context to the task. Note that this poem draft can also be used to develop the poetry part of the formal assessment task. | **Success criteria**  To demonstrate their learning, students can:   * identify different noun types in texts * understand and apply the formula of OULIPO poetry * reflect on the rules of poetry writing * consider how and why we engage with poetry.   **Evaluation and registration:**  [Record evaluation and registration information] |

# Phase 2 – unpacking and engaging with the conceptual focus

In this phase, students begin to explore the related, supporting and lead concepts essential to the conceptual focus of the program. Students are introduced to the concept’s 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.

**Elizabeth** Barrett Browning’s model text, the poem ‘How Do I Love Thee? (Sonnet 43)’, is used in both Phase 2 and Phase 3. Phase 2 focuses specifically on context and poetic form (the sonnet). Phase 3 focuses more on analysis of the language devices, musicality and lyricism of the poem, building upon knowledge of context and form gained in Phase 2.

**Expected duration:** this phase should take approximately 10 hour-long lessons.

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

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

* How does poetry reflect its context?
* How do some poems achieve literary value beyond their context?
* How does intertextuality add meaning to a text?

Table 5 – unpacking and engaging with the conceptual focus

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN4-RVL-01  Reading, viewing and listening for meaning  Understand how language use evolves over time and in different places and cultures, and is influenced by technological and social developments  EN4-URB-01  Perspective and context  Examine how elements of personal and social contexts can inform the perspective and purpose of texts and influence creative decisions  Consider the influence of cultural context on language | **Identifying context in poetry**  **Learning intentions**  By the end of this learning sequence, students will:   * understand that poetry is a product of its context * identify the historical, social and cultural aspects of context.   **Exploring the text and initial response**   * **Engaging with the core text** – class read **Core text 2 – ‘How Do I Love Thee? (Sonnet 43)’ by Elizabeth Barrett Browning**. Students * activate their predicting and reading skills through defining keywords and phrases essential to the poem using **Phase 2, resource 1 – preparing for reading the poem** * listen to the poem or view a reading of [How Do I Love Thee by Elizabeth Barrett Browning performed by Lindsay Gurley (1:28)](https://www.youtube.com/watch?v=B8xByF8RTZE) * write a scaffolded paragraph identifying the purpose of the poem and their initial response using **Phase 2, activity 1 – paragraph response scaffold. Students incorporate noun groups into their writing as embedded literacy in the activity.**   **Locating the poem in time**   * **Think, Pair, Share to identify context** – students use **Phase 2, activity 2 – locating the poem in time** to complete a Think, Pair, Share that draws on initial textual evidence from the poem to date its composition. * **Researching the Victorian era** – students research the Victorian era to introduce the concept of context using **Phase 2, activity 3 – researching the Victorian era**.   **Defining and refining the concept of context**   * **Reading and examining the concept context** – students read the summary in **Phase 2, activity 4 – What is context?** to deepen understanding of the historical, social and cultural components of context. They complete the questions in **Phase 2, activity 5 – check your understanding of context** to check and share understanding. * **Reading and applying** – students sort information from the Victorian era in **Phase 2, activity 6 – the Victorian era** and **Phase 2, activity 7 – matching historical, social and cultural context** to differentiate historical, social and cultural context. * **Class discussion on the relationship between context and text** – Do you think the Victorian era would have been a time for following the rules or breaking the rules? Can we see the Victorian context in the poem? Where can we see it? Is the poem following the rules of poetry or breaking them?   **Teacher note:** students may benefit from viewing the [Understanding context video (5:24)](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts/context) that will extend their prior reading and experience. Teachers are encouraged to refer to earlier Stage 4 work such as the exploration of Solli Raphael’s context informing his poetry in **Phase 4** of sample **Year 7 Program 1 – Powerful youth voices**. In addition, students may recall the ways the contexts of different kinds of spoken word texts were seen to impact on their structure and perspectives as part of sample **Year 7 Program 4 – Speak the speech**. | **Success criteria**  To demonstrate their learning, students can:   * outline and summarise the concept of context * use textual information to identify theme * use textual information to establish context * differentiate historical, social and cultural context.   **Evaluation and registration:**  **[Record evaluation and registration information]** |
| EN4-RVL-01  Reading, viewing and listening for meaning  Understand how language use evolves over time and in different places and cultures, and is influenced by technological and social developments  EN4-URA-01  Code and convention  Understand how language forms, features and structures, in a variety of texts, vary according to context, purpose and audience, and demonstrate this understanding through written, spoken, visual and multimodal responses  Note: bold outcome content is not addressed in this sequence. | **Understanding poetry in context**  **Teacher note:** you may wish to integrate aspects of **Phase 5, activity 1 – rules of poetry** to support student understanding of the sonnet form. For further support with reader’s theatre (Young, Stokes and Rasinski 2017) see **Phase 3, resource 9 – reading for fluency** in the Term 4 sample **Year 7 program – Speak the speech**.  **Learning intention**  By the end of this learning sequence, students will:   * understand that poetry associated with a particular context has particular codes and conventions.   **Engaging with the form and its conventions**   * **Identifying key features of the** **form** – students summarise information from **Phase 2, activity 8 – What is a sonnet?** using the scaffolded questions in **Phase 2, activity 9 – check your understanding of the sonnet** to create their own notes on the sonnet’s form and conventions. * **Individual silent reading or group reading aloud of the poem** – students check their understanding of the sonnet form by re-reading the poem to identify the features of a sonnet that make it easy (or challenging) to read. They discuss ideas with a small group and prepare a [reader’s theatre performance](https://resources.education.nsw.gov.au/detail/F-11) for the class (if appropriate). Students then reflect on how individual and group reading has impacted their understanding of the poem and its structure. * **Class brainstorming on the ‘rules’ of the sonnet** – students prepare notes in pairs for the following discussion questions that evaluate the model text as a sonnet * Do you think this poem is a good example of a sonnet? * Has Barrett Browning followed the ‘rules’ of the sonnet? * Do you think this poem is a good example of the Victorian era? * Thinking about the Victorian context, why do you think the sonnet was a popular form? * **Modelled writing on context and form** – students transform the class brainstorming into an analytical paragraph on how the poem reflects its context and form using **Phase 2, resource 2 – modelled paragraph on context and form**. Resource allows teachers to teach embedded literacy concepts of cohesion through connective words and phrases and revise noun groups from earlier in the phase. | **Success criteria**  To demonstrate their learning, students can:   * define the code and conventions of a sonnet * apply knowledge of code and conventions to a sonnet through annotation * articulate the connection between form and context * write a modelled paragraph on the connection between form and context in a poem.   **Evaluation and registration:**  **[Record evaluation and registration information]** |
| EN4-RVL-01  Reading, viewing and listening for meaning  Explore the main ideas and thematic concerns posed by a text for meaning  EN4-URC-01  Intertextuality  Analyse how texts can draw on elements of other texts to enrich meaning | **Core formative task 2 – related song and analysis**  **Learning intentions**  By the end of this learning sequence, students will:   * make thematic connections between texts from past context to their own context * reflect on the similarities and differences between past and contemporary texts * identify textual evidence of similarities and differences between past and contemporary texts.   **Introducing the task**   * **Examining and understanding the task requirements –** students are guided through the formative task requirements in Core formative task 2 – related song and analysis.   **Completing the task**   * **Researching a song** – students **research and identify a contemporary love song to pair with the Barrett Browning poem**. They * find the lyrics to a contemporary song that draws on or has similar topics to the poem * complete a planning scaffold to organise their thoughts on the 2 texts. * **Writing an analysis** – students use the information from their planning scaffold in **Core formative task 2 – related song and analysis**, to write a paragraph analysing the connections between the texts. They * gather textual evidence and language devices from the poem as developed in **Phase 2, resource 2 – modelled paragraph on context and form** * pair textual evidence and language devices from their selected lyrics as developed in their planning scaffold to the textual evidence and language devices from the poem * sequence textual evidence and language devices from both texts using the analysis scaffold * write, edit and refine their analysis using the conventions of a reflection. | **Success criteria**  To demonstrate their learning, students can:   * identify texts with thematic and stylistic links * write a reflection on the connections between texts * use evidence from texts to support their argument * sequence their writing in a logical structure using a scaffold.   **Evaluation and registration:**  **[Record evaluation and registration information]** |
| EN4-RVL-01  Reading, viewing and listening for meaning  Explore the main ideas and thematic concerns posed by a text for meaning  EN4-URC-01  Literary value  Describe how thematic and stylistic qualities of texts contribute to the ways they can be valued in different contexts | **Appreciating literary value beyond context**  **Learning intention**  By the end of this learning sequence, students will:   * understand that poems have a literary value beyond the context in which they were written.   **Understanding how and why a text is valued across time and culture**   * **Researching the subject and purpose of the poem** – students research the subject and purpose of the poem using **Phase 2, activity 10 – subject and purpose of the poem** to connect with the timeless thematic representation of love. * **Responding personally to the poem** – students reflect on the poem, its power of expression and enduring themes using **Phase 2, activity 10 – subject and purpose of the poem** to understand how a poem can transcend its context.   **Exploring literary value and connecting back to the poem**   * **Reading and comprehending literary value** – students complete the reading and questions in **Phase 2, activity 11 – What is literary value?** and **Phase 2, activity 12 – check your understanding of literary value** to create their own notes on texts that remain important. * **Class discussion and brainstorming on enduring themes** – students engage in class discussion on other themes that are enduring and transcend context for students to appreciate why older texts still have literary value. Brainstorming resources, including information on how to mind map and ICT resources can be found on the [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/542?clearCache=a3b3ed79-6331-1e74-3fae-ef6b90265c34) website. * **Class discussion and brainstorming on literary value** – students engage in a class discussion on whether ‘How Do I Love Thee? (Sonnet 43)’ has literary value for students to apply their understanding of the concept with supporting evidence. * **Modelled writing on literary value** – students transform their discussion and brainstorming into a modelled paragraph on how the poem continues to have literary value beyond its context. They use the complex sentence structures in **Phase 2, resource 3 – modelled paragraph on the literary value of Core text 2**. Teacher may modify this resource to support a guided paragraph revising noun groups and complex sentences.   **Note for differentiation:** students may benefit from viewing the [Understanding literary value video (3:57)](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts#/asset4). This video draws directly from their own prior reading and experience. | **Success criteria**  To demonstrate their learning, students can:   * research a poet’s purpose * **recall prior knowledge of textual concepts** * **respond personally to a poem** * **define literary value** * **reflect on the literary value of a poem** * **articulate themes that have enduring value** * **write a modelled paragraph on the literary value of a poem.**   **Evaluation and registration:**  **[Record evaluation and registration information]** |
| EN4-RVL-01  Reflecting  Reflect on how an understanding of texts can be enhanced through re-reading and close study  EN4-URC-01  Intertextuality  Analyse how texts can draw on elements of other texts to enrich meaning | **Exploring intertextuality and how it shapes meaning**  **Learning intention**  By the end of this learning sequence, students will:   * identify intertextuality within a poem and its impact on meaning.   **Investigating intertextuality and its prevalence in texts**   * **Deconstructing the word** **intertextuality** – students think about the word intertextuality and identify its parts: the prefix (inter-), base word (text) and suffix (-uality). Students * list all the words they can think of that start with the prefix ‘inter’. What can be surmised about the meaning of the prefix? * define ‘text’ in their own words * consider the words ‘individuality’ and ‘spirituality’ and consider how the common suffix ‘uality’ denotes a state, quality or condition related to the base word * copy down a basic definition of textuality: ‘Textuality is how writing is put together to make sense and keep the reader interested’ * combine, define and refine their own definition. Using these definitions, students combine to offer a definition of what they believe intertextuality to mean. Students then check this against a dictionary definition and write an agreed definition with a partner. * **Reading and comprehending** intertextual value – students complete the reading and questions in **Phase 2, activity 13 – What is intertextuality?** and **Phase 2, activity 14 – check your understanding of intertextuality** to create their own notes on intertextuality and its various forms. * **Class discussion on pop culture intertextuality** – Can you think of any pop culture examples of texts, such as superhero movies, that rely on intertextuality to have a full meaning? For the example, what kind of intertextuality does it use – is it an adaptation, transformation or appropriation? Can you come up with an example for each type of intertextuality?   **Locating intertextuality in the poem**   * **Reading and comprehending** – students complete the reading and questions in **Phase 2, activity 15 – *Sonnets from the Portuguese*** and **Phase 2, activity 16 – Barrett Browning’s use of intertextuality** to create their own notes on the intertextuality of the collection of poems (including ‘How Do I Love Thee? (Sonnet 43)’).   **Reading with new meaning**   * **Think, Pair, Share on intertextuality in the poem** – using the questions from **Phase 2, activity 16 – Barrett Browning’s use of intertextuality** students apply their understanding of context, form and literary value to understand how intertextuality can shape the meaning of a text. * **Class discussion on intertextuality in the poem** – students share their answers in a Think, Pair, Share * Does knowing about previous texts and how they are referenced in Barrett Browning’s sonnets add new meaning to her poetry? * What new or additional information does it provide? * **Scaffolded intertextuality paragraph** – students use the scaffold in **Phase 2, activity 17 – paragraph on Barrett Browning’s use of intertextuality** to write a co-developed paragraph discussing her use of intertextuality to have a voice in the Victorian era. Students co-write the paragraph to consolidate their understanding of the concept, while also revising cohesion, noun groups and complex sentences. Substantive discussion during the writing process will support students to identify and consolidate concepts and literacy skills. | **Success criteria**  To demonstrate their learning, students can:   * define intertextuality * **recall prior knowledge of textual concepts** * identify intertextuality in texts they are familiar with * research the intertextuality of the poem * articulate the impact of intertextuality on the meaning of poem * write a scaffolded paragraph connecting context, form and intertextuality on the poem.   **Evaluation and registration:**  **[Record evaluation and registration information]** |
| EN4-ECB-01  Reflecting  **Reflect on own ability to plan, monitor and revise during the composition process, and how this shapes clarity and effect** | **Introducing the assessment task**  **Learning intentions**  By the end of this learning sequence, students will:   * understand the requirements of the assessment task for this program * be able to begin to plan their approach to the assessment.   **Exploring the assessment**   * **Exploring the assessment Part A – poetry composition** – teacher explains the task requirements, key words, marking criteria and submission requirements. * **Exploring the assessment Part B – reflective explanation** – teacher explains the task requirements, key words, marking criteria and submission requirements.   **Teacher note: Phase 6, resource 1 – evidence-based practice in assessment procedures** can help teachers ensure that students understand the requirements and processes and are aware of the timeline of activities that will support them to produce their best work.   * **Understand the assessment** **policy** – students are guided through appropriate assessment practice. Dedicate time to helping students understand what malpractice is and how to avoid this issue. Reiterate that their core formative tasks are designed to support them with recursive writing and develop their planning, monitoring and revising skills. * **Think, Pair, Share to identify the ingredients of assessment success** – students undertake a Think, Pair, Share to discuss the question ‘What do you need to know and do to be able to achieve success in the assessment task?’ use the structure below to guide this activity * Think. Support students to write responses to the guiding question. Encourage reflection and focus on the marking criteria and steps to success. They can develop a list of potential challenges ahead, and a list of aspects they feel ready for. * Pair. Encourage students to share their ideas in pairs and then in small groups. * Share. Reconvene the class and generate a list of needs and requests.   **Teacher note:** students are supported to begin the composition of their required poem at several points in the program. **These are indicated, as relevant, with advice about how and when to develop the draft to suit the formal assessment task requirements. The first structured activity to support student poetry writing is Phase 3, activity 8 – composing a poem. Also note the following resources from Phases 4, 5 and 6 that will support the teacher to develop students’ creative writing.**   * Experimenting with composing a conventional Romantic poem – Phase 4 * Composing a poem in the style of Kae Tempest – Phase 4 * **Core formative task 4 – poem appropriation and peer feedback** * ‘Reflecting on the creative compositions’ – Phase 5 * Completing **Core formative task 5 – annotating student-composed poem** – Phase 5 * ‘Working with supplied student work samples’ (C and A grade samples of poetry compositions) – Phase 6 * ‘Preparing to complete the formal assessment task’ – Phase 6 * ‘Leveraging the writing process’ – Phase 6 | **Success criteria**  To demonstrate their learning, students can:   * identify and explain task requirements and their initial personal plans * make annotations that elaborate on the task expectations to support them in their preparation for the task.   **Evaluation and registration:**  **[Record evaluation and registration information]** |

# 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.

**Elizabeth** Barrett Browning’s model text, the poem ‘How Do I Love Thee? (Sonnet 43)’, is used in both Phase 2 and Phase 3. Phase 3 focuses more on analysis of the language devices, musicality and lyricism of the poem, building upon knowledge of context and form gained in Phase 2.

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

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

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

* How do poets manipulate language to tell a story?
* How can sentence structures be representative of a composer’s style?
* How can comparing texts of different eras deepen our understanding of the human condition?

Table 6 – discovering and engaging analytically with the core text

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN4-RVL-01  Reading, viewing and listening for meaning  **Revisit texts to develop a clear understanding of the themes, ideas and attitudes they express**  **Explore the main ideas and thematic concerns posed by a text for meaning** | **Engaging with the ideas of poetry**  **Learning intentions**  **By the end of this learning sequence, students will:**   * **understand the transfer through time of the central thematic concerns of text** * **understand the role of poetry in expressing emotion.**   **Discussing the purpose of poetry**   * **Exploring a stimulus about the purpose of poetry – students explore the quote ‘Poetry is the spontaneous overflow of powerful feelings’ by William Wordsworth.** This **is stated in the preface to *Lyrical Ballads.*** Discuss this in relation to the role of poetry using **Phase 3, activity 1 – discussion guiding questions.** * **Exploring thematic representations about love – students respond personally through a** [Jigsaw Activity](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/546) **to deepen awareness of how and why the topic of love is so prevalent in poetry. Organise a** [jigsaw](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/546) **analysis using Phase 3, resource 1 – jigsaw co-operative learning discussion. Students apply the broader questions to Elizabeth Barrett Browning’s poem ‘How Do I Love Thee? (Sonnet 43)’ to stimulate thinking through a text known to them. Students could reference Phase 2, activity 1 – paragraph response scaffold or Phase 2, activity 8 – What is a sonnet? for assistance if needed.** * **Clarifying thoughts – students complete an exit ticket to reflect on and consolidate thinking through this sequence**. Instructions for this are provided **in Phase 3, resource 2 – exit ticket.**   **Teacher note:** [Exit tickets](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/543) create opportunities for meaningful discussions and are part of a broader [Take Note](https://pz.harvard.edu/resources/take-note) strategy. This routine can be used to enhance students’ memory of and engagement with ideas by focusing on distilling key issues and questions after a learning episode rather than during it. The exit ticket also gives the teacher an informal example of formative assessment that can assist in building the next lesson sequence. | **Success criteria**  To demonstrate their learning, students can:   * reflect on the rules of poetry writing * reflect on how and why we engage with poetry * explain a concept or theme and link back to prior knowledge.   **Evaluation and registration:**  **[Record evaluation and registration information]** |
| EN4-RVL-01  Reading, viewing and listening for meaning  **Revisit texts to develop a clear understanding of the themes, ideas and attitudes they express**  EN4-ECA-01  Text features: informative and analytical  **Embed textual evidence within sentences to support the articulation of a personal perspective of a text** | **Exploring the sound or lyrical features of poetry**  **Learning intentions**  **By the end of this learning sequence, students will:**   * **understand the** function of lyrical or sound devices in poetry to enhance enjoyment and meaning * develop an understanding **of cadence and specific word choices.**   **Exploring figurative and literal language**   * **Provoking thought about the purpose of poetry – students are g**uided **to expand their understanding of poetry** through class discussion**. Students consider and discuss whether poetry is simply a combination of figurative language choices or an expression of a powerful voice that makes an emotional connection with the audience.** Students explore the impact of literal versus figurative expressions in **Phase 3, activity 2 – direct (literal) versus suggestive (figurative) expressions**. * **Considering the musicality of the core text** – students explore the aspects of **Core text 2 – ‘How Do I Love Thee?** **(Sonnet 43)’ by Elizabeth Barrett Browning** (provided in the core texts booklet) that sound like a song.   **Teacher note: this discussion may need to be scaffolded with definitions of terminology and clarification of ideas depending on student ability. Students could access Phase 1, activity 4 – glossary of poetic terms or skills developed in Core formative task 2 – related song and analysis to assist with this discussion.** **Phase 3, activity 3 – sound devices in poetry also provides an overview of sound devices.**  **Applying understanding of sound devices**   * **Determining definitions of common sound devices found in poetry – students research and create definitions in their own words and extend their Phase 1, activity 4 – glossary of poetic terms. The key terms for research are set out in Phase 3, activity 3 – sound devices in poetry. Students include examples of the sound devices and suggest the possible effect of these sound devices in the table provided.** * **Working collaboratively to expand knowledge of sound devices – students conduct a** [Think, Pair, Share](https://pz.harvard.edu/resources/think-pair-share) **with a partner to find 2 examples of sound devices within the poem. Complete Phase 3, activity 4 – Think Pair Share and explain how this adds to the lyricism or musicality of the poem.** * **Examining how language features create musicality –** students explore literacy in context through teacher-led annotation of poem. T**eacher to choose between 2 and 4 language or textual features to focus on, as asked for, indicated or discussed by students as they annotate for musicality. Teacher asks convergent (how does this make it more musical?) and divergent (what would happen if this was…?) thinking questions. According to Quigley (2020:172) convergent thinking questions seek to ‘explain and convey relationships/cause and effect’ while divergent thinking routines focus on ‘questions that hypothesise, predict and infer’. See Phase 3, resource 3 – LEAD for an embedded approach to grammar for an explanation of the principles underlying this teaching approach.** * **Analysing the poem through teacher-led guided annotation – students extend their analysis of** **sound devices in context of the poem using the guidance provided in Phase 3, resource 4 – annotated sample common poetic sound devices.** * **Responding personally to the sound devices in a text – students** explain the personal impact of sound. Students respond to the question ‘How does Barrett Browning in ‘How Do I Love Thee? (Sonnet 43)’ **use sound devices to represent love?’ Use the writing scaffold in Phase 3, activity 5 – paragraph scaffold for sound devices to successfully complete this task.** They * practise with analytical and reflective writing using sentence stems from the paragraph scaffold to consider purpose and audience * draw evidence from the text to support their ideas * practise sentence structures for commenting on personal impact * explain their personal preferences in a structured paragraph * participate in a post-writing plenary to discuss the role of sound devices in enhancing meaning in **Core text 2 – ‘How Do I Love Thee? (Sonnet 43)’ by Elizabeth Barrett Browning**. Students share their experiences of writing and compare challenges and opportunities with their peers. | **Success criteria**  To demonstrate their learning, students can:   * explain the importance of sound devices in contributing to the flow and feeling of poetry * analyse language forms and features for meaning * apply grammar in contextual knowledge to the poem through sound device annotation * articulate their developing analytical writing skills through guided instruction * respond personally through reflection or analysis on the importance of sound devices.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN4-RVL-01  Reading, viewing and listening for meaning  **Revisit texts to develop a clear understanding of the themes, ideas and attitudes they express**  EN4-URA-01  Code and convention  **Understand how language forms, features and structures, in a variety of texts, vary according to context, purpose and audience, and demonstrate this understanding through written, **spoken, visual and multimodal** responses**  Connotation, imagery and symbol  **Analyse how figurative language and devices can represent ideas, thoughts and feelings to communicate meaning**  Note: bold outcome content is not addressed in this sequence. | **Engaging analytically and creatively with Core text 2 – ‘How Do I Love Thee? (Sonnet 43)’ by Elizabeth Barrett Browning**  **Learning intentions**  By the end of this learning sequence, students will:   * be able to analyse the way figurative language has been used to embed a perspective * understand the way poets position readers through language forms and features * be able to compose a first draft of a poem inspired by the analytical work on core text 2.   **Re-engaging with figurative language**  **Teacher note:** depending on student ability, you may need to activate prior knowledge of figurative language features of poetry in more detail prior to the following activity using **Phase 1, activity 4 – glossary of poetic terms**, and knowledge developed in the Year 7 programs – **Powerful Youth Voices** (Year 7, Term 1) and **Speak the speech** (Year 7, Term 4). You may wish to integrate aspects of **Phase 5, activity 1 – rules of poetry** here to support student understanding of the sonnet form.   * **Annotating the poem for language forms and features** – students re-read the poem and annotate for the figurative language devices they find most powerful. They * share ideas with a partner and contribute to an agreed class list of effective language features * add additional poetic devices to **Phase 1, activity 4 – glossary of poetic terms** to extend their knowledge of metalanguage. * **Annotating language forms and features** – teacher uses **Phase 3, resource 5 – ‘How Do I Love Thee? (Sonnet 43)’ poem annotation** to extend class knowledge though a modelled annotation of language forms and features. The resource can be used as a basis for the teacher-directed element of explicit teaching. See **Phase 3, resource 6 – modelled paragraph ‘How Do I Love Thee? (Sonnet 43)’** for guided learning possibilities. * **Sharing informed personal responses** **about the power of poetic devices** – students discuss the following question as a class: ‘Based on your learning so far, which poetic features are the most powerful in conveying the representation of love?’ * **Examining the construction of analytical paragraph** – students are guided through constructing an analytical paragraph. The focus is on how the poet uses language forms and features to create a powerful voice about love using **Phase 3, resource 6 – modelled paragraph ‘How Do I Love Thee? (Sonnet 43)’**. * **Writing analytically about the creation of a powerful poetic voice** – students write a detailed paragraph (250 to 350 words) using the poem, modelled annotation and **Phase 3, activity 6 – analytical paragraph response scaffold**. They focus on coordinating conjunctions to ensure the cohesiveness of their paragraph.   **Teacher note:** the modelled annotations and paragraph are designed to assist students to develop the skills and confidence for successfully transitioning from modelled instruction into guided and independent instruction using the gradual release of responsibility process. Teacher judgement may be needed to assess student capability through the modelled, guided and independent process.   * **Writing creatively in response to core text 2** – students are supported to write the first draft of a poem in response to core text 2. Using the scaffold for a student-composed poem in **Phase 3, activity 7 – composing a poem**, students develop a perspective on love, then choose language forms and features to experiment with. Note that this poem may be used by students as the basis for their work on the formal assessment task. | **Success criteria**  To demonstrate their learning, students can:   * record evidence * use evidence to support ideas * write a paragraph on how poets use language forms and features to enhance meaning * compose a poem inspired by Barrett Browning’s poem.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN4-RVL-01  Reading, viewing and listening for meaning  **Explore the main ideas and thematic concerns posed by a text for meaning**  EN4-URA-01  Code and convention  **Understand how language forms, features and structures, in a variety of texts, vary according to context, purpose and audience, and demonstrate this understanding through **written, spoken, visual** and multimodal responses**  Note: bold outcome content is not addressed in this sequence. | **Engaging critically with Core text 3 – ‘On Clapton Pond at Dawn’ by Kae Tempest**  By the end of this learning sequence, students will:   * develop awareness of, and engagement with, Kae Tempest’s poem ‘On Clapton Pond at Dawn’ * build upon their glossary of terms to enhance understanding of the poem * understand the way poets position readers through language forms and features.   **Building the field**   * **Reflecting on prior understanding** – students are prompted to recall the context of Kae Tempest developed in their research in Phase 1. They may use the ‘bio cube’ option in an online scaffold such as [cube creator](https://interactives.readwritethink.org/cube-creator?_gl=1*1q5h580*_ga*OTExODUwMDk3LjE3MDg5MDcxNTU.*_ga_PPJBE9BR3H*MTcwODkwNzE1NC4xLjEuMTcwODkwODk0MC42MC4wLjA.) to revise Tempest’s biography and personal context if they did not complete this activity in Phase 1. * **Reading and engaging with the poem** – students listen to the poem being read to them and use **Phase 3, activity 8 – initial impressions of the poem** to familiarise themselves with the form, language and content of the poem.   **Engaging with the poem**  **Teacher note:** you may wish to integrate aspects of **Phase 5, activity 1 – rules of poetry** to support student understanding of the contemporary form of Tempest’s poetry.   * **Deepening understanding of the poem** – students explore the vocabulary of the poem then participate in a class discussion exploring the following ideas. Refer to **Phase 3, resource 7 – clarification of terms** for support. After highlighting and checking challenging vocabulary from the poem, students prepare ideas with a partner for each of the following questions. Thinking about the poem you have just read * What aspects of the poem appear modern and what aspects appear more traditional?’ * Does Kae Tempest use the sonnet form or rhyming structures? How does this affect the reader? * Is this an effective poem on the topic of love? Why or why not?   **Exploring the performance poem**   * **Pre-viewing activity to introduce the spoken form** – students consider whether **Core text 3 – ‘On Clapton Pond at Dawn’ by Kae Tempest** would be an effective spoken poem. * **Viewing the spoken performance** – students watch [Kae Tempest – poetry performance at the Royal Court (1.08.08)](https://youtu.be/32i5zfcFt8g?si=sxcqutGPJhFhwU1o&t=2261) from (37.41 to 38.43) to experience the spoken performance of the poem.   **Teacher note:** do not view other poems as they are not suitable for Year 8 students. Teachers and students must be signed in to their @education accounts to access this video.   * **Considering the changes between reading and performance** – students use a [I Used to Think… Now I Think…](https://pz.harvard.edu/resources/i-used-to-think-now-i-think) thinking routine in **Phase 3, activity 9 – I used to think… now I think** to reflect on Kae Tempest and their poetry through the following prompt questions * Did the performance of the poem change your first impression after reading it? * Did the performance make the poem more effective in its representation of ideas about love? How? * **Clarifying ideas by comparing Core texts 2 and 3** – students compare **Core text 2 – ‘How Do I Love Thee? (Sonnet 43)’ by Elizabeth Barrett Browning** with **Core text 3 – ‘On Clapton Pond at Dawn’ by Kae Tempest** in **Phase 3, activity 10 – comparison table,** then create a [Venn diagram](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?cache_id=d105c) with a partner to represent similarities and differences. Students may then complete a brief comparative paragraph if appropriate.   **Teacher note: at this point in the program students have analysed a range of texts with a specific focus on songs, lyrical or sound devices and performance poetry. The task above should be used as a way of clarifying students’ understanding on their learning journey.** | **Success criteria**  To demonstrate their learning, students can:   * reflect on understanding and identify the different modes of poetic expression through class discussion * articulate personal preferences in forms of poetry through discussion * visually represent the similarities and differences between the language features used in 2 poems.   **Evaluation and registration:**  **[Record evaluation and registration information]** |
| EN4-RVL-01  Reading, viewing and listening for meaning  **Explore the main ideas and thematic concerns posed by a** text for meaning  EN4-URA-01  Code and convention  **Understand how language forms, features and structures, in a variety of texts, vary according to context, purpose and audience, and demonstrate this understanding through written, **spoken, visual and multimodal** responses**  Note: bold outcome content is not addressed in this sequence. | **Core formative task 3 – analytical paragraph**  **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 (nsw.gov.au)](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).  **Learning intentions**  By the end of this learning sequence, students will:   * understand how poets use language forms and features to engage readers and deepen understanding * practise skills in analysing, annotating and writing a poem.   **Responding personally to poetic devices**   * Colour marking language forms and features to enhance understanding – students work independently to colour mark all the language forms and features and thematic concerns. Use **Phase 3, activity 11 – colour marking annotation**. * **Collaborating for understanding** – using a [Think, Pair, Share](https://pz.harvard.edu/resources/think-pair-share), each student takes their colour marked poem to a partner and discusses the similarities and differences they have discovered about the poem adding additional poetic devices they may have missed. * **Applying analytical skills** – students use **Phase 3, activity 12 – student annotation of Kae Tempest’s ‘On Clapton Pond at Dawn’** to practise and extend their skills in analysing the language forms and features of the poem. * **Examining the impact of language features** – teacher uses **Phase 3, resource 8 – teacher annotation of Kae Tempest’s ‘On Clapton Pond at Dawn’** to extend student knowledge and understanding by modelling the annotation of the poem. Students are increasingly asked to collaborate with the teacher to find and analyse examples within the poem.   **Completing Core formative task 3 – analytical paragraph**   * **Understanding the core formative task – students work through the task requirements as a class and clarify anything that is not understood. Students use their colour marked annotated poem and teacher guided annotations, identifying the demands of the question, and a paragraph** scaffold to complete the task. * **Completing the core formative task – students write their analytical paragraph (200 to 300 words) using the instructions and scaffolding on Core formative task 3 – analytical paragraph.** | **Success criteria**  To demonstrate their learning, students can:   * annotate a poem with guidance * annotate a poem to show purpose of language forms and features in shaping meaning * write an independent or guided paragraph, transforming annotations into evidence-based textual analysis * complete analytical paragraph.   **Evaluation and registration:**  [Record evaluation and registration information] |

# 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.

**Expected duration:** this phase should take approximately 10 one-hour lessons.

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

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

* How are texts connected across contexts?
* How does intertextuality deepen the meaning of texts?
* How do poets use intertextuality to define their own voice?

Table 7 – deepening connections between texts and concepts

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN4-RVL-01  Reading, viewing and listening for meaning  **Explore the main ideas and thematic concerns posed by a text for meaning**  EN4-URA-01  Code and convention  **Understand how language forms, features and structures, in a variety of texts, vary according to context, purpose and audience, and demonstrate this understanding through written, **spoken, visual and multimodal** responses**  Note: bold outcome content is not addressed in this sequence. | **Playing by the rules – ‘The Echoing Green’ by William Blake**  **Learning intentions**  By the end of this **learning sequence**, students will:   * understand the context, form and literary value of a Romantic poem * develop their researching, analysing and poetry annotation skills * be able to explain the conventions within a Romantic poem * be able to follow the conventions to experiment with writing a Romantic poem.   **Engaging with the poem**   * **Pre-reading glossary to facilitate comprehension** – students read glossary in **Phase 4, activity 1 – ‘The Echoing Green’ glossary** to prepare them for the language and ideas within the poem. * **Predicting to activate reading** – students complete questions **in Phase 4, activity 2 – ‘The Echoing Green’ predicting** based on the glossary to activate their reading. * **Discovering the text** – students read (or listen to the teacher reading) **Core text 4 – ‘The Echoing Green’ by William Blake** to become familiar with the core text. * **Comparing first impressions** – the class discusses what they believe the poem is about (topic) to begin to shape understanding of the text. They are guided to consider whether it shares any characteristics with ‘How Do I Love Thee? (Sonnet 43)’.   **Establishing the rules**  **Teacher note:** you may wish to integrate aspects of **Phase 5, activity 1 – rules of poetry** to support student understanding of the sonnet form.   * **Reading and comprehension in the context of Romanticism** – students complete the reading and questions in **Phase 4, activity 3 – Romanticism: movement and style** and **Phase 4, activity 4 – check your understanding of Romanticism** to summarise main points on context, form and style. * **Re-reading the text** – students re-read **Core text 4 – ‘The Echoing Green’ by William Blake**, informed by a knowledge of the context, form and style of Romanticism to deepen their understanding of the poem as a product of a context. * **Considering the relationship between context and text** – students prepare ideas with a partner, then discuss the following questions to confirm their understanding of the relationship between context and text, reflecting on their knowledge of Romanticism * What is the theme of the poem? * How does the poem reflect the Romanticism movement? * Is this poem following the rules of Romanticism or breaking them? * **Guided annotation of language devices in the poem** – students, individually or as a class, annotate the poem in **Phase 4, activity 5 – guided annotation of ‘The Echoing Green’.** Use the scaffold for annotation to locate language features within the poem. Teacher may lead discussion using **Phase 4, resource 1 – exemplar guided annotation of ‘The Echoing Green’.**   Writing in response to the poem  **Teacher note:** use one of the 2 following writing activities as appropriate to the developing needs of the class. The first guides students towards further informative and analytical writing, while the second is another chance to compose a poem that can be submitted for the formal assessment task. Note that if you are re-using the planning table as advised you will need to adjust the ‘planning element’ to be relevant to the Blake poem.   * **Guided writing on the text’s adherence to conventions** – students transfer information from the **Phase 4, activity 3 – Romanticism: movement and style** and **Phase 4, activity 5 – guided annotation of ‘The Echoing Green’** into guided informative and analytical writing using **Phase 4, activity 6 – playing by the rules**. Sentence stems provided for students to refine the expression of their writing. Teacher may prompt students using **Phase 4, resource 2 – playing by the rules exemplar.** * **Experimenting with composing a conventional Romantic poem** – students follow the conventions of the Romantic era to compose a poem on a sport-related theme. They use the planning table in **Phase 3, activity 7 – composing a poem** (used earlier to compose in response to Barrett Browning) to plan a poem that is inspired by Blake’s poem. They practise using the language devices identified in their annotation of Blake’s poem. | **Success criteria**  **To demonstrate their learning, students can:**   * use textual information to establish theme and context in a guided paragraph * define the Romantic form, style and themes * annotate a poem with guidance * write a guided paragraph, transforming annotations into evidence-based textual analysis * compose a poem inspired by Romantic conventions.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN4-RVL-01  Reading, viewing and listening for meaning  **Understand how language use evolves over time and in different places and cultures, and is influenced by technological and social developments**  EN4-URA-01  Code and convention  **Analyse how texts can draw on the codes and conventions of a range of modes and media to shape new meanings, **and demonstrate this understanding in own texts****  Note: bold outcome content is not addressed in this sequence. | **Playing by your own rules – ‘Thirteen’ or ‘The boy Tiresias’ by Kae Tempest**  **Teacher note:** teacher selects one of the 2 Tempest poems for study in this phase, either ‘Thirteen’ or ‘The boy Tiresias’. ‘Thirteen’ is the more accessible of the 2 poems, while ‘The boy Tiresias’ will challenge students and require deeper textual engagement. The activities in this phase are the same in nature, but the resource booklet has specific activities and resources that reference each poem.  **Learning intentions**  By the end of this learning sequence, students will:   * be able to transfer their knowledge of context, form and literary value to a modern poem * be able to write a poem independently by researching, analysing, annotating and writing * understand how the language features of a poem support the development of ideas.   **Analysing poetry**   * **Pre-reading glossary to facilitate comprehension** – students skim read the poem **Core text 5 – ‘Thirteen’ by Kae Tempest** or **Core text 6 – ‘The boy Tiresias’ by Kae Tempest using** [skimming and scanning strategies](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-4/reading/stage-4-literal-comprehension).Students identify words or phrases of which they are either uncertain or they think carry significant meaning, adding them to the table in **Phase 4, activity 7 – build your own glossary**. On completion * students look up or define the meaning of their identified words and phrases * teacher uses student responses to help build a class glossary using **Phase 4, resource 3a – exemplar build your own glossary – ‘Thirteen’** or **Phase 4, resource 3b – exemplar build your own glossary – ‘The boy Tiresias’** to refine or add to student definitions. * **Predicting and connecting to activate reading** – students consider the glossary and make any connections back to ‘The Echoing Green’ to activate their reading. Will it be similar? Different? Both? * **Viewing performance of ‘Thirteen’** – students view [Kae Tempest – poetry performance at the Royal Court (1.08.08)](https://youtu.be/32i5zfcFt8g?si=gRABn5iioxZuNbE5&t=1765) from (29:25 to 30:39) to experience the poem as performance poetry.   **Teacher note:** do not view other poems as they are not suitable for Year 8 students. Teachers and students must be signed in to their @education accounts to access this video.   * **Noting first impressions of the text** – students engage in class discussion to engage personally with the text. What is the poem about? How does it make you feel? Which do you prefer, Blake or Tempest? What has influenced your preference? * **Researching Tempest’s context** – use the questions in **Phase 4, activity 8 – Tempest’s context** to guide student research into the Tempest’s context. Students need to understand modern poetry and performance to understand the factors shaping their poetry. * **Re-viewing the performance of the poem** – students re-view the performance of the text, accompanied by a written copy of **Core text 5 – ‘Thirteen’ by Kae Tempest** or **Core text 6 – ‘The boy Tiresias’ by Kae Tempest. Students** deepen their understanding of the text by underlining words or phrases that relate to Tempest’s context. * **Clarifying understanding through class brainstorm and summary of the ideas in the poem** – students identify ‘what’ (ideas, topics) Tempest is exploring in the poems to clarify student understanding. Teacher uses **Phase 4, resource 4a – exemplar annotation of ‘what’ in ‘Thirteen’** or **Phase 4, resource 4b – exemplar annotation of ‘what’ in ‘The boy Tiresias’** to prompt class brainstorm. * **Annotating for ‘what’ in the poem** – building from the class-generated brainstorm and summary, students individually annotate the poem using **Phase 4, activity 9a – individual annotation of ‘what’ in ‘Thirteen’** or **Phase 4, activity** **9b – individual annotation of ‘what’ in ‘The boy Tiresias’**, noting where Tempest addresses the ideas in the poem to locate where in the poem the ideas are contained. Teacher uses **Phase 4, resource 4a – exemplar individual annotation of ‘what’ in ‘Thirteen’** or **Phase 4, resource 4b – exemplar individual annotation of ‘what’ in ‘The boy Tiresias’** to assist students to complete the activity. * **Analysing the impacts of language forms and features** – students brainstorm poetic devices in the poem to identify ‘how’ (language forms and features) Tempest is using language in their poem. How (language forms and features) is Tempest saying the ‘what’ in their poems? Teacher uses **Phase 4, resource 5a – exemplar making meaning ‘how’ – ‘Thirteen’** or **Phase 4, resource 5b – exemplar making meaning ‘how’ – ‘The boy Tiresias’** to prompt class discussion. * **Examining the alignment of language features and ideas –** students build from the class-generated brainstorm and summary. They individually annotate the poem, noting the language forms and features that align with the ideas in the poem. They use **Phase 4, activity 10a – individual annotation of ‘how’ in ‘Thirteen’** or **Phase 4, activity 10b – individual annotation of ‘how’ in ‘The boy Tiresias’**. Teacher uses **Phase 4, resource 4a – exemplar individual annotation of ‘what’ in ‘Thirteen’** or **Phase 4, resource 4b – exemplar individual annotation of ‘what’ in ‘The boy Tiresias’** to assist students to complete the activity. * **Synthesising understanding of theme and language features –** students transfer information from the annotations in **Phase 4, activity 9a – individual annotation of ‘what’ in ‘Thirteen’** and **Phase 4, activity 10a – individual annotation of ‘how’ in ‘Thirteen’** or **Phase 4, activity 9b – individual annotation of ‘what’ in ‘The boy Tiresias’** and **Phase 4, activity 10b – individual annotation of ‘how’ in ‘The boy Tiresias’** to write a paragraph that synthesises their understanding of how the poem explores the topic of growing up in the modern world using **Phase 4, activity 11 – independent paragraph.** | **Success criteria**  **To demonstrate their learning, students can:**   * independently identify and define words that require explanation * independently predict connections between texts * independently compile their own notes on the similarities and differences between texts * independently research the context of a composer * independently identify the purpose and point of view of a composer * independently annotate a poem * independently write a guided paragraph, transforming annotations into evidence-based textual analysis.   **Evaluation and registration:**  **[Record evaluation and registration information]** |
| EN4-URC-01  Genre  **Analyse how texts can participate in larger, established patterns of narrative, purpose, theme and tone by exhibiting and challenging conventions, **and experiment with conventions in own texts****  EN4-URC-01  Intertextuality  **Analyse how texts can draw on elements of other texts to enrich meaning**  Note: bold outcome content is not addressed in this sequence. | **Exploring how intertextuality deepens the meaning of texts and the understanding of context**  **Learning intentions**  By the end of this learning sequence, students will:   * transfer their skills in comparing texts across contexts * develop their ability to write about multiple texts simultaneously through their similarities and difference in context, form, style and point of view.   **Similar and different**   * **Comparing poems through a similar and different scaffold** – using **Phase 4, activity 12 – similar and different scaffold,** students complete a scaffold organiser. They compare ‘The Echoing Green’ with ‘Thirteen’ or ‘The boy Tiresias’ (context, language, images and so on) to organise their comparison of the poems. Teacher uses **Phase 4, resource 6a – exemplar similar and different scaffold – ‘Thirteen’** and **Phase 4, resource 6b – exemplar similar and different scaffold – ‘The boy Tiresias’** to assist students to complete the activity. * **Analysing choices in composition** – in pairs, students consider the following questions to engage with the poet’s choices * How does Tempest build on or alter the meaning of the original text? * Is Tempest adding something new, or changing what we expect from a traditional poem about childhood? * **Deepening exploration of Tempest’s choices** – as a class, students extend their individual thinking, considering other possible explanations of Tempest’s choices by discussing the following questions * Why do you think Tempest has kept similarities? * Why do you think Tempest has made changes? * **Composing a guided paragraph on Tempest’s choices** – using evidence from **Phase 4, activity 12 – similar and different scaffold**, students use **Phase 4, activity 13 – comparing the poems** to write a paragraph response to the question ‘How does Tempest build on Blake’s representation of childhood?’ to synthesise their understanding of the poets’ choices. Modelled paragraphs for teacher support are included as **Phase 4, resource 7a – modelled paragraph response comparing the poems** and **Phase 4, resource 7b – modelled paragraph response comparing the poems**. | **Success criteria**  **To demonstrate their learning, students can:**   * independently compare the 2 core texts, noting similarities and differences * independently apply the concept of intertextuality to the 2 core texts * identify the purpose of the composer in using intertextuality * write a guided comparative paragraph, analysing both core texts and exploring the intertextuality between texts.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN4-URC-01  Intertextuality  **Understand how and why texts can be adapted, appropriated or transformed for different contexts, purposes and audiences, **and experiment with adaptations, appropriations and transformations in own work****  Note: bold outcome content is not addressed in this sequence. | **How do poets use intertextuality to define their own voice and communicate their context and perspective?**  **Learning intentions**  By the end of this learning sequence, students will:   * apply their knowledge of context, form and point of view to an understanding of how voice is uniquely constructed * appreciate how intertextuality provides an opportunity for composers to develop their voice * be able to compose a poem in the style of Kae Tempest.   **Breaking the rules and Tempest’s style**   * **Revising the concept of style** – students read **Phase 4, activity 14 – revising style** for a brief overview of the concept of style to facilitate the next activity. Students highlight key words and phrases for their understanding of style.   **Teacher note:** the concept of style was covered in depth in the **Year 7 program – Powerful youth voices**. Teachers may like to make links back to the learning in this program.   * **Considering personal responses to intertextuality** – students use **Phase 4, activity 15 – Tempest’s unique style** to consider what makes Tempest’s style so distinctive and how they respond to poets from the past. Students consider how they use intertextuality in their own poetry to achieve their style. Students use a vocabulary bank of evaluative words to introduce reflection into their analysis. Teacher uses **Phase 4, resource 8a – Tempest’s unique style in ‘Thirteen’** or **Phase 4, resource 8b – Tempest’s unique style in ‘The boy Tiresias’** to assist students to complete the activity. * **Writing a hybrid paragraph about Tempest’s style** – using **Phase 4, activity 16 – independent hybrid paragraph**, students write an independent paragraph on Tempest’s use of style and intertextuality. Students analyse how the meaning of their own poems, as well as Tempest’s perspectives, are created through ‘breaking’ traditional themes and forms. They include aspects of informative, analytical and reflective writing, choosing which to focus on at different points of the paragraph.   **Teacher note:** teachers may wish to refer to **Phase 6, resource 5 – hybrid writing** for a deeper explanation of hybridity and further examples of this within the program and resource booklet.   * **Composing a poem in the style of Kae Tempest** – students experiment with creative writing in preparation for the formal assessment task by composing a poem in the style of Kae Tempest. They may use the title of either poem explored in this sequence as inspiration. They could compose a poem focused on a specific age to reflect on a significant life event, or write a poem about a significant person in their lives, for example, ‘The grandmother x’. | **Success criteria**  To demonstrate their learning, students can:   * explain the concept of style * explain the concept of voice * identify and describe distinct voices in the core texts * explain the connection between style, voice and intertextuality * write an independent paragraph on Tempest’s unique voice, referencing intertextuality and evidence * compose a poem in the style of Kae Tempest.   **Evaluation and registration:**  **[Record evaluation and registration information]** |
| EN4-URA-01  Code and convention  **Analyse how texts can draw on the codes and conventions of a range of modes and media to shape new meanings, **and demonstrate this understanding in own texts****  EN4-URC-01  Intertextuality  Analyse how texts can draw on elements of other texts to enrich meaning  **Understand how and why texts can be adapted, appropriated or transformed for different contexts, purposes and audiences, and experiment with adaptations, appropriations and transformations in own work**  Note: bold outcome content is not addressed in this sequence. | **Core formative task 4 – poem appropriation and peer feedback**  **Learning intentions**  By the end of this learning sequence, students will:   * understand how experimenting with intertextuality and other language forms and features allows for the appropriation of a traditional poem * be able to provide effective feedback to a peer, facilitating reflection on the effectiveness of the appropriation.   **Completing the task**   * **Creating an appropriation – students create an appropriation of ‘The Echoing Green’. They** * review Core text 4 – ‘The Echoing Green’ by William Blake * consider their own perspective on the subject of youth and age, considering their similarities or differences (‘what’) with Blake’s poem * use a scaffold to aid their appropriation of Blake’s poem, identifying parts of the poem that can be appropriated * use a checklist to guide their choice of language forms and features (‘how’) * refine their composition. * **Providing peer feedback** – students **give and receive peer feedback on the effectiveness of their appropriation. They** * use **a scaffold to feedback on the composition, contained within Core formative task 4.**   **Teacher note:** teachers may wish to use **Phase 6, resource 7 – supporting effective peer-editing** at this point in the learning to assist students with how to give effective feedback. | **Success criteria**  **To demonstrate their learning, students can:**   * identify the themes and language forms and features in a core text * **appropriate the theme and language forms and features of the core text into their own writing** * **reflect on the effectiveness of an appropriation through providing peer feedback.**   **Evaluation and registration:**  **[Record evaluation and registration information]** |

# 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.

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

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

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

* How can writers apply and manipulate understanding of codes and conventions when composing poetry?
* How does subverting poetic forms and features impact the literary value of texts?

Table 8 – engaging critically and creatively with model texts

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| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN4-RVL-01  Reflecting  **Reflect on how an understanding of texts can be enhanced through re-reading and close study**  EN4-URA-01  Code and convention  **Understand how language forms, features and structures, in a variety of texts, vary according to context, purpose and audience, and demonstrate this understanding through written, spoken, **visual and multimodal** responses**  EN4-URC-01  Intertextuality  **Analyse how texts can draw on elements of other texts to enrich meaning**  Note: bold outcome content is not addressed in this sequence. | **‘Knowing the rules to break the rules’**  **Learning intentions**  By the end of this learning sequence, students will:   * understand and be able to identify the conventional rules of poetry * understand why some poets ‘break the rules’.   **Consolidating knowledge of ‘the rules’**   * **Reviewing previous learning** – students suggest different rules they have learnt about poetry and write them in the first column of **Phase 5, activity 1 – rules of poetry**. Ideas could include rhyming pattern, metre, couplets, punctuation, stanzas, figurative language, OULIPO. * **Identifying rules of poetry** – students reflect on the traditional rules of poetry to identify poems that use or break the rules. They reflect on * the traditional texts used in this program and collate them in the second column of **Phase 5, activity 1 – rules of poetry** * the modern (contemporary) texts used in this program and collate them in the third column of **Phase 5, activity 1 – rules of poetry**. * **Reflecting on the rules of poetry** – students consider the information collected in **Phase 5, activity 1 – rules of poetry** and write a 200-word informative and analytical response discussing the following prompt: poetry is better if it follows a set traditional structure.   **Considering why rules are broken**   * **Considering the purpose of rules in poetry** – in pairs, students brainstorm why we have rules in general and why they are broken by some people. They then share ideas in a class discussion. The teacher creates a mind map of the collaborative brainstorm on the board to prompt student thinking and contribution. * **Building the field** **to understand why rules are broken** – students consider how this translates to poetry and create their own mind map brainstorm for ‘Why poets break rules’. They * read and complete **Phase 5, activity 2 – breaking the rules of poetry** for the 2 poems on the webpage. * **Understanding why some poets break rules** – students work in small groups of 3 to 4 to * research one of the poets from Part B of **Phase 5, activity 2 – breaking the rules of poetry** to determine if the poet is a traditional poet or a modern poet and make inferences about why the poet breaks the rules * share their group information and inferences with the class. * **Consolidating understanding** – students complete a quick exit ticket on a sticky note with a one-word response to the following statement: ‘I would break the rules to write poetry’. This question is posed to activate thinking about the type of poem students will write for the formal assessment.   **Teacher note:** at this point of the program, students should have completed a first draft of their imaginative composition for their formal assessment task. If they have not done this yet, they should use the ideas from this learning sequence and **Phase 6, activity 1 – composing a poem, planning and scaffolding** to develop their own poem. Ideally, students should have started the drafting process in Phase 2 when they were issued the formal assessment task. | **Success criteria**  To demonstrate their learning, students can:   * reflect on the rules of poetry * identify poetry rules * write a persuasive response about the rules of poetry * brainstorm why poets break rules * research ‘rule breakers’ * reflect on desire to break the rules of poetry.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN4-URC-01  Literary value  **Describe how thematic and stylistic qualities of texts contribute to the ways they can be valued in different contexts**  EN4-URB-01  Perspective and context  **Examine how elements of personal and social contexts can inform the perspective and purpose of texts and influence creative decisions**  **Consider the influence of cultural context on language**  EN4-ECA-01  Speaking  **Participate in informal discussions about texts and ideas, including speculative and exploratory talk, to consolidate personal understanding and generate new ideas** | **The impact of subverting poetic forms and features on literary value**  **Learning intentions**  **By the end of this learning sequence, students will:**   * understand why a text is classified as having literary value * understand **how literary values change over time.**   **Exploring literary value**   * **Reinforcing the concept of literary value –** students are reintroduced to the textual concept of literary value to prepare them for the following learning sequence. They * view the [Understanding literary value video](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts/literary-value) (3:57) and take notes in their workbooks * review **Phase 5, resource 1 – literary value** and add any further notes to their workbooks * discuss what has been learned about ‘literary value’. * **Identifying the literary value of texts** – in pairs, students use **Phase 5, activity 3 – determining literary value** to determine the value of a selection of texts from 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). They write a paragraph response about the literary value of one text.   **Changes in literary value**  **Teacher note: it should be noted that literary value (enduring power) is different from values (what is important to us). The following activity is aimed to allow students to explore how the ideals that we hold valuable can either change over time or stay the same. This understanding will allow students to better understand how the enduring power of texts is impacted by the societal values of a time and if values have changed. They will then be able to consider: Why do some texts stand the test of time? Are some values held constantly despite others changing?**   * **Class discussion about personal and societal values** – students complete **Phase 5, activity 4 – values** to determine the values that are most valuable to them personally and share this with the class to deepen understanding of and engagement with the concept of literary value. * **Making connections** – students make inferences about why literary values change over time and write these in their workbooks. They * view the ABC’s ‘Behind the News’ video [Literary Changes (5:43)](https://www.abc.net.au/btn/high/literary-changes/102064324) to stimulate thinking about values and literature * complete a close reading of the [Literary Changes](https://www.abc.net.au/btn/high/literary-changes/102064324) transcript and highlight all the ideas that support changing texts for appropriate modern values in one colour and all those that do not in another colour to assist with the next learning activity.   **Teacher note:** the [Literary Changes](https://www.abc.net.au/btn/high/literary-changes/102064324) transcript can be copied from the website onto a word document for students to complete the activity above.   * **Applying understanding of the implications of updating texts** – students decide if they are for or against changing texts to meet modern values through a class debate. They * split into 2 sides of the classroom with one side being for and the other against * work collaboratively to construct some main arguments and evidence to support their perspective * select 2 speaker representatives to debate their perspective with the opposing side * participate in a class debate.   **Teacher note:** this can be a very lively, passionate and productive discussion if the teacher sets guidelines prior to the class debate and delegates students to speak from each side of the debate when they have strong arguments to contribute. Do not expect it to be a quiet discussion. You may like to use the **Year 7, Term 4 – Speak the speech** resources on debating or the [Premier’s Debating Challenge](https://artsunit.nsw.edu.au/program/the-premiers-debating-challenge) resources to assist if you have limited experience with debating.  **Impact of changing the rules on the literary value of poems**   * **Making connections to explore impacts on literary value** – students consider the impact of making changes to established poems to explore how subverting poetic forms and features impacts the literary value of texts. In pairs they * read one of the pre-20th century poems studied in this program * select one stanza of the poem and change the language in one line to negatively impact its literary value. * **Consolidating understanding** – students reflect on the changes made to the poem and how these impact its literary value in a thinking routine such as Project Zero’s [Creative Comparisons](https://pz.harvard.edu/resources/creative-comparisons). | **Success criteria**  To demonstrate their learning, students can:   * review understanding of ‘literary value’ * use a checklist to identify the literary value of a text * identify changing values over time * debate perspective on changing values * manipulate a poem to change its contextual values * use a thinking routine to consolidate understanding of how changes impact literary value.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN4-RVL-01  Reading, viewing and listening for meaning  **Explain how the use of language forms and features in texts might create multiple meanings**  EN4-ECB-01  Reflecting  **Reflect on own composition of texts, using appropriate technical vocabulary to explain choices of language and structure in line with the target audience and intended purpose**  EN4-ECA-01  Writing  **Apply understanding of the structural and grammatical codes and conventions of writing to shape meaning when composing **imaginative**, informative andanalytical, and **persuasive** written texts**  Note**: bold outcome content is not addressed in this sequence.** | **Reflecting on creative compositions**  **Learning intentions**  By the end of this learning sequence, students will:   * understand the purpose of reflective writing * understand how to identify language features in a text * experiment with reflective writing.   **Understanding the purpose of a poetry reflection**   * **Making connections** – students consider other times in this program when they have been asked to make reflections and what the impact was of making those reflections. They * read **Phase 5, resource 2 – reflective writing and view** [Reflective Writing](https://www.youtube.com/watch?v=QoI67VeE3ds&t=178s) (6:07) to **reinforce understanding of reflective writing** * **apply learning by completing Phase 5, activity 5 – reflective writing guided practice** * **discuss as a class: Has your thinking about reflective writing changed because of these activities?**   **Teacher note:** it would be beneficial for the teacher to provide a hard copy of the poem and reflection to students for deconstruction and analysis for the following activities.   * **Reflecting on poetry reflections** – students discuss why they would write a reflection about the construction of their poem. They * read **Phase 6, resource 3 – C grade sample task** poem and personal reflection poem and annotate structural and language features * discuss what the poem is about and its effectiveness * read the reflection and identify structural parts and language features using **Phase 5, activity 6 – identifying structural features of a reflection**.   **Experimenting with reflective writing**   * **Using textual evidence –** students reflect on earlier knowledge developed in the Year 7 programs on embedding textual evidence. They * **explore the meaning of ‘**textual evidence’ through explicit vocabulary instruction using **Phase 5, resource 3 – explicit teaching of vocabulary** * **practise using textual evidence in Phase 5, activity 7 – embedding textual evidence practice.** Suggested responses have been included in **Phase 5, resource 4 – embedding textual evidence practice answers.** * **Refining reflective writing to extend writing – students make connections between the reflection of Phase 6, resource 3 – C grade sample task and one other poem studied in this program. They** * identify connections in both structural and language features between the poem discussed in the reflection and the ‘other’ selected poem * refine the reflection to use comparisons from the other poem * rewrite the reflection using textual evidence from the other poem adding in nominalisation where possible * swap their work with a peer and provide feedback on the use of textual evidence. | **Success criteria**  To demonstrate their learning, students can:   * make connections to prior reflective activities * review the purpose of reflective writing * deconstruct a sample poem and its reflection * experiment with embedding textual evidence * create vocabulary cards * incorporate textual evidence from studied poems into sample reflection.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN4-ECB-01  Planning, monitoring and revising  **Engage with the features and structures of model texts to plan and consider implications for own text creation**  **Plan a logical sequence of arguments or ideas, and set goals at conceptual, whole text and paragraph levels** | **Completing Core formative task 5 – annotating student-composed poem**  **Learning intentions**  By the end of this learning sequence, students will:   * understand the requirements of the core formative task * use the knowledge of how authority is constructed in a text to consider their own composition.   **Teacher note:** the formal assessment task requires students to create a poem and reflect on how they have either broken or applied the rules. Students reflect on how studied poems impacted their creative composition. At this point in the program, students should have written their poem and used the peer feedback process to improve their work. Teachers may wish to use **Phase 6, resource 7 – supporting effective peer-editing** in the learning to assist students with how to give effective feedback.   * **Understanding the task** – students read the task requirements as preparation to complete the formal assessment task and discuss as a class. * **Completing the task** – students review their poetry composition for the formal task and * identify the language features of their poem * identify and annotate parts of the poem that use or break the rules * identify and annotate related poems that have inspired their creative composition * annotate reasons for their compositional choices onto their poem. | **Success criteria**  **To demonstrate their learning, students can:**   * explore the task requirements * identify language features * identify rules * identify links to other poems * annotate reasons for compositional choices.   **Evaluation and registration:**  [Record evaluation and registration information] |

# 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.

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

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

* How can marking guidelines and sample assessment task responses be used as a support for learning?
* What are the best strategies for developing effective and sustainable skills and mindsets related to assessment?
* What are the best strategies for developing and expanding skills in planning, monitoring and refining composition?

Table 9 – preparing the assessment task

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN4-RVL-01  Reading, viewing and listening for meaning  **Explain how the use of language forms and features in texts might create multiple meanings** | **Working with the assessment task notification**  **Learning intentions**  By the end of this learning sequence, students will:   * understand the particular language forms and features that are found in an assessment task notification * be able to identify the language forms and features that may cause confusion * explore strategies for clarifying potentially confusing forms and features.   **Strategies for increasing student confidence with and ownership of the task notification**  **Teacher note:** these activities can be used to supplement the distribution of the assessment task. The distribution of the task is recommended to occur during Phase 2.   * **Preparing the task notification** – teachers use the sample task notification provided to adapt to class and school context. Teachers are guided by advice from NESA and the NSW Department of Education about evidence-based practice in assessment task design and implementation. Refer to **Phase 6, resource 1 – evidence-based practice in assessment procedures** as a starting point. * **Distributing the assessment task** – issue the task early in the term (this is flagged in Phase 2) and revisit at key junctures to encourage a deepening awareness of requirements. A long-term approach to the task also encourages planning, monitoring and revising practices. * **Exploring the task notification** – students participate in group and individual activities to identify and analyse language forms and features that may impact on task development. Activities appropriate to class context could include * ‘document treasure hunt’ or ‘bingo’ – teacher (or students) identify a list of forms and features then participate in a hunt or bingo activity to increase familiarity with language and organisation of the document * dictionary work on key terminology. See **Phase 6, resource 2 – task forms and features** for a list of terms and language forms and features that may cause students difficulty. Students check meanings and discuss potential multiple meanings that need to be tied down for their use in this context, for example, ‘experiment’. They develop terminology word banks to which they can refer. * **Annotating the formal assessment task notification** – the teacher provides an adjusted version of the task (blank out all headings and provide to the students). Pairs work to add the correct heading to each section in the task. The class checks correct labelling and discusses what has been learnt about the organisation and key features of the task. This can be done digitally in a shared document, or students can annotate the task in pairs, to build understanding of task requirements. * **Reflecting on feedback from previous tasks** – students identify their successes and challenges from previous assessment tasks in English. They are guided to complete the table on the task notification with one previous success, and one previous area they would like to work on to improve in this task. | **Success criteria**  **To demonstrate their learning, students can:**   * develop terminology word banks for key words from the task * annotate the task for relevant language forms and features that will assist them to understand **and complete the task.**   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN4-ECB-01  Planning, monitoring and revising  Engage with the features and structures of model texts to plan and consider implications for own text creation  Monitor word choice, spelling, grammar and punctuation for accuracy and purpose | **Working with the marking criteria**  **Teacher note:** this activity makes use of a teacher-developed or sourced sample of student writing to build awareness of the marking guidelines for the formal task.  **Learning intentions**  By the end of this learning sequence, students will:   * be able to co-construct a marking criteria * identify the characteristics of a work sample in each of the grade descriptors * understand the structure and purpose of the marking criteria for the summative task.   **Teacher note:** these activities can be used to supplement the distribution of the assessment task. The distribution of the task is recommended to occur during Phase 2. Note that the co-construction of the marking criteria is an exercise in experimenting and collaborating. Students are guided to experience the process of construction. The focus is on the substantive discussions that arise, not the product that is created. They compare their work to the assessment’s marking guidelines at the end of the process.   * **Co-constructing marking guidelines –** students investigatea sample student poem and reflection **(Phase 6, resource 3 – C grade sample task)** to develop awareness of the marking guidelines. Students * work in pairs and categorise the features found in the sample that align with the requirements of the task (for example, features relating to ideas, language forms and features, elements of persuasion and structure) * share and discuss the features they have identified. As a class, guide the refinement of the annotations on the sample. * **Examining and applying outcomes** – students are guided through the outcomes being assessed in the formal task, and co-construct a marking guideline they could apply to the pieces they have just read. To do this, the class must agree on what an ‘A’ means and what each feature they have annotated above looks like at an ‘A’ level. They discuss the sample with the ‘A’ elements in mind and annotate the text. Discuss, if this piece was handed in as the refined piece, what grade would it receive and why? * **Understanding the marking criteria – using** **Phase 6, resource 2 – task forms and features** students are shown both the teacher-facing and student-facing marking criteria from the assessment task notification. Activities that would help students to understand the purpose and organisation include * comparing the teacher and student-facing versions without being told which is which. Students justify explanation based on the language and organisation * using the [common grade scale](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/understanding-the-curriculum/awarding-grades) to unpack the language of the marking criteria. Students find the words in the marking criteria that align with the key terms in the common grade scale (for example, ‘extensive’) and check understanding of terminology * comparing marking guidelines to the co-constructed one from the previous activity. Students compare the co-constructed marking guidelines with the marking guidelines for the formal assessment task. | **Success criteria**  To demonstrate their learning, students can:   * use a work sample and selected outcomes to co-construct a marking criteria * identify features within a sample task * apply a marking criteria to a piece of writing to assign a grade.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN4-ECB-01  Planning, monitoring and revising  Engage with the features and structures of model texts to plan and consider implications for own text creation | **Working with supplied student work samples**  **Teacher note:** there are 2 student samples provided to accompany the formal assessment task for this program. First, in the task notification document there is a sample that shows evidence of a C grade that has been annotated for student and teacher use. This C sample is also included in the resource booklet as **Phase 6, resource 3 – C grade sample task**. In the resource booklet, we have also supplied an ‘exemplar’ A grade sample for exploration, discussion and analysis.  **Learning intention**  By the end of this learning sequence, students will:   * understand the key differences between an effective and satisfactory student imaginative writing sample and be able to use the provided marking criteria to grade a student sample.   **Teacher note:** students are shown this sample at an appropriate point in the program. We suggest that teachers wait until students have had time to experiment with their own writing. Note also that in the activity below, students are first shown the sample without annotations.  **Working with the exemplar A sample**   * **Exploring an ‘effective’ (exemplar ‘A’ grade) sample** – students are given **Phase 6, resource 4 – exemplar A grade sample response** (if appropriate to class context). This would be best used after work on the C sample. Students could grade the piece using the marking criteria and practise being the teacher by annotating it in the style of the C sample. Students should reflect on what they learnt (about writing and about the task) by doing this. Students could review the C grade sample and explore how and why refinements and editing by the student may have strengthened the response if they assume the first draft started out at a similar standard. * **Investigating the aspects that distinguish this sample** – students work as pairs to decide on the features that put this sample into the higher-grade range, then discuss and prioritise as a class. Features may include the effective use of * **appropriate structural and language features** * **a reflection that justifies the use of using or breaking the rules** * **appropriate use of textual evidence** * **appropriate reflective vocabulary and structure.** | **Success criteria**  To demonstrate their learning, students can:   * grade a sample effectively using a supplied marking criteria * discuss and reflect on samples and marking criteria to prepare more effectively for their assessment task.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN4-URB-01  Argument and authority  **Understand how the authority of a text is constructed by the author’s choices in content and style, and use this knowledge to influence the composition of own texts** | **Preparing to complete the formal assessment task**  **Learning intentions**  By the end of this learning sequence, students will:   * understand the requirements to complete the task successfully * apply knowledge and skills to develop the formal assessment task.   **Writing the poem for the formal assessment task**   * **Structuring a poem – students reflect on learning and knowledge developed in this program and in Core formative task 4 – poem appropriation and peer feedback.** They use **Phase 6, activity 1 – composing a poem, planning and scaffolding** to * **use the Steps to success in the** assessment task notification **– Knowing the rules to break the rules – poetry composition and reflection – Term 1 to guide the development of their poem** * **decide which rules they are going to use and which they will break** * **seek feedback on its composition.**   **Writing the reflection**   * **Writing reflectively – students examine the sample reflective strategies used in this program to determine how they will approach the reflection part of the formal assessment. They** * deconstruct the sample reflection in the assessment task notification and identify components used in **Core formative task 5 – annotating student-composed poem** * use Core formative task 5 – annotating student-composed poem as a plan for their reflective writing * apply knowledge to compose a reflection about their poetry * prepare the reflection for display on the gallery walk. * **Writing a hybrid informative, analytical and reflective piece –** students are guided to explore **Phase 6, resource 5 – hybrid writing** to understand the terminology and access the provided activities and resources. | **Success criteria**  To demonstrate their learning, students can:   * use an appropriate poem structure * develop gallery walk content * review reflective writing skills * apply knowledge to their task.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN4-ECB-01  Planning, monitoring and revising  **Seek and respond to verbal and written feedback to improve clarity, meaning and effect**  Monitor word choice, spelling, grammar and punctuation for accuracy and purpose  Seek and respond to verbal and written feedback to improve clarity, meaning and effect | **Leveraging the writing process – feedback, editing and revising**  **Teacher note:** this sequence includes resources used previously in **Year 7 – Speak the speech** and copied into this program’s resources. Strategies for the development of student skills in using feedback, editing and revising should be chosen and applied to class context as appropriate.  **Learning intentions**  By the end of this learning sequence, students will:   * be able to use the writing process to refine a piece of reflective writing * understand how to give effective peer feedback, and how to respond effectively to peer feedback.   **Specific areas of support and development for teachers during the writing process**   * **Applying effective feedback** – use the advice (including links to department resources) in **Phase 6, resource 6 – feedback advice for teachers** to support the development of students’ writing. This resource includes teacher prompts for encouraging effective student reflection and application, as well as a blank feedback checklist for applying feedback. * **Supporting effective peer-editing** – use research-based advice provided in **Phase 6, resource 7 – supporting effective peer-editing** to support students to become more aware of effective editing practices, then ask students to apply them to peer and own writing and delivery. * **Teaching advice on planning, preparing to write and refining structure** – use strategies (including using model texts) from Derewianka (2020) in **Phase 6, resource 8 – supporting meaning-making through text organisation (including model texts)** to support student understanding of ways to refine the structure of their pieces.   **Preparing content for the gallery walk**  **Teacher note:** the gallery walk is a forum for providing authenticity to the task. It would be a good activity for students to give and receive feedback prior to the formal gallery walk exhibition for Education Week. While it does take a little preparation, it also eliminates the need for teacher feedback at this stage.   * **Preparing the gallery walk – students are explicitly introduced to the gallery walk strategy. They work through a number of guided learning activities in preparation for this component of the task using Phase 6, resource 9 – creating a gallery walk. Completed activities will depend on the cohort experience and may include how a gallery walk functions and providing constructive feedback to peers.** * **Using peer feedback – students apply feedback to their work to refine their writing and prepare their task for submission to the formal gallery walk exhibition for Education Week.** | **Success criteria**  To demonstrate their learning, students can:   * give effective feedback to support a peer’s writing process * use the writing process to plan, construct and refine speech.   **Evaluation and registration:**  [Record evaluation and registration information] |

# Core formative tasks

**Teacher note:** this section provides a succinct outline of the targeted formative assessment opportunities that build the knowledge and skills required in the formal assessment. They are active and intentional learning processes that partner the ‘teacher and the students to continuously and systematically gather evidence of learning with the express goal of improving student achievement’ (Moss and Brookhart 2019:6). They provide an opportunity for teachers to provide feedback to students about their learning and how to improve. This section does not record every formative task.

In this program the core formative tasks have dual purposes. As is usual practice, they allow students to practise new learning and receive feedback, while enabling teachers to see progress and plan for ongoing skill development. The core formative tasks provide students with the opportunity to receive feedback and develop feed-forward plans in consultation with the teacher. Feedback for these tasks may be formal or informal, written, verbal or recorded. It may come from the teacher or a peer. In the table below, we have listed tasks that may eventually be used for the formal submission, as well as class tasks that develop skills more generally related to the formal assessment task. The ‘How the task can be used’ column is a suggestion only and can be adapted by the teacher to suit student or class needs.

Table 10 – core formative tasks

|  |  |  |
| --- | --- | --- |
| Core formative task and resource or activity number | Knowledge, understanding and skills | How the task can be used |
| Core formative task 1 – manipulating poetry  Students manipulate a poem to recreate meaning using the OULIPO poetry formula. They reflect on the approach for writing poetry and how these formulaic rules impacted their expression.  (Phase 1) | Students:   * use dictionary skills to identify nominal nouns * use the OULIPO formula to recreate a poem * reflect on the effectiveness of using a formulaic structure to write poetry * experiment with sentence structures. | Teacher feedback on:   * effectiveness of the formulaic process * effectiveness of feedback and its implementation. |
| Core formative task 2 – related song and analysis  **Students research and identify a contemporary love song to pair with Barrett Browning’s poem. Along with supplying the lyrics to the song, they write a reflection on how it aligns with poetic form through themes and/or language devices.**  ****(Phase 2)**** | Students:   * use research skills to select a related text * evaluate the connections between texts * analyse contextual similarities and differences * write analytically using a scaffold to structure their insights. | Peer feedback on:   * effective selection of related text.   Teacher feedback on:   * making contextual connections * effectiveness of structured reflection. |
| Core formative task 3 – analytical paragraph  **Students use a guided learning experience on analysing ‘How Do I Love Thee? (Sonnet 43)’ to independently write an analytical paragraph on the question ‘How does Kae Tempest create a powerful voice on the concept of love?’**  ****(Phase 3)**** | Students:   * analyse poetry for code and convention * evaluate the importance of language forms and features in creating meaning and engagement * write analytically using a scaffold to structure their insights. | Self-feedback on:   * the process of guided instruction and how to complete an analytical paragraph successfully.   Peer and teacher feedback on:   * selection of language forms and features * independent paragraph. |
| ****Core formative task 4 – poem appropriation and peer feedback****  **Students appropriate ‘The Echoing Green’ to convey their own ideas on youth and age by experimenting with intertextuality and language forms and features. Students also give and receive peer feedback to develop skills in reflection.**  ****(Phase 4)**** | Students:   * identify ideas and poetic devices within the core text * apply intertextual connections to craft their own composition * create a representation that explores the contextual differences and similarities of each poem * reflect on the effectiveness and choices in others’ compositions. | Self-feedback on:   * identifying the connotations, imagery and symbols.   Peer feedback on:   * effectiveness of appropriation of poem. |
| Core formative task 5 – annotating student-composed poem  Students 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 and reasons for their compositional choices. This activity will prepare students for the reflective component of the formal task.  ****(Phase 5)**** | Students:   * identify language features of a poem * identify and annotate parts that use or break the rules * identify and annotate related poems * annotate reasons for their compositional choices. | Teacher feedback on:   * use of language features * using or not using the rules * reasons for compositional choices. |

# Program/unit evaluation

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

Use the [English teaching and learning evaluation tool](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10) as part of the evaluation process.

# The English curriculum 7–12 team

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

## Share your experiences

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

## Support and alignment

The NSW Department of Education publishes a range of curriculum support materials. The samples are not exhaustive and do not represent the only way to complete or engage in the programming process. Curriculum design and implementation is a dynamic and contextually specific process. While the mandatory components of syllabus implementation must be met by all schools, it is important that the approach taken by teachers is reflective of the needs of their students.

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

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

**Consulted with:** subject matter experts from Curriculum and Reform.

**NSW Syllabus**[: English K–10 Syllabus](english-s4-y7-resource-document-phttps://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overviewart-2-phases3-6-escape-into-the-world-of-the-novel.DOCX) (NESA 2022)

**Syllabus outcomes:** EN4-RVL-01, EN4-URA-01, EN4-URC-01, EN4-ECA-01, EN4-ECB-01

**Author:** English curriculum 7–12 team, NSW Department of Education

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

**Resource:** sample teaching and learning program

**Related resources:** there is an assessment task, teaching and learning program; and resource booklet, aligned with this program. Further resources to support Stage 4 English can be found on the [English K–12 curriculum](https://education.nsw.gov.au/teaching-and-learning/curriculum/english) page.

**Professional Learning:** relevant Professional Learning is available on the [English statewide staffroom](https://teams.microsoft.com/l/team/19%3a88aaff1954984b3d821940244a27a355%40thread.skype/conversations?groupId=7cace238-04f1-4f87-a5dc-d823e51c9765&tenantId=05a0e69a-418a-47c1-9c25-9387261bf991) and through the [English curriculum professional learning calendar](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/professional-learning-english-k-12).

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# References

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

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