English Stage 4 (Year 8) – resource booklet

Transport me to the ‘real’

This document contains the teacher and student-facing activities that accompany the Year 8 teaching and learning program, Transport me to the ‘real’.

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**Updating the table of contents**

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

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

# About this resource

This resource booklet 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. It provides an example of one way to approach programming through a conceptual lens and how the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022) could be implemented.

The content has been prepared by the English curriculum team, unless otherwise credited.

## Purpose of resource

This resource booklet is not a standalone resource. It has been designed for use by teachers in connection to the following resources:

* Year 8 – scope and sequence
* Teaching and learning program – Transport me to the ‘real’
* English Stage 4 (Year 8) – sample assessment notification – Transport me to the ‘real’ – podcast transcript
* Core formative tasks booklet – *Transport me to the ‘real’*
* Core texts booklet – *Transport me to the ‘real’*.

This resource is intended to support teachers to provide a model of syllabus-aligned programming and assessment practice.

It is acknowledged that many schools have their own resource and assessment templates. The content in activities is student facing and the content in resources is usually teacher facing, however, this can be modified for students.

All documents associated with this resource can be found on the [Planning, programming and assessing English 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10#Stage2) webpage.

**Teacher note**: the text in the blue feature boxes are instructions for the classroom teacher engaging with the resource. These are to be deleted by the teacher before issuing the resources or activities to students.

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

## Target audience

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

## When and how to use

These resources have been designed for Term 2 of Year 8. It provides opportunities for the teacher to strengthen class rapport, while encouraging students to explore and understand new texts and concepts, and experience new ways of learning. Teacher-facing material has been included as a ‘resource’, while student-facing material has been labelled ‘activity’ in this booklet. Some resources are student facing. The resources and activities can be used as an example and adapted for the teacher’s own design of resources. The booklet also serves as an example of how resources and activities can be designed for the [English K–10](https://curriculum.nsw.edu.au/syllabuses/english-k-10-2022) Syllabus (NESA 2022). The resources and activities should be used with timeframes that are created by the teacher to meet the faculty and school assessment schedules.

## Texts and resources

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

The NSW Department of Education has licence agreements to use sections of the texts below while the other texts have been chosen because they are either in the public domain or are popular in English faculty book rooms.

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

|  |  |  |
| --- | --- | --- |
| Text | Text requirement | Annotation and overview |
| Ellis D (2022) *Parvana,* Allen & Unwin Children’s. ISBN 9781761068676  NB: this text is sometimes called *The Breadwinner.*  No extracts have been included from *Parvana*. | This novel contains a range of markers which align to the complex level of the Text complexity scale 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/). It provides students opportunities to engage with a text with less common vocabulary, complex multiclause sentences and unconventional ideas. It also demonstrates elements of moderately complex texts.  **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): a work of extended prose from around the world which explores intercultural and diverse experiences and perspectives. | The novel follows the journey of a young Afghan girl who is forced to provide for her family when her father is taken away by the Taliban. Readers engage with the cultural expectations of the context and setting. It explores ideas of survival, family and loyalty. The novel addresses real-world issues in a sensitive way.  A study of this text will allow for students to explore real-world issues in a sensitive way. It will allow for the development of reading skills, the appreciation of genre, and the ways in which composers reflect the real world in a fictional text. |
| Smith C, Daniels M and Beard M (hosts) and Lee J (producer) (6 December 2022) ‘[BITE – Family Sacrifices](https://www.abc.net.au/listen/programs/shortandcurly/bite-family-sacrifices/101707300)’ [podcast], *Short & Curly*, ABC Listen, accessed 4 April 2024.  The link to the podcast has been provided through ‘Free Online Rights’ and the transcript has been reproduced and made available for use by NSW Department of Education for its educational purposes with the permission of the Australian Children’s Television Foundation. We are grateful for their support in the development of this resource. This resource is licensed up until 16 May 2029. Reproduced by permission of the Australian Broadcasting Corporation – Library Sales © 2022 ABC. | This podcast contains a range of markers which align to the moderately complex level of the Text complexity scale 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/). It provides students opportunities to engage with a text with moderately complex vocabulary, language, content and print and layout features such as figurative language, literary devices, and multiple perspectives through a diverse form. It also demonstrates elements of predictable texts.  **EN4-RVL-01** requires students to read texts that are complex in their ideas and construction. This text demonstrates elements of a complex text as it is an example text that contains unique structural elements. 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): a range of text types (spoken and digital); a range of texts by Australian authors and a range of cultural, social and gender perspectives, including from popular and youth cultures. | This short podcast is an ABC Listen podcast that explores the ‘big’ questions of life. It is part of the *Short & Curly* podcast series designed for kids and their parents. This particular episode explores the idea of ‘sacrifice’ for others. Listeners engage with the idea as a precursor for the sacrifices made in the novel *Parvana.*  A study of this text will allow for students to explore the podcast form and stylistic features in preparation for creating their own podcast transcript for the formal assessment task. It also allows students to consider the idea of ‘sacrifice’ from a broader real-world perspective providing a clear connection and understanding of ideas presented in the novel. |
| Wong J (2022) ‘Swimming with Dolphins’, in Stavanger D, Chowdhury R and Awad M (Eds) *Admissions – Voices within Mental Health*, Upswell Publishing, Perth WA.  The text has been reproduced and made available for use by NSW Department of Education for its educational purposes with the permission of the author. We are grateful for the author’s support in the development of this resource. This resource is licensed up until 9 April 2028. | This hybrid non-fiction article contains a range of markers which align to the complex level of the Text complexity scale 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/). It contains less common vocabulary, complex multiclause sentences, a range of tenses and punctuation used for effect, a hybrid structure, challenging ideas and less predictable reading pathways. It also demonstrates elements of complex and moderately complex texts.  **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 quality non-fiction text from an Australian author. It represents intercultural and diverse experiences represented in ways that allow students to engage with a variety of language forms and features. | This non-fiction article explores a personal perspective about depression through the hybrid features of informative writing, text messages and reflective writing. The representation of a serious real-life issue through humour, descriptive writing and authentic reflection and analysis engages readers with a series of voices representing different perspectives.  A study of this text will support students to explore hybrid non-fiction forms of writing to expand their understanding of the codes and conventions of various forms. Students respond analytically and creatively to engage with the ways authority, subjectivity and objectivity are constructed in this representation of the ‘real’. |

# Pre-reading

The resources contained in this section are designed to support teachers in preparing for this teaching and learning program.

## Pre-reading, resource 1 – exploring controversial issues

The novel *Parvana* and the hybrid fiction ‘Swimming with dolphins’ contain a range of issues that could be deemed controversial for Year 8 students. It is important that these issues are explored carefully, using a syllabus-aligned approach. The table below contains a list of potential controversial issues.

The study of controversial issues is acceptable for educational purposes consistent with the delivery of curriculum and provision of school programs and activities and the [Controversial issues in schools policy](https://education.nsw.gov.au/policy-library/policies/pd-2002-0045), the related Controversial issues in schools – procedures document and the [Code of conduct](https://education.nsw.gov.au/policy-library/policies/pd-2004-0020). These documents are required reading for all teachers as they encourage individual thought on controversial issues that arise throughout a student’s education pathway.

When considering texts for the English classroom, it is important that teachers:

* select texts that align with the text requirements in the syllabus
* select texts that reflect the requirements of the outcomes, content groups and content points
* read the text in its entirety and consider the appropriateness and relevance of the events in the plot
* read the [Controversial issues in schools policy](https://education.nsw.gov.au/policy-library/policies/pd-2002-0045) and supplementary procedures document
* consider the text’s appropriateness for the context of the school and the students.

Table 2 – exploring controversial issues

|  |  |
| --- | --- |
| Text | Potential issues |
| Parvana by Deborah Ellis | * Violence * Gender inequality * Life under the 1990s Taliban rule * Asylum and refugee situations |
| ‘Swimming with dolphins’ by Jennifer Wong | * Mental health and wellbeing |

## Pre-reading, resource 2 – preparing classroom routines

The curriculum support packages provide a range of resources and activities to facilitate the explicit teaching of thinking routines. These routines are intended to support students to develop their thinking and conceptual understanding of texts. Many of these routines are drawn from [Project Zero’s Thinking Routine Toolbox](https://pz.harvard.edu/thinking-routines) or from the Department of Education’s [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?cache_id=6d77d).

It is important to set up routines with your class that will be used throughout the school year. As students become more familiar with the processes and procedures of these thinking routines throughout the year, there will become less of a need to explicitly explain to students how to engage with these routines.

The table below contains a summary of the thinking routines used within the resources and activities for this specific program. As teachers encounter these routines in the teaching and learning program for the first time, it is important that they set students up for success by providing clear instructions for how to engage with these routines.

Table 3 – classroom routines

|  |  |  |
| --- | --- | --- |
| Routine | Summary | Benefits |
| [Think Pair Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=1bbe3dcd-9b8-d9df-e194-9625c2441329) | Students respond to a prompt or a problem in a range of ways. They begin by exploring the prompt or problem individually, allowing them to consider their own conceptual understanding. They then engage in a discussion with a peer, in which they share and clarify their initial response to the question and adjust their response based on their peer’s response. They finish by sharing to a larger group. This could be to the entire class, or with a larger group of students. | * Students can attempt to demonstrate their own understanding individually, before clarifying with a peer and then the class more broadly. * Students develop skills in speaking and active listening. * This routine provides all students an opportunity to think, respond and share, which is often not possible in traditional whole class discussions. |
| [Gallery walks](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/555?clearCache=66f76bb9-cde6-8e9-1585-866ca24fb5de) | Students move around the classroom to explore or contribute to a range of different items. This can be work that students have produced or a series of model texts. Students respond to questions as they explore different items. This activity could be completed individually or in small groups. | * Gallery walks provide students with an opportunity to co-create assessment criteria or assess a variety of works against agreed upon criteria. * Students can engage in feedback and reflection processes. * Gallery walks can encourage the creation of a collaborative classroom. * Gallery walks provide an opportunity to showcase student work. |
| [Peer feedback](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549?clearCache=75b25355-3bcb-c681-2e1d-306714693a58) | This is a structured process through which students assess and evaluate the work of their peers. This can be a valuable tool to ensure that students receive immediate feedback on formative assessment tasks.  There are a range of strategies and approaches to peer feedback that should be drawn upon strategically, based upon the context and specific needs of both the class and the task to which the feedback is to be applied.  Further advice on and resources to support peer feedback can be found in the [Implementation resources section of AITSL’s Feedback webpage](https://www.aitsl.edu.au/teach/improve-practice/feedback#tab-panel-2:~:text=Implementation%20resources). | * Peer feedback encourages collaborative learning and enhances students’ capacity for judgement. * As students develop the ability to assess and evaluate the work of others, this supports them to self-regulate and reflect on their own work. * Peer feedback can supplement teacher feedback. |
| [Jigsaw](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/546?clearCache=3bf7c932-d574-76a9-9790-ef945eb79cc2) | Students complete work in small groups. Students begin in ‘home’ groups, where they are each assigned one specific aspect of a topic (for example, different stanzas in a poem). Each member of the home group meets with members of other groups who have been assigned the same aspect as them. In this new ‘expert’ group, they collaboratively develop a shared understanding of their allocated aspect. Students then return to their ‘home’ groups, and each member teaches the material that they have become an expert on to their group. | * This strategy can support the differentiation of learning, or the ‘chunking’ of larger texts or multifaceted ideas. * Each student is allocated responsibility and authority to educate their peers about their specialised aspect. * Students develop skills in comprehension, cooperation and communication. * Teachers can strategically group students and are able to provide support and assistance to groups of students at a time. |
| [Think aloud](https://www.education.vic.gov.au/school/teachers/teachingresources/discipline/english/literacy/speakinglistening/Pages/teachingpracmodelling.aspx) | This strategy, also referred to by Quigley as ‘Explain yourself’ (2020 p169), involves the verbalisation and explanation of thinking. This is a strategy that can be used by teachers to model thinking processes for students. Alternately, students could be asked to demonstrate their own knowledge or understanding of something they have read or an activity they have completed through a think aloud. | * This strategy can support students to construct a mental model of what they have read. * Verbalising thoughts can reinforce the need for clear discourse markers (for example firstly, furthermore or in contrast). * When demonstrated by a teacher, this strategy can be used to support students in developing their own thinking process. |
| [Exit tickets](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/543?clearCache=b8b39f8a-bbb4-c58d-faef-a356a2919f2f) | Exit tickets are a form of formative assessment conducted at the end of a lesson, or a significant activity or learning experience. They are a quick understanding check to ascertain student learning. Examples of exit tickets have been provided within **Phase 3, resource 2 – exit tickets**. | * Exit tickets provide a quick assessment of student learning, which can be used to determine whether the class is ready to move on or if more time needs to be spent on developing understanding. * This strategy supports students’ self-reflection on their own learning processes. * Exit tickets are easily modifiable for a different purpose. |
| [What Makes You Say That?](https://pz.harvard.edu/resources/what-makes-you-say-that) | This Project Zero thinking routine can be completed in different formats. This routine is straightforward – asking students the question ‘What makes you say that?’ in response to a claim that they make about texts or concepts explored in class. This could be used as part of class discussion, or as a reflective or analytical writing tool. | * This routine requires minimal planning. It can be used as part of whole-class discussion to elicit more profound thinking and responses from students. * Students consider what examples can be used to support their claims. This can help to direct the selection of relevant textual evidence to support a thesis or argument. * This routine can be used to assess or interrogate students’ prior knowledge, attitudes or beliefs when introducing a new topic. |
| [I Used to Think… Now I Think…](https://pz.harvard.edu/resources/i-used-to-think-now-i-think) | This routine involves students completing the sentences ‘I used to think …’ and ‘Now I think …’ to reflect on a topic or concepts discussed in class. | * This routine supports students to reflect on the impact of learning on their own personal knowledge and understanding. * When used to reflect on texts, this routine can be used to explore the impact of authorial decisions, or concepts such as characterisation or point of view. * This routine helps to reflect upon and consolidate new learning. |

## Pre-reading, resource 3 – approach to conceptual programming

The following diagram has been included for teacher reference to showcase one approach to conceptual programming on the phase level for Phase 4. The diagram is an adaptation of an approach signalled in Stern et al. (2017) for ‘uncovering’ (as opposed to ‘covering’) conceptual understanding so that students can transfer their learning to new situations. The learning sequences start with a conceptual question then guide students to deepen their interest and understanding by exploring an illustrative text or extract. In each subsequent sequence, the conceptual question is deepened then explored through a new text or extract. Finally, students are supported to apply their learning to new situations.

Figure 1 – uncovering conceptual understanding (adapted from Stern et al. 2017)

## Pre-reading, resource 4 – supporting writing

The curriculum support packages provide a range of resources and activities to facilitate supporting student writing. Many of these strategies have been drawn from *The Writing Revolution: A Guide to Advancing Thinking Through Writing in All Subjects and Grades* by Hochman and Wexler (2017).

The table below contains a summary of the writing support strategies used within the resources and activities for this specific program. As teachers encounter these strategies in the teaching and learning program for the first time, it is important that they set students up for success by providing clear instructions for how to engage with these strategies.

Table 4 – writing support strategies

|  |  |  |
| --- | --- | --- |
| Strategy | Summary | Benefits |
| The power of basic conjunctions: Because, But, and So | Give students a sentence stem (the beginning of a sentence) and ask them to turn it into 3 separate sentences using each of the conjunctions.  Make sure students understand the meanings of each conjunction.   * **Because** explains why something is true. * **But** indicates a change of direction—similar to a U-turn. * **So** tells us what happens as a result of something else (cause and effect).   **Example:**   * Reality is different to everyone **because** everyone has different experiences of situations. * Reality is different to everyone, **but** people can have similar ideas about what it means and share these with each other. * Reality is different to everyone, **so** we need to think about everyone’s point of view on a topic. | The use of this writing strategy:   * promotes more focused thinking * clarifies student understanding * requires students to think analytically. |
| Developing questions | Being able to develop questions related to content is just as important as being able to respond to questions. By embedding question activities in the content your students are learning, you can check for understanding of the topic as well as extend student thinking. | Practising developing questions:   * requires students to read and re-read for deep thinking * encourages students to think about the important features in a text * helps students focus on the key elements of questions * develops writing skills. |
| Using sentence types in writing | Once students understand the different sentence types, they can experiment with them in their own writing. Students should be encouraged to use a range of sentences in their responses to questions.  **Sentence types:**  Declarative – a statement of an idea or argument.  Imperative – gives an instruction or expresses a command.  Interrogative – asks a question and always ends with a question mark.  Exclamatory – expresses a strong emotion and ends with an exclamation point. | Encouraging students to use a variety of sentence types:   * helps understanding of the grammar and conventions of English * builds writing skill development * enables students to vary sentence structure. |
| Using sentence activities in the classroom | It is important to offer many opportunities for students to practise writing sentences. Encourage students to use a variety of sentence construction techniques such as sentence types, sentence structures (simple, compound and complex sentences), starting sentences with dependent clauses and incorporating appositives. | Incorporating daily sentence writing activities:   * gives students the tools to create effective paragraphs and compositions * increases understanding of the content. |
| Sentence expansion | Students should be prompted to use Who, What, When, Where and Why (5Ws) to expand their sentences. This should be done by modelling an example first on a known topic, then allowing students to experiment with adding in information to a sentence of their own. | Practising sentence expansion:   * checks comprehension * enables students to craft detailed sentences. |
| Informative writing | Also known as expository writing, informative writing explains and informs. Students should experiment with planning ideas and may require scaffolding as they develop their skills in this form of writing. | Informative writing is a popular style of writing and should be practised to refine its construction. |
| Summarising and note taking | Students should be taught how to identify key ideas in a text so these can be recorded in note form. The teacher should model this process by presenting a text on the board and asking students to read it and suggest the key ideas – underlining them on the board. Next, the teacher shows the students how to extract these key words and phrases and write them as notes, without copying the entire sentence. Students then practice changing sentences to notes before working independently. | Summarising and note taking are important skills to develop writing that is unique. They:   * reduce plagiarism * create more effective notes * allow students to transpose key ideas into accurate and effective sentences. |
| Paragraph writing | A paragraph is a group of sentences that includes details supporting a specific point. To be effective, a paragraph should have the following characteristics:  **Structure** – the sentences are sequenced in a way that ensures clarity for the reader.  **Coherence** – the sentences are logically connected with transition words that signal that connection or indicate a change of direction or emphasis.  **Unity** – every sentence supports the main idea of the paragraph.  **Sentence skills** – the sentences are grammatically correct and a variety of sentence structures have been used. | Well-structured paragraphs:   * assist the reader in decoding the text * allow students to construct well-structured extended responses. |
| Planning for writing | When assigning writing tasks, it is important to support student cognitive load by ‘chunking’ the process into smaller, more achievable parts. While writing, students need to juggle a range of working memory factors at the same time – word choices, spelling, syntax, content knowledge, audience and purpose. | Planning:   * reduces stress levels * supports students to achieve the task outcome. |

## Pre-reading, resource 5 – gradual release of responsibility

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

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

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

The **gradual release of responsibility** may require the teacherto move back and forth between all stages of gradual release (extended handover) depending on individual student understanding and requirements for support (Sherrington 2020). It is recommended that teachers check for understanding at each step of the process to ensure students have a solid grasp of the skill before progressing. It may also be necessary to return to the ‘I do’ or ‘We do’ stages at any point of learning to consolidate understanding. The gradual release of responsibility strategy should be considered as fluid and evolving depending on student needs – it should not be a linear process. The process of the cyclical and iterative nature of gradual release of responsibility is also known as extended handover.

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

As part of the teacher-oriented stage of gradual release of responsibility, the teacher should explicitly teach (or revisit) the skill or content being introduced.

**Guided instructions (‘We do’)**

As part of the guided stage of gradual release of responsibility, students should be ‘talked through’ the process of applying the skill or using their new knowledge. The teacher should check for understanding. If students understand the use of the skill, they can move on to working in small groups or pairs. The teacher should work with students who need further clarification to check their understanding. If students are unsure or not confident in applying the skill, the teacher should revisit the learning sequence from the ‘I do’ stage through teaching and modelling. Students should not move to independent ‘You do’ work until they are confident.

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

The final stage of gradual release of responsibility is ‘You do’. If students have accessed mastery in the skill, they should be able to apply their knowledge and understanding to work independently. It is important to note that not all students will be at his stage of gradual release of responsibility. For some students this may take an extended time to grasp; however, the process of extended handover will allow students the time to build confidence. Extended handover may also need to be revisited if a time span has occurred between the initial ‘I do’ stage and the requirement to put in practice ‘You do’.

## Pre-reading, resource 6 – English as an additional language or dialect (EAL/D) vocabulary support

The curriculum support packages provide a range of resources and activities that include points of differentiation to support students with diverse needs. This resource focused on vocabulary support for EAL/D learners as they access texts chosen for study. It should be noted that the vocabulary of EAL/D students will be dependent upon where they are on the [EAL/D Learning Progression](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/resources-for-schools/eald/frameworks-and-tools) and their prior education. For some students, it is simply a matter of attaching new words to known concepts; for other students, both the concept and the word will be new (ACARA 2014).

Many of these strategies have been drawn from the Australian Curriculum and Assessment Reporting Authority’s (ACARA 2024)’s [Meeting the needs of students for whom English is an additional language or dialect](https://www.australiancurriculum.edu.au/resources/student-diversity/meeting-the-needs-of-students-for-whom-english-is-an-additional-language-or-dialect/). For further reading on how to support EAL/D learners with vocabulary visit the [English as an additional language or dialect](https://education.nsw.gov.au/teaching-and-learning/multicultural-education/english-as-an-additional-language-or-dialect) section of the Department of Education’s [Multicultural education](https://education.nsw.gov.au/teaching-and-learning/multicultural-education) page.

It is important to note that the strategies suggested in this resource will not be appropriate for all EAL/D learners. The selection of strategies will need to be based on where learners are on the [EAL/D Learning Progression](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/resources-for-schools/eald/frameworks-and-tools), teacher knowledge of students and any other relevant contextual factors. Where possible, teachers are encouraged to seek support from specialist EAL/D teachers and collaborate in the design and delivery of content.

The table below contains suggested strategies to support EAL/D learners as they learn, understand and use new or unfamiliar vocabulary. This is not an exhaustive list of strategies, but a starting point.

As teachers encounter these strategies in the teaching and learning program for the first time, it is important that they set students up for success by providing clear instructions for how to engage with these strategies.

Table 5 – suggested strategies to support EAL/D learners

|  |  |
| --- | --- |
| Strategy | Suggestions for implementation |
| Providing a glossary of vocabulary particular to the text or topic being studied | * Selection of vocabulary to be taught needs to be deliberate, considering the value to current and future learning. Extensive lists of new or challenging terms should not be provided (see [Cognitive load theory in practice](https://education.nsw.gov.au/about-us/education-data-and-research/cese/publications/practical-guides-for-educators/cognitive-load-theory-in-practice)). * Avoid using complex or technical language in definitions or explanations of terms. * Provide visual supports where relevant and appropriate. * Model pronunciation of terms. * Encourage use of terms in context and model this use (written and verbal). * Depending on student language level, it may be appropriate to provide the glossary prior to study and allow for translations to support learning. |
| Use of synonyms | * Provide synonyms to build a vocabulary of possible alternatives for words in context. For example, content could be edited to include synonyms to support understanding in context. * To check understanding, develop substitution exercises to gauge the impact of different words with similar meanings. |
| Incorporate vocabulary into start up or wrap up activities | * Where appropriate the strategies in this table and those referenced in **Pre-reading, resource 2 – preparing classroom routines** could be adapted into start up activities focused on vocabulary. For example, if a text uses a number of idioms a [Think Pair Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=1bbe3dcd-9b8-d9df-e194-9625c2441329), [Gallery walks](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/555?clearCache=66f76bb9-cde6-8e9-1585-866ca24fb5de), [Jigsaw](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/546?clearCache=3bf7c932-d574-76a9-9790-ef945eb79cc2) or [I Used to Think… Now I Think…](https://pz.harvard.edu/resources/i-used-to-think-now-i-think) could be adapted to provide students the opportunity to practise the use of studied, or to be studied, vocabulary in context in low stakes activities with peers. |
| Opportunities to repeat new vocabulary or phrases | * It is important to give EAL/D students opportunities to repeat new vocabulary or phrases. For example, when introducing a new topic, set up ‘speed dates’ where pairs of students move on to new partners, asking the same question to collect data. This opportunity to hear the same questions and provide the same answers to new people in one-to-one interactions is a valuable oral and aural practice for EAL/D. * This strategy can be easily incorporated into discussion-based activities such as [Think Pair Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=1bbe3dcd-9b8-d9df-e194-9625c2441329), remembering that explicit instruction and prompts may be necessary to ensure and encourage the use of key vocabulary. |
| Personal dictionaries and vocabulary lists | * Encourage students to keep personal dictionaries or vocabulary lists. These can include dictionary definitions, simplified definitions, examples, drawings, images and translations to first language. |

The table below contains terms and phrases from **Core text 1** that may be new or challenging for EAL/D learners. Some definitions have been sourced from the [Collins dictionary](https://www.collinsdictionary.com/). It has been provided as a reference for teachers and to be adapted for use with the strategies listed above. It is not intended to be provided to students as is, it should be reviewed and edited to meet the specific needs of students. Teachers should use their discretion and knowledge of their students when choosing which terms and phrases to explicitly teach and which strategies will complement this in their context.

Table 6 – Core text 1 vocabulary support

|  |  |
| --- | --- |
| Term or phrase | Definition or explanation |
| Bite-sized | If something is bite-sized it is small enough to be easily understood or enjoyed. |
| Serving size | A serving size is a standard measurement that represents an amount of food or drink. |
| Classic | If something is classic, it is serving as a standard, model or guide. |
| Done and dusted | When something is complete or finished, we say it is ‘done and dusted’. This is an idiomatic phrase used by many English speakers. |
| Prime Minster | A prime minster is the head of an elected government. |
| Red-hot go | Giving something a red-hot go means trying something with all of your energy. |
| HQ | An abbreviation for Headquarters.  Headquarters are the main offices of an organisation. |
| Career | A career is job or profession that someone does for a long period of time. |
| Bummed | Slang for depressed, upset, distressed, annoyed and so on. |
| Sacrifice | If you sacrifice something that is valuable or important, you give it up, usually to obtain something else for yourself or for other people. |
| Philosophy and philosopher | Philosophy is the study or creation of theories about basic things such as the nature of existence, knowledge and thought, or about how people should live.  A philosopher is a person who studies or writes about philosophy. |
| Flourish | If something flourishes, it is successful, active or common, and developing quickly and strongly. |
| Harmony | Harmony is agreement in feeling, action, ideas, interests and so on; peaceable or friendly relations. |
| Miserable | If you are miserable, you are very unhappy. |
| Molto | The Italian word for ‘much’. |
| Any whoozles | Slang for ‘anyway’. |
| Hobby | A hobby is an activity that you enjoy doing in your spare time. |

## Pre-reading, resource 7 – integrated Phase 5 engaging critically and creatively with model texts

The focus of this phase is for students to transform their understanding of the ‘real world’ and representation into other forms – specifically podcasts – experimenting and making connections with model texts and their own ‘real world’.

Students refine their speaking and listening skills through scaffolded activities that prepare them for the podcast task. Building from familiar and contextually similar ‘real worlds’ in model podcasts, students are given opportunities to recognise their own perspective and how it is deliberately constructed through their representation choices. Opportunities for peer feedback and reflection are incorporated into this phase to ensure students have a strong base of knowledge and skills for the task.

In this program, Phase 5 has been integrated into Phases 1–4. There are dedicated sequences within each phase which involve students responding critically and creatively to texts. The activities in these sequences work to deepen student understanding of the text, and their awareness of the form in which they are writing.

For example, in **Phase 1, sequence 3 – engaging with the form and structure of podcasts** students write a letter to critique and provide feedback on a podcast they have listened to. In **Phase 3, sequence 5 – transforming the text**, students write a letter as a character from the novel to develop an informed personal response to the key issue of literacy. In **Phase 4, sequence 4 – analysing and experimenting with hybridity**, students rewrite a section of the model text to experiment with objectivity and subjectivity.

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

The ‘engaging with the unit and strengthening the learning community’ phase is a brief and stimulating introduction and is intended to build the field for students. The focus of this phase is for students to understand the idea of the ‘real’, and its subjective nature. Students explore how the real world is represented in modern contexts. They listen to a model text to identify features and structure of a podcast. Students experiment with question types to prepare them for the formal assessment task.

By responding creatively to the model text, students explore the ways in which composers guide the readers’ experiences at the text, sentence and word levels. Students experiment with language features, syntax and vocabulary during low stakes writing exercises where they will receive feedback to deepen understanding and skills.

## Phase 1, activity 1 – extending ideas of the ‘real’

**Teacher note:** as part of the [Our Plan for NSW Public Education](https://education.nsw.gov.au/about-us/strategies-and-reports/plan-for-nsw-public-education#:~:text=Our%20Plan%20for%20NSW%20Public%20Education%20outlines%20how%20we%20will,engagement%20with%20our%20education%20community.) and the focus area to ‘Deliver outstanding leadership, teaching and learning’, one agreed action is to deliver effective teaching practices including explicit teaching and effective feedback underpinned by high expectations. As part of the [What works best 2020 update](https://education.nsw.gov.au/about-us/education-data-and-research/cese/publications/research-reports/what-works-best-2020-update) (CESE 2020a), the [Explicit teaching – Driving learning and engagement](https://education.nsw.gov.au/about-us/education-data-and-research/cese/publications/research-reports/what-works-best-2020-update/explicit-teaching-driving-learning-and-engagement) was published on 8 April 2024.

One strategy of explicit teaching is the gradual release of responsibility. The gradual release of responsibility model begins with the teacher making decisions that support students cognitive load to be managed through sequencing and chunking of ideas. Modelled instruction is when the teacher models how the task is completed with a particular emphasis on the skill, concept or knowledge focus. This section is when the teacher is saying ‘I do, you watch’. The next stage is guided practice when the student takes on significantly more responsibility with the teacher saying ‘we do’ while continuing to check for understanding and modelling, as required. Once the student is confident with the learning, they continue to practice independently. The teacher is present and available and is now saying ‘you do alone, and I will watch’. Teachers will need to make decisions about gradual release of responsibility based on student understanding.

**Phase 1, activity 1 – What does real mean? – PowerPoint** has been provided as a sample to support the teaching and learning provided in this activity. The writing activities can be used to informally pre-test students’ knowledge about how to summarise and how to use the coordinating conjunctions: and, but and so, and the subordinating conjunction: because.

**I do**

1. Examine the images in the first row of the table. Your teacher will explain why the image has been used and explain the larger whole world explanation.

**We do**

1. Complete the missing segments of the second row. Your teacher will prompt you with ideas if you are unsure of what to do. You may wish to use the sentence stems that have been provided.

* Because – explains why something is true.
* But – indicates a change of direction, similar to a U-turn.
* So – tells us what happens as a result of something else (cause and effect).

**You do**

1. Now it is your turn. Complete the following 4 rows by adding in an image and a larger whole world explanation. Try to use the conjunctions because, but and so in your response.

Table 7 – representations of the ‘real’

|  |  |  |
| --- | --- | --- |
| The ‘real’ | Image that represents the ‘real’ | Explanation of what the ‘real’ is on a larger whole world basis. |
| Pollution | A group of garbage floating in the ocean.  [A group of garbage floating in the ocean](https://unsplash.com/photos/a-group-of-garbage-floating-in-the-ocean-FxnqdmKBJps?utm_content=creditCopyText&utm_medium=referral&utm_source=unsplash) by [Naja Bertolt Jensen](https://unsplash.com/@naja_bertolt_jensen?utm_content=creditCopyText&utm_medium=referral&utm_source=unsplash) is licensed under [Unsplash License](https://unsplash.com/license). | This image shows an example of water pollution. It shows plastic rubbish floating in the ocean. Many people think that pollution is just rubbish on the ground or emissions coming out of smokestacks **because** they do not understand the problem. The real situation about pollution is that there are many forms of pollution, **but** water pollution is one that is having a huge effect on the world’s ecosystem. It is destroying our water systems, killing sea life and impacting food sources. It is important to pay attention **so** we address the cause of the real situation. It is far more serious than we think. |
| Life in Australia | A group of kangaroos in a grassy field with buildings in the background.  [A group of kangaroos are standing in the grass](https://unsplash.com/photos/a-group-of-kangaroos-are-standing-in-the-grass-mDCparQGpKo?utm_content=creditCopyText&utm_medium=referral&utm_source=unsplash) by [Rachel Schauerman](https://unsplash.com/@rachelschauerman?utm_content=creditCopyText&utm_medium=referral&utm_source=unsplash) is licensed under Unsplash License. | This image shows … and  Many people think … because  The real situation … but  It is … so |
| Youth rights |  |  |
| Freedom |  |  |
| Power |  |  |
| TikTok |  |  |

## Phase 1, activity 2 – what is a podcast?

**Teacher note:** the following questions can be used to informally pre-test students’ knowledge about the podcast form.

1. Answer the following questions in the second column.

Table 8 – podcast questions

|  |  |
| --- | --- |
| Question | Student response |
| What is a podcast? |  |
| Have you listened to a podcast? |  |
| Where can you hear podcasts? |  |
| Why would you listen to a podcast? |  |

## Phase 1, resource 1 – creating a transcript

**Teacher note:** this resource can be used to create transcripts for studied podcasts.

There are several ways to convert speech to a text transcript. One of the most easily accessible is via Microsoft Word. Follow this process to create a transcript for each podcast students listen to during the program. Not all podcasts are accompanied by a transcript.

1. Follow the hyperlink to Microsoft’s [Transcribe your recordings](https://support.microsoft.com/en-us/office/transcribe-your-recordings-7fc2efec-245e-45f0-b053-2a97531ecf57) support page.
2. This support page provides a video and drop-down list to help you to navigate and explore how to record and transcribe speech.
3. While you play your podcast file you can record directly in Word. You will then be prompted to transcribe the recording.

## Core text 1 – *Short & Curly* podcast transcript

**Teacher note:** to support the learning for this core text, **Phase 1, Core text 1 – *Short & Curly* podcast – BITE – Family Sacrifices transcript – PowerPoint** has been provided.

This is an ABC podcast.

Big questions, bite-sized.

Short and curly bites.

Bites, bites, bites, bites.

Short and curly bites.

Big questions, small serving size.

**Carl**: Another classic day of podcasting, done and dusted. See you tomorrow, Molly.

**Molly**: Oh, actually, Carl, I'm not coming in tomorrow. Or ever again. My dad has decided he wants to become the Prime Minister of Denmark.

**Carl**: I see. Is he Danish?

**Molly**: No. So it probably won't work out for him, but he's moving the whole family to Denmark so he can give his dream job a red-hot go. So I obviously won't be able to come into short and curly HQ anymore.

**Carl**: Molly, that is madness. What about your life here, your friends, your career?

**Molly**: I know, I'm super bummed to be leaving it all behind.

**Carl**: And the rest of your family have so much going on here in Australia too. Your dad can't just ask all of you to leave everything for his dreams, can he?

**Voiceover**: Today's short and curly bite-sized question.

**Molly**: How much should a family sacrifice for one person's dreams or goals?

**Carl**: M-m-m-matt Beard!

**Matt**: One of the oldest questions in philosophy is about what makes a life worth living. One of the answers that lots of people pay serious attention to comes from ancient Greek philosophers, and another comes from ancient Chinese philosophers. They might be helpful to think about here.

**Molly**: Well then, would you like to help us think about them?

**Carl**: Of course I would! The Chinese philosophers believed that all life was ultimately about becoming a banana, whilst the Greeks thought humans should strive to become hippos.

**Molly**: I kind of thought Matt might take that question, Carl.

**Carl**: Well, I guess he could.

**Matt**: Look, you were close, Carl, but the Greeks thought the good life was about flourishing, living your best life, using all your skills and being the best person you could be. Chinese philosophers like Confucius thought the best life was about harmony, both within ourselves and with other people.

**Molly**: Well, guess I'm on team Confucius because check out these harmonies.

**Carl**: And many more.

**Matt**: Not exactly that kind of harmony. But what if we tried to bring these two ideas together? One of the things that happens when we love someone is that we want what's best for them. We want them to live their best life. And in a way, if they're not living their best life, then neither are we. We can't be happy if the rest of our family are miserable.

**Molly**: Except for this one time when my sister was being so annoying on a family holiday, but then one night she left her window open while she was sleeping and got eaten by so many mozzies and she was itchy for like a week. She was miserable, but I was molto happy.

**Carl**: Just itch was served. Get it? Just itch?

**Matt**: Any whoozles. The point is, a family should be a place where everyone supports and sacrifices so that the others can live their best lives. And sometimes we'll give something up because we love the other person and want them to do well. But the question is, is everyone making sacrifices? Or is just one of you? And is it a sacrifice that you're willing to make? And now, a dance exit! MmmMmm.

**Molly**: Is that the Danish national anthem playing?

**Carl**: It is. Not a very dancey tune, but he's really going for it.

**Molly**: Short and Curly Bites is made by ABC Audio Studios.

**Carl**: Tell your friends and teachers to find more episodes of Short and Curly via the ABC Listen app.

**Molly**: And thank you so much to Eli for today's awesome question.

**Carl**: And hey, why don't you, and maybe your family, think about some examples from your family life? Whether it's someone else's sport, or hobby, or job, and then try and answer this question.

**Molly**: How much should a family sacrifice for one person's dreams or goals?

## Phase 1, activity 3 – Think Pair Share

**Teacher note:** for the match up activity, you should print out (in greyscale) and prepare enough sets of **the Five Types of Podcasts** located on the [Student Podcaster Teacher Resources](https://schoolsnsw.sharepoint.com/sites/STEMShareLibrary/SitePages/Student-Podcaster-teacher-resources.aspx?xsdata=%3D%3D&sdata=aVI5aVJ4TEFiN1dyeHo1d2JDMGJ0Ujl6eUFMdjJNTmNNVVRhNjZmTVJyMD0%3D&ovuser=05a0e69a-418a-47c1-9c25-9387261bf991%2CJacqueline.McWilliam%40det.nsw.edu.au&OR=Teams-HL&CT=1721183516639&clickparams=eyJBcHBOYW1lIjoiVGVhbXMtRGVza3RvcCIsIkFwcFZlcnNpb24iOiI0OS8yNDA2MjcyNDgwNyIsIkhhc0ZlZGVyYXRlZFVzZXIiOmZhbHNlfQ%3D%3D) **document to create match up cards for your class. You may decide to do this individually, in pairs or in small groups depending on your cohort.**

**Student note:** your teacher will play you the podcast [*Short & Curly* – ‘BITE – Family Sacrifices’ (4:47)](https://www.abc.net.au/listen/programs/shortandcurly/bite-family-sacrifices/101707300). As you listen, identify the type of podcast it is, what it is about and its purpose.

**Part 1**

1. Individually or in pairs, match up the podcast type with its definition.
2. Check with your teacher if you are correct and copy the definition into the correct row.
3. Listen to the podcast and write BITE – Family Sacrifices in the third column next to the type you think this podcast is.
4. Can you think of any podcasts that may be one of the other types? Write its name in the third column.

Table 9 – types of podcasts

|  |  |  |
| --- | --- | --- |
| Podcast type | Description | Name of a podcast that is this type |
| Interview |  |  |
| Conversation |  |  |
| Panel |  |  |
| Story |  |  |
| Monologue |  |  |

**Part 2**

1. **Think** – the table below has a list of structural and language features of a podcast. As you listen to the podcast for a second time, tick the features you hear being used in the podcast.
2. **Pair** – as you re-listen to the podcast, in pairs, record evidence or an example of the features you have placed a tick next to. The first row has been completed as a model.
3. **Share** – discuss your decisions as a class.

Table 10 –features of podcasts

|  |  |  |
| --- | --- | --- |
| Language features | Tick if it has been used | Evidence |
| Introduction | Checkmark or a tick. | The podcast starts with an introduction that almost seems to be a conclusion. This is an unusual way of introducing a topic, but it is effective in that it leads into the podcast’s topic.  ‘Short and curly bites. Bites, bites, bites, bites. Short and curly bites. Big questions, small serving size. Another classic day of podcasting, done and dusted. See you tomorrow, Molly.’ |
| ****Conversational tone**** |  |  |
| Rhetorical questions |  |  |
| Personal pronouns |  |  |
| Narrative language features |  |  |
| Open-ended questions |  |  |
| Active listening indicators |  |  |
| Technical vocabulary |  |  |
| Back and forth discussion about the topic |  |  |
| Emotive language |  |  |
| Facts |  |  |
| Use of voice to engage |  |  |

## Phase 1, activity 4 – understanding host-to-listener interaction

**Teacher note: Phase 1, resource 3 – open-ended questions** and **Phase 6, resource 7 – using rhetorical questions** should be reviewed in conjunction with this activity.

Read the following introduction to the class.

**So, today, we are going to look at a podcast so you can see how it is made so you can use bits you like in your own work so you can make it better so you can pass the assessment task.**

Ask students what they noticed about your lesson introduction.

1. What have you noticed about your teacher’s lesson introduction? Share in a class discussion.
2. Rewrite the introduction, removing the unnecessary conjunctions and replacing them with more appropriate language features.

Table 11 – rewriting a text

|  |  |
| --- | --- |
| Teacher’s introduction | My improved introduction |
| So, today, we are going to look at a podcast so you can see how it is made so you can use bits you like in your own work so you can make it better so you can pass the assessment task. |  |

1. A copy of the podcast transcript is below. Use a highlighter to colour code examples of language and stylistic features used to enhance the host-to-listener interaction such as:
2. embedded adjectival clauses
3. appropriate placement of adverbial clauses
4. prepositions, articles and conjunctions to shape precise meaning
5. linking devices to create cohesion
6. consistent use of pronouns
7. open-ended questions
8. rhetorical questions
9. Rank each of the features you have highlighted in order of effectiveness with 1 being the most important.
10. Circle which of these features you would think about using in your own podcast.

Table 12 – podcast transcript with language and stylistic features

|  |
| --- |
| Podcast transcript |
| This is an ABC podcast. Big questions, bite-sized.  Short and curly bites. Bites, bites, bites, bites. Short and curly bites. Big questions, small serving size. Another classic day of podcasting, done and dusted. See you tomorrow, Molly. |
| Oh, actually, Carl, I'm not coming in tomorrow. Or ever again. My dad has decided he wants to become the Prime Minister of Denmark.  I see. Is he Danish?  No. So it probably won't work out for him, but he's moving the whole family to Denmark so he can give his dream job a red-hot go. So I obviously won't be able to come into short and curly HQ anymore.  Molly, that is madness. What about your life here, your friends, your career?  I know, I'm super bummed to be leaving it all behind.  And the rest of your family have so much going on here in Australia too. Your dad can't just ask all of you to leave everything for his dreams, can he? |
| Today's short and curly bite-sized question. How much should a family sacrifice for one person's dreams or goals?  M-m-m-mad beard! One of the oldest questions in philosophy is about what makes a life worth living. One of the answers that lots of people pay serious attention to comes from ancient Greek philosophers, and another comes from ancient Chinese philosophers. They might be helpful to think about here. Well then, would you like to help us think about them?  Of course I would! The Chinese philosophers believed that all life was ultimately about becoming a banana, whilst the Greeks thought humans should strive to become hippos. I kind of thought Matt might take that question, Carl.  Well, I guess he could. Look, you were close, Carl, but the Greeks thought the good life was about flourishing, living your best life, using all your skills and being the best person you could be. Chinese philosophers like Confucius thought the best life was about harmony, both within ourselves and with other people.  Well, guess I'm on team Confucius because check out these harmonies. And many more. |
| Not exactly that kind of harmony. But what if we tried to bring these 2 ideas together? One of the things that happens when we love someone is that we want what's best for them. We want them to live their best life. And in a way, if they're not living their best life, then neither are we. We can't be happy if the rest of our family are miserable. Except for this one time when my sister was being so annoying on a family holiday, but then one night she left her window open while she was sleeping and got eaten by so many mozzies and she was itchy for like a week. She was miserable, but I was malto happy. Just itch was served. Get it? Just itch? Any whoozles. The point is, a family should be a place where everyone supports and sacrifices so that the others can live their best lives. And sometimes we'll give something up because we love the other person and want them to do well. But the question is, is everyone making sacrifices? Or is just one of you? And is it a sacrifice that you're willing to make? |
| And now, a dance exit! Mmm Mmm. National Anthem playing. It is not a very dancey tune, but he's really going for it.  Short and Curly Bites is made by ABC Audio Studios. Tell your friends and teachers to find more episodes of Short and Curly via the ABC Listen app.  And thank you so much to Eli for today's awesome question. And hey, why don't you, and maybe your family, think about some examples from your family life? Whether it's someone else's sport, or hobby, or job, and then try and answer this question. How much should a family sacrifice for one person's dreams or goals? |

1. In the podcast transcript extract below use the following coding system to identify specific language features in the first column:
2. bold conjunctions
3. underline dependent clauses
4. colour the subject of each sentence blue
5. colour the verbs in each sentence red
6. In the second column, rewrite the extract using a combination of sentence types and structures. The first sentence has been done for you.
7. In the third column, explain when you should use each type of sentence or structure.

Table 13 – deconstructing and constructing sentences

|  |  |  |
| --- | --- | --- |
| Podcast transcript extract | Own writing | When this type of sentence is effective |
| Not exactly that kind of harmony. But what if we tried to bring these 2 ideas together? One of the things that happens when we love someone is that we want what's best for them. We want them to live their best life. And in a way, if they're not living their best life, then neither are we. We can't be happy if the rest of our family are miserable. Except for this one time when my sister was being so annoying on a family holiday, but then one night she left her window open while she was sleeping and got eaten by so many mozzies and she was itchy for like a week. She was miserable, but I was molto happy. Just itch was served. Get it? Just itch? Any whoozles. The point is, a family should be a place where everyone supports and sacrifices so that the others can live their best lives. And sometimes we'll give something up because we love the other person and want them to do well. But the question is, is everyone making sacrifices? Or is just one of you? And is it a sacrifice that you're willing to make? | It is not exactly that kind of harmony. | **Declarative sentences** – these are complete sentences that provide fact, evidence or detail.  **Exclamatory sentences**  **Interrogative sentences**  **Imperative sentences**  **Simple sentences**  **Compound sentences**  **Complex sentences** |

1. Improve the extract from the podcast transcript using what you have learned from this lesson.

Table 14 – improving a transcript extract

|  |  |  |
| --- | --- | --- |
| Podcast transcript extract | My improved transcript | What I changed and why |
| So it probably won't work out for him, but he's moving the whole family to Denmark so he can give his dream job a red-hot go. So I obviously won't be able to come into short and curly HQ anymore. |  |  |

## Phase 1, resource 2 – understanding host-to-listener interaction suggested responses

Suggested responses are indicated below for **Question 3.**

A copy of the podcast transcript is below. Use a highlighter to colour code examples of language and stylistic features used to enhance the host-to-listener interaction:

a. embedded adjectival clauses

b. appropriate placement of adverbial clauses

c. prepositions, articles and conjunctions to shape precise meaning

d. linking devices to create cohesion

e. consistent use of pronouns

f. open-ended questions

g. rhetorical questions.

Table 15 – podcast transcript with language and stylistic features suggested responses

|  |
| --- |
| Podcast transcript |
| This is an ABC podcast. Big questions, bite-sized.  Short and curly bites. Bites, bites, bites, bites. Short and curly bites. Big questions, small serving size. Another classic day of podcasting, done and dusted. See you tomorrow, Molly. |
| Oh, actually, Carl, I'm not coming in tomorrow. Or ever again [b – appropriate placement of adverbial clauses: ‘Or ever again’ modifies ‘coming in’ but it is separated in this conversational context, and its verb is not repeated as that would be redundant]. My dad has decided he wants to become the Prime Minister of Denmark [e – dad, he, Prime Minster].  I see. Is he Danish?  No. So it probably won't work out for him, but he's moving the whole family to Denmark so [d – linking device to create cohesion] he can give his dream job a red-hot go. So I obviously won't be able to come into short and curly HQ anymore.  Molly, that is madness. What about your life here, your friends, your career [f – open-ended question]?  I know, I'm super bummed to be leaving it all behind.  And the rest of your family have so much going on here in Australia too. Your dad can't just ask all of you to leave everything for his dreams, can he [g – rhetorical question]? |
| Today's short and curly bite-sized question. How much should a family sacrifice for one person's dreams or goals?  M-m-m-mad beard! One of the oldest questions in philosophy is about what makes a life worth living. One of the answers that lots of people pay serious attention [a – embedded adjectival clause: the answer is one that ‘lots of people pay serious attention to’. The clause modifies the noun ‘answers’] to comes from ancient Greek philosophers, and another comes from ancient Chinese philosophers. They might be helpful to think about here. Well then, would you like to help us think about them?  Of course I would! The Chinese philosophers believed that all life was ultimately about becoming a banana, whilst the Greeks thought humans should strive to become hippos. I kind of thought Matt might take that question, Carl.  Well, I guess he could. Look, you were close, Carl, but the Greeks thought the good life was about flourishing, living your best life, using all your skills and being the best person you could be. Chinese philosophers like Confucius thought the best life was about harmony, both within ourselves and with other people.  Well, guess I'm on team Confucius because check out these harmonies. And many more. |
| Not exactly that kind of harmony. But what if we tried to bring these 2 ideas together? One of the things that happens when we love someone is that we want what's best for them. We want them to live their best life. And in a way, if they're not living their best life, then neither are we. We can't be happy if the rest of our family are miserable. Except for this one time when my sister was being so annoying on a family holiday, but then one night she left her window open while she was sleeping and got eaten by so many mozzies and she was itchy for like a week. She was miserable, but I was malto happy. Just itch was served. Get it? Just itch? Any whoozles. The point is, a [c – article to shape precise meaning: any family] family should be a place where everyone supports and sacrifices so that the others can live their best lives. And sometimes we'll give something up because we love the [c – article to shape precise meaning: a specific person] other person and want them to do well. But the question is, is everyone making sacrifices? Or is just one of you? And is it a sacrifice that you're willing to make? |
| And now, a dance exit! Mmm Mmm. National Anthem playing. It is not a very dancey tune, but he's really going for it.  Short and Curly Bites is made by ABC Audio Studios. Tell your friends and teachers to find more episodes of Short and Curly via the ABC Listen app.  And thank you so much to Eli for today's awesome question. And hey, why don't you, and maybe your family, think about some examples from your family life? Whether it's someone else's sport, or hobby, or job, and then try and answer this question. How much should a family sacrifice for one person's dreams or goals? |

## Phase 1, activity 5 – email writing scaffold (integrated Phase 5)

Compound and complex sentences allow you to express more detailed thoughts and connect ideas effectively.

**Compound sentences** are made up of 2 or more independent clauses connected by conjunctions (**for, and, nor, but, or, yet, so** – you may remember them as **FANBOYS** from primary school). They allow for the expression of 2 or more equally important ideas. An example could be ‘I found the episode thought-provoking, **and** I appreciate how it delves into philosophical questions.’

**Complex sentences** consist of an independent clause and one or more dependent clauses connected by subordinating conjunctions (**because, since, which, although**). These sentences are useful for expressing detailed thoughts with a main idea and additional, related information. An example could be ‘**Although** the podcast frequently uses humour to engage listeners (dependent clause), I wonder if more serious discussions might deepen the exploration of certain topics (independent clause).’

Now that you have listened to **Core text 1 – *Short & Curly* podcast transcript,** think about what you enjoyed about the podcast, why you enjoyed it and what could be improved. You have decided to provide feedback to the hosts in an email. Because this is a personal email, you should use personal pronouns such as ‘I’ and ‘me’ to maintain cohesion and the purpose of writing the email.

1. Use the email scaffold below to help plan your writing. Some of the sections have already been filled out for you.
2. Once you have completed the scaffold, write a refined copy in your English book incorporating at least one complex or compound sentence into each paragraph.
3. Underline the complex or compound sentences in each of your paragraphs in your refined copy.
4. Circle the conjunctions.
5. Colour the subject of each sentence blue.
6. Colour the verb in each sentence red.

Table 16 – email scaffold

|  |  |
| --- | --- |
| Scaffold | Your writing |
| Date |  |
| To | **short-n-curly@abc.gov.au** |
| From (sender’s email, that is your email) |  |
| Subject | Feedback and Question for Short & Curly Bites Podcast |
| Opening Greeting | Dear Carl and Molly, |
| Introduction (paragraph 1)  Briefly introduce yourself.  Mention that you have listened to a specific episode of ‘Short & Curly – BITE.’  State the purpose of your letter/email (to provide feedback and pose a question). |  |
| Feedback on the podcast (paragraph 2)  Engagement with content: describe what you found engaging about the podcast episode. Consider aspects such as the topic, the conversation between the hosts and the inclusion of different perspectives.  Format and style appreciation: comment on the format and style of the podcast. What do you enjoy about the way the podcast is presented? (For example, the mix of humour and serious discussion, the interaction between hosts, the way questions are posed to the audience.) |  |
| Suggestions for improvement (paragraph 3)  Topic suggestions: propose a topic or question you would like the podcast to cover in future episodes. Explain briefly why this topic interests you or why it would be a good fit for the podcast.  Format and style suggestions: offer any suggestions you have for changes to the podcast's format or style. Why do you think these changes would make the podcast more engaging or enjoyable? |  |
| Your question (paragraph 4)  Pose your question: ask a question you would like the hosts to address in a future episode. This should be a question inspired by what you've learned from the podcast or something you're curious about, related to the podcast's themes. |  |
| Closing (paragraph 5)  Thank you: thank them for their work and express how it impacts you or contributes to your understanding of the topic. |  |
| Closing salutation | Sincerely,  (Your name) |

## Phase 1, resource 3 – open-ended questions

**Teacher note:** for a more in depth understanding of open-ended questions, you could refer to [Key questioning strategies](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/teacher-questioning/key-questioning-strategies). The content below has been adapted from [iAsk the right questions lesson plan](https://education.nsw.gov.au/teaching-and-learning/curriculum/career-learning-and-vet/curriculum-support/entrepreneurial-learning/explore).

The ability to ask well-structured open-ended questions is important. Open-ended questions help us to draw out opinions and thoughts from individuals and groups. It is particularly useful when conducting interviews.

**Types of questions**

* Open-ended questions:
* start with why, how or what if …?
* encourage a full answer, rather than a simple yes or no response.
* Closed-ended questions:
* can be answered with a yes or no.

**Creating open-ended questions**

Here are some tips for asking open-ended questions:

* **Be genuinely interested in your audience** – a genuine curiosity will help you to create open-ended questions that are meaningful and will require the responder to provide lots of information to answer your question.
* **Use questions that start with ‘what’** – these are usually non-biased open-ended questions that allow the responder to answer without being influenced by the person asking the question. Non-biased questions are those that don’t hold an opinion either way. For example, ‘What would you like to learn more about?’
* **Use questions that start with ‘how’** – these help the responder to explain their thought process on the topic.
* **Avoid using ‘why’ questions** – these can make the responder feel like they are being judged.
* **Use clarifying questions** – have follow up questions to encourage a longer and more in-depth response for further elaboration.

## Phase 1, activity 6 – experimenting with open-ended questions

1. Identify if the questions below are open-ended or closed questions in the second column.

Table 17 – determining open-ended and closed questions

|  |  |
| --- | --- |
| Question | Question type – open-ended or closed |
| Do you like podcasts? |  |
| What is your favourite type of podcast? |  |
| How will you share your ideas with the class? |  |
| If you don’t like podcasts, can you explain why? |  |
| Are you ready to begin? |  |

1. Change the questions in the table below to open-ended questions. You may like to ‘invent’ some background information to support your questions.

Table 18 – creating open-ended questions

|  |  |  |
| --- | --- | --- |
| Closed question | Scenario | Open-ended question |
| Are you good at it? | Interviewing a world champion surfer. |  |
| Will you write another book? | Interviewing author, J K Rowling about the Harry Potter series. |  |
| Do you like podcasting? | Interviewing the podcaster of Short & Curly. |  |
| What is your favourite colour? | Interviewing a pop star who only wears purple. |  |
| Have you ever had to do something difficult? | Interviewing a teacher at school. |  |

The Australian Curriculum [Glossary (Version 8.4)](https://www.australiancurriculum.edu.au/senior-secondary-curriculum/english/Glossary/?letter=T) defines:

**Mood** – the atmosphere or feeling in a particular text. For example, a text might create a sombre, reflective, exhilarating or menacing mood or atmosphere depending on the imagery or other language used.

**Tone** – describes the way the ‘voice’ is delivered. For example, the tone of a voice or the tone in a passage of writing could be friendly or angry or persuasive.

1. What do you think the mood of one of these texts is?

|  |
| --- |
|  |

1. What do you think the tone of one of these texts is?

|  |
| --- |
|  |

## Phase 1, resource 4 – experimenting with open-ended questions suggested responses

1. Identify if the questions below are open-ended or closed questions in the second column.

Table 19 – determining open-ended and closed questions

|  |  |
| --- | --- |
| Question | Question type – open-ended or closed |
| Do you like podcasts? | Closed |
| What is your favourite type of podcast? | Closed |
| How will you share your ideas with the class? | Open-ended |
| If you don’t like podcasts, can you explain why? | Open-ended |
| Are you ready to begin? | Closed |

1. Change the questions for each scenario into open-ended questions. You may like to ‘invent’ some background information to support your questions.

Table 20 – creating open-ended questions

|  |  |  |
| --- | --- | --- |
| Closed question | Scenario | Open-ended question |
| Are you good at it? | Interviewing a world champion surfer. | You have been a world champion for many years. Can you explain why you are so good at it? |
| Will you write another book? | Interviewing author, J R Rowling about the Harry Potter series. | The Harry Potter series has been incredibly popular – what other ideas do you have for telling Harry’s saga? |
| Do you like podcasting? | Interviewing the podcaster of Short & Curly. | What is it about podcasting that made you decide to create the BITE series of your Short & Curly podcast? |
| What is your favourite colour? | Interviewing a pop star who only wears purple. | You are always seen wearing purple. Can you explain if this is because it is your favourite colour or for another reason? |
| Have you ever had to do something difficult? | Interviewing a teacher at school. | As a teacher, can you give me an example of how you have had to do something difficult? |

## Phase 1, resource 5 – punctuation development (sentence punctuation)

**Teacher note:** this resource has been created to support the development of students’ use of punctuation. Whilst basic punctuation is acknowledged as being a Stage 1 or 2 skill, it is noted that many Stage 4 students may not be applying the skill consistently. Therefore, the teacher should use their discretion with this punctuation development resource to meet the needs of their students.

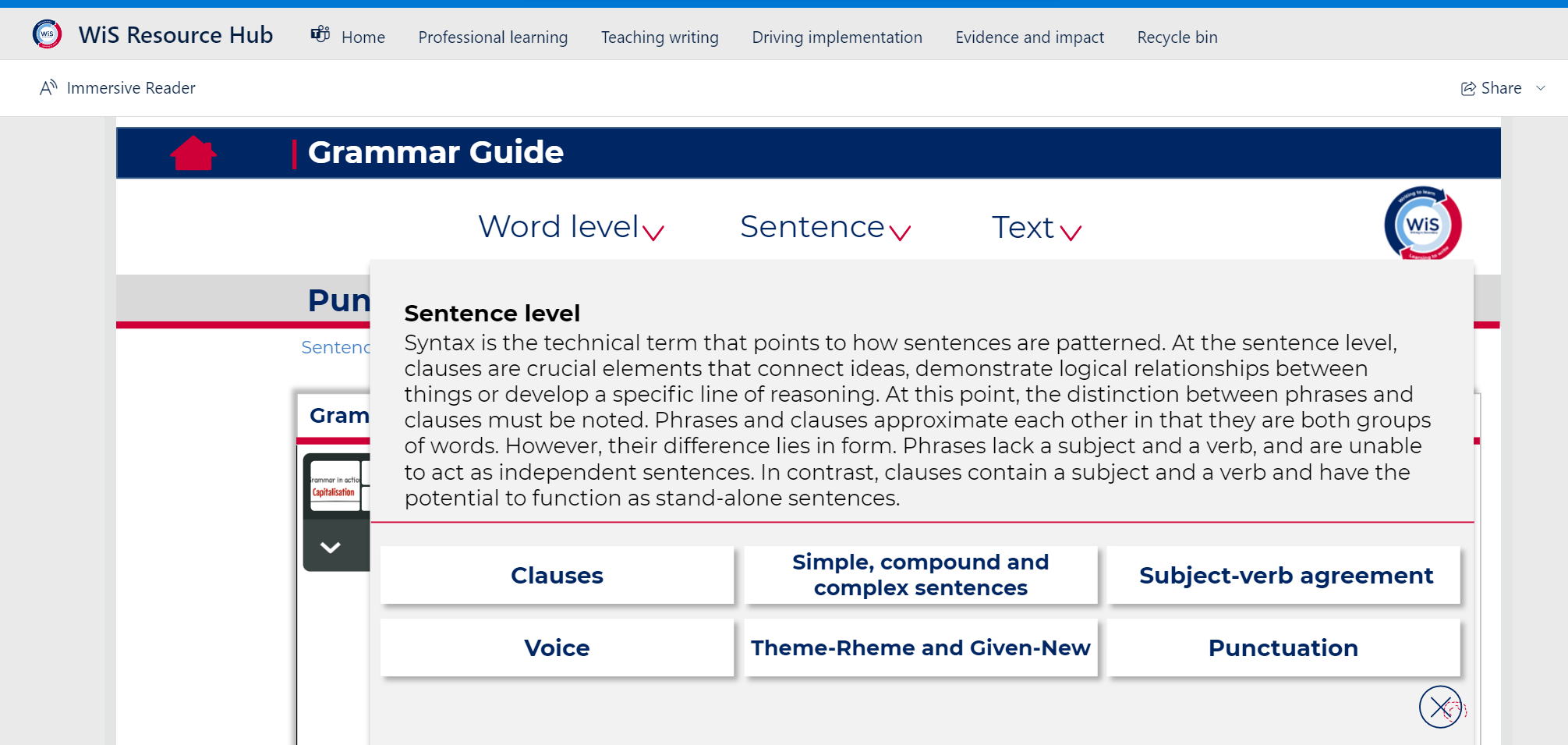
Before completing each core formative task, the following process should be used. Links have been provided to the [Writing in Secondary (WiS) Resource Hub](https://schoolsnsw.sharepoint.com/sites/WiSresourcehub/SitePages/Grammar-guide.aspx?xsdata=MDV8MDJ8fDFmYjgyNjU5YWMxNDRiOGY0YmJiMDhkYzQ5ZTlkZjhjfDA1YTBlNjlhNDE4YTQ3YzE5YzI1OTM4NzI2MWJmOTkxfDB8MHw2Mzg0NjY1MTYwMDY0ODkwMTl8VW5rbm93bnxWR1ZoYlhOVFpXTjFjbWwwZVZObGNuWnBZMlY4ZXlKV0lqb2lNQzR3TGpBd01EQWlMQ0pRSWpvaVYybHVNeklpTENKQlRpSTZJazkwYUdWeUlpd2lWMVFpT2pFeGZRPT18MXxMMk5vWVhSekx6RTVPamxrWVRKaFpqaGxPR001TVRRek1EWTRNREV4TVdaaU9EVmpZamxtTm1VMVFIUm9jbVZoWkM1Mk1pOXRaWE56WVdkbGN5OHhOekV4TURVME9EQXdNVFE1fDRiZmM1NTdhNGRiZDRjMzg0YmJiMDhkYzQ5ZTlkZjhjfDUyM2I2OTZlZmM5MDQ4ZGQ5ODUzZmIwN2Q5MjEwN2Ji&sdata=NkYyOW8rYm54YjRTSDFmc0pZd2VKMUFPMHowQ3dlajM4ZERsRlprY2RGMD0%3D&ovuser=05a0e69a-418a-47c1-9c25-9387261bf991%2CJarrad.Cox1%40det.nsw.edu.au&OR=Teams-HL&CT=1713478536443&clickparams=eyJBcHBOYW1lIjoiVGVhbXMtRGVza3RvcCIsIkFwcFZlcnNpb24iOiI0OS8yNDAzMTQxNDcxOCIsIkhhc0ZlZGVyYXRlZFVzZXIiOmZhbHNlfQ%3D%3D) for guidance. However, the teacher may like to use other resources to reinforce or teach focus punctuation skills. This punctuation focus is the **first** part of the process and should be applied at the end of the core formative task as an editing process. Continue to use the process, which is included as part of each core formative task, to support students to refine their writing.

**Reviewing the skill**

The teacher should explicitly teach (or revisit) the use of sentence punctuation. The [WiS Resource Hub](https://schoolsnsw.sharepoint.com/sites/WiSresourcehub/SitePages/Grammar-guide.aspx?xsdata=MDV8MDJ8fDFmYjgyNjU5YWMxNDRiOGY0YmJiMDhkYzQ5ZTlkZjhjfDA1YTBlNjlhNDE4YTQ3YzE5YzI1OTM4NzI2MWJmOTkxfDB8MHw2Mzg0NjY1MTYwMDY0ODkwMTl8VW5rbm93bnxWR1ZoYlhOVFpXTjFjbWwwZVZObGNuWnBZMlY4ZXlKV0lqb2lNQzR3TGpBd01EQWlMQ0pRSWpvaVYybHVNeklpTENKQlRpSTZJazkwYUdWeUlpd2lWMVFpT2pFeGZRPT18MXxMMk5vWVhSekx6RTVPamxrWVRKaFpqaGxPR001TVRRek1EWTRNREV4TVdaaU9EVmpZamxtTm1VMVFIUm9jbVZoWkM1Mk1pOXRaWE56WVdkbGN5OHhOekV4TURVME9EQXdNVFE1fDRiZmM1NTdhNGRiZDRjMzg0YmJiMDhkYzQ5ZTlkZjhjfDUyM2I2OTZlZmM5MDQ4ZGQ5ODUzZmIwN2Q5MjEwN2Ji&sdata=NkYyOW8rYm54YjRTSDFmc0pZd2VKMUFPMHowQ3dlajM4ZERsRlprY2RGMD0%3D&ovuser=05a0e69a-418a-47c1-9c25-9387261bf991%2CJarrad.Cox1%40det.nsw.edu.au&OR=Teams-HL&CT=1713478536443&clickparams=eyJBcHBOYW1lIjoiVGVhbXMtRGVza3RvcCIsIkFwcFZlcnNpb24iOiI0OS8yNDAzMTQxNDcxOCIsIkhhc0ZlZGVyYXRlZFVzZXIiOmZhbHNlfQ%3D%3D) can be accessed for lessons on punctuation and notes on the implications for writing. An image has been provided below to guide you in locating the resources for sentence level punctuation. For sentence punctuation, use the following resources:

* WiS – The start of a sentence
* WiS – Interrogatives

Figure 2 – location of punctuation resources on the WiS Resource Hub



**Using the skill**

Students should be instructed to read and identify punctuation in the model text. The second paragraph has been done for students as a model.

Table 21 – model text and annotations for sentence punctuation

|  |  |  |
| --- | --- | --- |
| Punctuation focus | Extracts from Core text 1 – *Short & Curly* podcast transcript | Annotations – punctuation |
| Sentence punctuation – the use of capital letters for sentence beginnings and proper nouns, full stops, question marks and exclamation marks. | **Matt:** Look, you were close, Carl, but the Greeks thought the good life was about flourishing, living your best life, using all your skills and being the best person you could be. Chinese philosophers like Confucius thought the best life was about harmony, both within ourselves and with other people.  **Matt:** **A**ny whoozles**.** **T**he point is, a family should be a place where everyone supports and sacrifices so that the others can live their best lives**.** **A**nd sometimes we'll give something up because we love the other person and want them to do well**. B**ut the question is, is everyone making sacrifices**?** **O**r is just one of you**?** **A**nd is it a sacrifice that you're willing to make**?** **A**nd now, a dance exit**!** **M**mmMmm**.**  **Carl:** And hey, why don't you, and maybe your family, think about some examples from your family life? Whether it's someone else's sport, or hobby, or job, and then try and answer this question. | **Use of capital letter to start a sentence to indicate the beginning of an idea.**  **Use of capital letter for proper nouns (including I) to indicate the importance of the person, place or thing.**  **Use of full stop to end a sentence to indicate the end of an idea.**  **Use of exclamation mark to end an exclamatory sentence that has the emotional connotation of excitement and** **fun.**  **Use of a question mark to end an interrogative sentence that highlights the conversational and contemplative nature of Matt’s response.** |

**Applying the skill to the core formative task**

Students should apply their knowledge and understanding to revise and refine their core formative task for sentence punctuation.

## Core formative task 1 – using open-ended questions

**Teacher note:** guide students through each of the activities with explicit focus on the sample reflective activities to build self-monitoring capacity. Students will need to listen to the podcast [*Short & Curly –* ‘BITE – Family Sacrifices’ (4:47)](https://www.abc.net.au/listen/programs/shortandcurly/bite-family-sacrifices/101707300) to complete this activity.

The recording of the interview can be completed based on individual school technology policies.

**Task purpose:** this task will introduce you to the podcast interview form and the way open-ended questions are used to stimulate in-depth responses. You have been invited to create an audio interview responding to the content of a podcast listened to in class. The interviews will be turned into a class vox pop by your teacher.

**Audience:** the school community through the school’s social media accounts.

**Exploring the podcast**

1. Identify structural features of a podcast in an individual brainstorm and then as a class brainstorm.
2. As a class, discuss the content of the podcast.
3. How many people are speaking?
4. Is it conversational (sounds like people having an informal chat about something) or interview style (one person asking questions and another answering the questions)?
5. What is it about?
6. Do you agree or disagree with what is being said?
7. Re-listen to the podcast *Short & Curly –* ‘BITE – Family Sacrifices’ and identify where open-ended questions could have been included.
8. Explain how this could have provided more interesting information for the listener.

**Writing open-ended interview questions**

1. Watch [Case study: Filming vox pops at the Easter Show](https://collaborationhub.towardszero.nsw.gov.au/news-events/news/case-study-filming-vox-pops-at-the-easter-show) to find out what a vox pop is so you can understand the purpose of the task.
2. Use the following table ‘Developing open-ended questions’ to write 5 interview questions you would ask a friend, parent, caregiver or teacher about the podcast content. A sample one has been completed for you.
3. Ask a peer to complete the third column with potential responses to your questions.

**Scaffold for open-ended questions**

Table 22 – developing open-ended questions

|  |  |  |
| --- | --- | --- |
| Purpose of the open-ended question and what you want to achieve | Open-ended question | Predicted answer |
| Find out if the person listens to podcasts | Before we begin, I would like to find out a little bit about your experiences with podcasts. Can you share your experiences with podcasts and whether you have a preferred podcast or podcast content you like to listen to? | I listen to podcasts almost every day. I really enjoy those that involve true crime, but I also listen to podcasts about survival and unexplained mysteries. My favourite podcast at the moment is *Against the Odds* which tells the stories of people who have survived life threatening situations that hey never should have survived. |
|  |  |  |
|  |  |  |
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1. If your peer cannot provide a detailed response, you will need to rework your question to draw out more information. Look back at **Phase 1, resource 3 – open-ended questions** if you need to revisit how to create open-ended sentences. For each sentence that needs work, add your new question to the table below and get peer feedback on the refined questions.

Table 23 – peer feedback review

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| Reworked question | Does this question allow for an extended response or a Yes or No response | Suggestions for improvement |
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1. Review and refine your open-ended questions.
2. Check off that you have used correct punctuation by checking your work against the punctuation checklist.

Table 24 – punctuation checklist

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| Punctuation | Tick |
| Use of capital letter to start a sentence to indicate the beginning of an idea. |  |
| Use of capital letter for proper nouns (including I) to indicate the importance of the person, place or thing. |  |
| Use of full stop to end a sentence to indicate the end of an idea. |  |
| Use of exclamation mark to end an exclamatory sentence that has the emotional connotation of excitement and fun. |  |
| Use of a question mark to end an interrogative sentence that highlights the conversational and contemplative nature of the response. |  |
| Use of capital letter to start a sentence to indicate the beginning of an idea. |  |

**Conducting the interview**

**Student note**: as you conduct your interview be mindful of how punctuation informs pace. If you have included a full stop, is there a clear pause to indicate you have completed your sentence? If using an exclamation point, does your pacing reflect this emphasis? Have commas been used to maintain pace in the spoken medium? Control of pace to communicate clearly and engage your audience in the spoken form is imperative.

1. Interview a selected person and record their interview. Remember, this is an audio interview so no visuals should be recorded.
2. Submit your work to the teacher.

# Phase 2 – unpacking and engaging with the conceptual focus

The ‘unpacking and engaging with the conceptual focus’ phase establishes the idea that representations of the ‘real’ in fiction and non-fiction texts are always constructed to suit the composer’s purpose and perspective. Through activation of prior learning about representation, perspective and purpose, students are guided to experiment with and deepen their understanding of these concepts. Students investigate the composer’s context and purpose in representing the real world, creating the frame through which the novel is read and analysed in subsequent phases. Students are supported to develop their understanding of how and why composers shape representations of the ‘real’ through manipulation of the code and conventions of a text.

The formal assessment is introduced and unpacked during this phase, including references to Phase 6 processes and routines that support explicit teaching and successful student completion of the assessment task. Students write creatively and analytically to develop the knowledge and skills that will support the development of the formal assessment task.

## Phase 2, resource 1 – representation, perspective and purpose

**Teacher note:** the activity related to this task requires students to understand bias, representation, perspective, purpose, objectivity and subjectivity. Representation, perspective and purpose should be familiar to students based on previous programs and this is an excellent opportunity to activate knowledge and make connections to prior learning. However, if these terms are new to students explore them before engaging with the activity. Split class into groups of 3, assigning each group member the role of Jordan, Bailey or Morgan from the below scenario. Distribute the scenario to all group members as well as the corresponding Witness 1, 2 or 3 profiles.

The group individually reads their profile **first** (without sharing details with other group members).

The group then reads the scenario together.

Each group member writes a witness statement from their role’s perspective on what they saw and what likely happened in the scuffle using personal pronouns.

**Scenario**

During recess, a lively handball game is taking place between a large group of Year 8 students. Two of the players, Taylor and Sam, are both acknowledged as the best players in the school and are deeply invested in the competition. As the intensity of the game peaks, voices become raised and Taylor stops the game, accusing Sam of stepping over the line during a crucial point. Amid the raised voices of Taylor and Sam, along with the activity of the playground, the specifics of their disagreement become muddled in a mixture of excitement and dispute.

The situation between Taylor and Sam suddenly escalates and a scuffle breaks out between the 2. Taylor and Sam push and shove each other, with Taylor’s shirt being ripped and Sam stumbling and grazing a knee on the court.

At this point, Mr Evans steps in, quickly moving to separate Taylor and Sam who now look ready to fight. Mr Evans turns to other Year 8 students who were onlookers to the incident. Recognising Jordan, Bailey, and Morgan from his English class, Mr Evans asks them to write a detailed statement recounting what they witnessed and specifically how the altercation began and escalated.

**Witness 1 – Jordan**

**Profile**: Jordan is a student who enjoys reading and is often found with a book during breaks. They are an observer, more than a participant, in playground activities.

**Relationship with Taylor**: Jordan admires Taylor's competitive spirit from a distance but is sometimes put off by Taylor's intensity in games.

**Relationship with Sam**: Jordan and Sam have a close relationship, having bonded over quieter activities like reading. Jordan appreciates Sam's honesty and calmness.

**Relationship with Mr Evans**: Jordan thinks Mr Evans can be unfair. In the last English class, Jordan was given a detention by Mr Evans for making silly noises. Taylor was the one making the noises, but Jordan was the one accused and given the detention.

**Witness 2 – Bailey**

**Profile**: an active member of the school sports team, Bailey is often involved in or around the action. Bailey is well-liked and has a wide social circle but has been in trouble for behaviour in the past. They have just come back from a short suspension for bullying Sam.

**Relationship with Taylor**: Bailey and Taylor are on several school sports teams together. Their relationship is marked by mutual respect. Bailey knows Taylor can be very competitive on the sports field, but ultimately Taylor plays fairly and respectfully.

**Relationship with Sam**: Bailey is jealous of Sam’s position on the Student Representative Council (SRC).

**Relationship with Mr Evans**: Bailey doesn’t like Mr Evans ever since the SRC election. Mr Evans ran the election and Bailey suspects Mr Evans didn’t count the votes correctly, giving Sam a position he didn’t deserve.

**Witness 3 – Morgan**

**Profile**: a member of the Student Representative Council (SRC) with a keen interest in fairness and justice. They tend to view events through the lens of moral choices.

**Relationship with Taylor**: Morgan has had several run-ins with Taylor regarding fairness and sportsmanship. Once, Taylor and Morgan got into a disagreement with Taylor pushing Morgan to the ground in the mud, although no consequences ever occurred for Taylor.

**Relationship with Sam**: Morgan and Sam have worked together on various SRC initiatives, particularly around inclusivity and fairness. Morgan values Sam's insights and contributions, seeing them as a vital ally in promoting a just and equitable school environment.

**Relationship with Mr Evans**: Morgan enjoys English and Mr Evans’ classes. Morgan works together with Mr Evans on the SRC and they get on very well.

## Phase 2, activity 1 – representation, perspective and purpose

**Student note:** for this activity, you will need to demonstrate control of structural and grammatical components to produce texts that are appropriate to your role and the purpose of the task.

1. Move into the group assigned by your teacher.
2. On your own, read the profile of the character you have been given. Do not share your ideas with the rest of your group.
3. In your group, read the scenario together.
4. On your own, write the witness statement your character would provide. Describe what you saw and what you think happened. Make sure you use personal pronouns.
5. After you have finished writing the witness statement through the perspective of Jordan, Bailey or Morgan, swap your statement with the other members of your group and read their version. Swap once more to ensure you have read all the witness statements in your group.
6. Discuss any differences in your statements. Why do you think these occurred? After all, you all had the same scenario. What makes the witness statements different?
7. Once you have discussed as a group, complete the questions below. Pay particular attention to the headings and definitions in the student note boxes. How do these words help you to describe and explain the differences between the statements?

**Objectivity and subjectivity**

**Student note:** **objectivity** refers to presenting facts without personal bias. **Subjectivity** involves personal feelings and opinions influencing the depiction.

1. Think about how Jordan's recent unfair detention and their close relationship with Sam could make their statement subjective. How might these factors shape Jordan's view of the incident? Also, look for ways Jordan tries to be fair and unbiased in their account.

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1. Examine Bailey's statement carefully. Think about how Bailey's recent suspension for bullying Sam and being jealous of Sam’s SRC position might affect their story. Could these feelings change the way Bailey talks about what happened?

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1. Look at Morgan’s statement, considering their past conflict with Taylor and their good relationships with both Sam and Mr Evans. How might these relationships affect Morgan’s view? Also, consider how Morgan tries to be **objective** despite these connections.

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**Representation**

**Student note:** **representation** involves depicting objects, ideas or issues in a text, influenced by the composer’s experiences, beliefs, cultural background and intended audience.

1. How does Jordan's perspective as an observer and reader influence their description of the conflict between Taylor and Sam. How might Jordan’s interests and viewpoints influence their **representation** of the conflict.

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1. Think about how Bailey’s competitive and social nature might affect their description of the scuffle between Taylor and Sam. How are Taylor and Sam **represented** in Bailey’s story? Also, consider how Bailey’s own experiences could influence their portrayal of the incident.

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1. Consider how Morgan’s emphasis on fairness and justice shapes their view of the conflict. How does this focus influence the Morgan **representation**?

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**Perspective**

**Student note:** **perspective** is the lens through which the composer and responder see the world. For the composer, this lens is influenced by their values and expressed through their use of language and structure. For the responder, this lens shapes how they understand a text and what they see in it.

1. Jordan’s non-involvement with playground activities provides them with a unique lens. How does this **perspective** influence the way Jordan perceives and recounts the escalation of the dispute?

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1. Bailey's recent return from suspension and their involvement in sports offer a distinct **perspective**. How does this background shape Bailey's view of the altercation and its participants?

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1. Morgan’s dedication to fairness and previous altercations with Taylor grant them a particular standpoint. In what ways does this **perspective** guide Morgan's interpretation of the incident?

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**Purpose**

**Student note:** **purpose** refers to the reason a text was created and what it aims to achieve, such as informing, persuading, entertaining, or expressing an opinion. The purpose influences how the content is presented and how it should be interpreted.

1. How might Jordan’s recent experience of being unfairly accused by Mr Evans shape the **purpose** of their statement? Does Jordan aim to highlight perceived injustices or to defend Sam, and how does this **purpose** influence the way the incident is described?

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1. In what ways might Bailey’s recent suspension for bullying Sam and their mutual dislike for Mr Evans affect the **purpose** of Bailey’s statement? Is Bailey attempting to shift blame or present themselves in a more favourable light, and how does this **purpose** shape their recount of the events?

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1. How might Morgan’s positive relationships with Sam and Mr Evans, as well as their past conflicts with Taylor, influence the **purpose** of their statement? Does Morgan aim to promote fairness and justice, and how does this **purpose** guide the details and perspective in their recount of the incident?

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## Phase 2, resource 2 – textual concepts posters

Figure 3 – poster on the textual concept representation

Textual concepts poster for representation.
Representation is how we depict objects, ideas or issues when we compose a text. They are not neutral or necessarily natural depictions of the world. They are influenced by our experiences, beliefs, cultural background and audience. The type of text and its form affect the codes and conventions the composer may choose to create their depictions.

Figure 4 – poster on the textual concept perspective

Textual concepts poster for perspective.
Perspective is a lens through which we see the world; it shapes what we see in a text and the way we see it.
Perspectives convey values and they are expressed through the composer's language and structure. It is up to us whether we accept, challenge or modify our values as a result of considering a composer's perspective.

Figure 5 – poster on the textual concept authority

Textual concepts poster for authority.
Authority of a text refers to how trustworthy it is. Is it written by an expert? Is it written in an appropriate style? Is it published by a reputable source? Is it a collaborative creation? Authority in a text can be constructed using particular language structures, this is 'author intent'. However, the responder has a role when they accept or reject the authority in the text.

Figure 6 – poster on the textual concept context

Poster on the textual concept of context. Context refers to the factors 'outside' the text that impact the composer and the responder.
This shapes the structure of the text as well as the meaning being communicated by the composer. It also impacts how the text is understood by the responder. Our experiences and knowledge impact the way we interpret and understand a text's meaning. The structure and style of texts also reflect the culture in which they are created. They are 'artefacts' of their time. Understanding context opens us to a range of interpretations and leads to different ways of thinking.

## Phase 2, activity 2 – going deeper into representation

**Teacher note**: this summary of the concept of representation has been created by the English curriculum team 7–12. Please edit or adjust the language accordingly for the needs of your students. This may also include expanding the vocabulary list to support students.

1. Read the passage below to build your understanding of representation.
2. A vocabulary list is provided to help you with any tricky words in the passage (they are bolded in the text). Check your understanding of these words by reading the vocabulary list, then re-reading the sentence they appear in.
3. Once you have read the passage, answer the questions that follow. Be sure to answer in full sentences.

Representation involves showing or portraying something, such as a person, object or idea, through various forms like writing, art or performance. It is about making choices in how to present something using different methods or ‘modes’. While some representations aim to closely **mimic** real life, others may present a more **abstract** version of reality.

Importantly, our **cultural background** and context shape how we see and depict the world, meaning no representation can perfectly mirror reality. Instead, each one provides a unique perspective or interpretation.

Understanding representation is crucial because it is not just about mirroring reality; it is about conveying deeper meanings and messages. These can be shaped intentionally or might reflect deeper, often **unconscious** cultural beliefs and values. Recognising this helps you see that texts do more than depict the world—they also offer various interpretations and can influence how we think about and respond to the world around us.

Representations can be **objective** or **subjective**, clear or **ambiguous**, depending on the creator's choices and the **mediums** they use. Each medium, like film or writing, has its own rules or ‘conventions’ for how to represent ideas effectively.

**Vocabulary list**

**Abstract** – not related to physical objects; theoretical or conceptual.

**Ambiguous** – open to more than one interpretation; having a double meaning.

**Cultural background** – the environment of social values, practices and customs a person is raised in.

**Medium** (plural: mediums or media) – a means by which something is communicated or expressed.

**Mimic** – to copy or imitate something closely, usually trying to make it as similar as possible.

**Objective** – not influenced by personal feelings or opinions in considering and representing facts.

**Subjective** – based on or influenced by personal feelings, tastes, or opinions

**Unconscious** – relating to thoughts, feelings, or desires that exist without our awareness, often influencing our behaviour and beliefs without us realising.

**Comprehension questions**

1. What does representation involve? Hint: refer to the first paragraph where it mentions the depiction of things using various modes.

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1. Why can't representation perfectly mirror reality? Hint: look at the section discussing how our cultural background influences our perspectives.

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1. What is the importance of understanding that representations carry deeper meanings? Hint: focus on the part explaining how representations can convey personal and cultural meanings.

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1. What differences can exist in representations depending on the creator's choices? Hint: see the details about representations being objective, subjective, clear, or ambiguous.

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1. How do different mediums affect representation? Hint: consider the last line about different codes and conventions needed for different mediums.

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## Phase 2, activity 3 – going deeper into perspective

**Teacher note**: this summary of the concept of perspective has been created by the English curriculum team 7–12. Please edit or adjust the language accordingly for the needs of your students. This may also include expanding the vocabulary list to support students.

1. Read the cloze passage below which will build on your understanding of perspective.
2. Use the word bank to fill in the blanks for key words that are left out of the passage.
3. Refer to the hints and vocabulary list if needed. Each hint will help you to select the correct word from the word bank. Make sure to think about how each word fits both the grammar of the sentence and the overall meaning of the passage. Check any unfamiliar words in the vocabulary list.

Table 25 – word bank for perspective cloze activity

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| Word bank |  |  |  |
| neutral | **values** | **interpretations** | **lens** |
| distorted | **language** | **viewpoints** | **beliefs** |

Perspective is like a [1 \_\_\_\_\_\_\_\_\_\_] that shapes how we see and understand the world. It can make things appear clearer, larger, [2 \_\_\_\_\_\_\_\_\_\_], or blurry. By changing this lens, we can highlight different aspects of what we observe or read.

In literature, perspective includes the values and [3 \_\_\_\_\_\_\_\_\_\_] that both the reader (responder) and the writer (composer) bring to a text. These values are communicated through the way a writer uses [4 \_\_\_\_\_\_\_\_\_\_] and structures their work, which can influence the reader to adopt certain [5 \_\_\_\_\_\_\_\_\_\_].

Exploring different perspectives allows readers to uncover hidden [6 \_\_\_\_\_\_\_\_\_\_] in a text and can lead to new [7 \_\_\_\_\_\_\_\_\_\_] that might support, challenge, or change their original understanding. This exploration can also affect the reader’s and writer’s own beliefs and values.

Understanding perspective helps you recognise that neither texts nor their own views are [8 \_\_\_\_\_\_\_\_\_\_]; both are shaped by your background and the way you think about the world. By being aware of these frameworks, you can consciously decide whether to embrace or reject the values presented to them.

Table 26 – hints for perspective cloze activity

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| Number | Hint |
| 1 | A noun referring to something that shapes our view. |
| 2 | An adjective that describes the effect of making something appear wrongly shaped. |
| 3 | A noun that describes the convictions or principles held by someone. |
| 4 | A noun that refers to the system and style of verbal expression in writing. |
| 5 | A noun that describes the particular attitude that the text encourages in its readers. |
| 6 | A noun used for principles or standards that might be hidden within the text. |
| 7 | A noun that describes new understandings that come from analysing a text. |
| 8 | An adjective that describes someone or something that does not take sides in conflicts or debates? |

**Teacher note:** answers are [1] lens, [2] distorted, [3] beliefs, [4] language, [5] viewpoints, [6] values, [7] interpretations, [8] neutral

## Phase 2, activity 4 – going deeper into code and convention

**Teacher note**: this summary of the concept of code and convention has been created by the English curriculum team 7–12. Please edit or adjust the language accordingly for the needs of your students. This may also include expanding the vocabulary list to support students.

1. Read the passage below to build on your understanding of code and convention in texts.
2. A vocabulary list is provided to help you with any tricky words in the passage (they are bolded in the text). Check your understanding of these words by reading the vocabulary list, then re-reading the sentence they appear in.
3. Once you have read the passage, in pairs you are going to play the role of the teacher and write the questions this time! With your partner, use the topics and hints provided to write your own comprehension questions. An example of a question is provided to get you and your partner started.
4. When you write your questions in pairs, use the passive voice to focus more on the action and less on the subject performing the action. For example, ‘How is the authority of a text affected by its mode of publication?’

**Student note:** in writing, you can choose between 2 ways to structure your sentences: **active voice** or **passive voice**. Active voice makes your sentences direct. For example, in the question ‘How does the publishing context influence a text’s authority?’ the subject ‘publishing context’ is doing the action. It is clear and straightforward.

Passive voice changes the focus from who is doing the action to the action itself. For the same idea, a passive voice question would be ‘How is a text’s authority influenced by the publishing context?’ This question highlights the action (the text’s authority being influenced) more than who (or in this case, what) is doing it (the publishing context).

Using passive voice can make your questions sound more formal and focused on the effects rather than the cause.

The way we speak, write and use visual language (like pictures and videos) helps us share ideas. Letters come together to make words. Words, pictures and spoken signs combine to make sentences or images, which are then structured into paragraphs, conversations, films, web pages and many other types of texts. When these elements come together in ways we commonly recognise and understand, they are called codes and **conventions**.

A type of text (like a book, film or web page) can often be identified by its codes and conventions, connecting it to other similar texts. For example, a novel usually has chapters and dialogue, while a podcast might have an introduction, interviews and music. These types of texts can be grouped by their form (like **layout**), purpose (why it was made), **medium** (how it’s delivered), **authorship** (who made it), and context (when and where it’s from).

Knowing about codes and conventions helps us predict, set expectations and navigate complex texts. For example, knowing how a podcast is usually structured helps you understand new episodes faster. Similarly, knowing that novels often start with an introduction to characters and settings helps you follow the story more easily as it develops. Understanding these patterns also aids in creating your own texts, allowing you to communicate your ideas effectively and creatively.

**Vocabulary list**

**Convention** – common and regular ways of doing things that are widely accepted and understood. For example, a convention in writing might be starting a letter with ‘Dear’ and ending it with ‘Sincerely’.

**Layout** – the way in which text and visual elements are arranged on a page or screen. For example, the layout of a webpage includes headings, images and text boxes arranged in a way that makes the information easy to read.

**Medium** – the method or material used to communicate information or ideas. For example, the medium of a novel is printed text, while the medium of a podcast is audio.

**Authorship** – the origin or creator of a text or work, the composer. For example, the authorship of *Parvana* belongs to Deborah Ellis.

**Write your own questions**

**Example**

Write a question about how **codes and conventions** help us understand texts. Hint: focus on why knowing these elements makes reading or watching easier.

**Question**: How is understanding a new podcast episode helped by knowing its usual structure?

1. Write a question about identifying **types of texts**. Hint: think about how we can tell different types of texts apart by their features.

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1. Write a question about why knowing **text features** is useful. Hint: consider how knowing what to expect helps us understand texts better.

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1. Write a question about how **different elements** make up a text. Hint: think about what makes a book different from a film or a web page.

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1. Write a question about the **importance of structure**. Hint: consider why the way a text is organised helps us follow it.

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1. Write a question about using codes and conventions in your **own work**. Hint: think about how knowing these rules can help you create something new.

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## Phase 2, activity 5 – investigating the author

A foreword is a short introductory section in a book, usually written by someone other than the author (although not in the case of *Parvana*). The purpose of a foreword is to provide readers with a context or background for the book they are about to read. It can also establish the credibility of the author, along with engaging the reader and adding some personal insight into the text to follow.

1. Read through the foreword to Parvana.
2. Use the scaffold below to answer questions about the foreword.

Table 27 – background context

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| Background context | Your response |
| Historical context  Identify and list the major historical events mentioned by Deborah Ellis. Include their chronological order and impact on Afghanistan.  Hint: look for years and events that are key to understanding the backdrop of the story and Ellis’s interest in Afghanistan. |  |

Table 28 – Deborah Ellis’s involvement

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| Deborah Ellis’s involvement | Your response |
| Initial involvement  When and how did Deborah Ellis become involved with Afghanistan? What sparked her interest?  Hint: focus on the part where she mentions reading about the Taliban in Toronto newspapers. |  |
| Perceptions of war  How does Ellis describe the nature and impact of war? What does she believe causes war?  Hint: pay attention to Ellis’s views on the causes of war and its effects on people and infrastructure. |  |

Table 29 – experiences and observations

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| Experiences and observations | Your response |
| Impact of war  What has Ellis learned about the impact of war on human lives and infrastructure?  Hint: look for descriptions of the physical and social consequences of war. |  |
| Heroes  Who are the ‘heroes’ Ellis mentions? What qualities make them a hero?  Hint: identify the different types of people Ellis considers heroes and why. |  |

Table 30 – human connections and literature’s role

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| Human connections and literature’s role | Your response |
| Humanity and war  According to Ellis, who are the primary victims of modern warfare? What is the implication of this for governments and societies?  Hint: reflect on Ellis’s statement about civilian casualties and its broader meaning. |  |
| The power of books  What role does Ellis believe books play in the context of war and human connection?  Hint: analyse Ellis’s comments on the uniting power of literature. |  |

Table 31 – personal reflection and acknowledgements

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| Personal reflection and acknowledgements | Your response |
| Author’s intent  What does Ellis hope to achieve with her books, based on the foreword?  Hint: consider the foreword’s closing statements about the purpose of her writing and whom she thanks. |  |
| Reflection on the journey  How does Ellis view her readers and the impact of her book, *Parvana*?  Hint: look for Ellis’s reflections on the reception of her work and its impact on readers. |  |

## Phase 2, resource 3 – punctuation development (using commas)

**Teacher note:** this resource has been created to support the development of students’ use of punctuation through explicit teaching. Whilst basic punctuation is acknowledged as being a Stage 1 or 2 skill, it is noted that many Stage 4 students may not be applying the skill consistently. Therefore, the teacher should use their discretion with this punctuation development resource to meet the needs of their students.

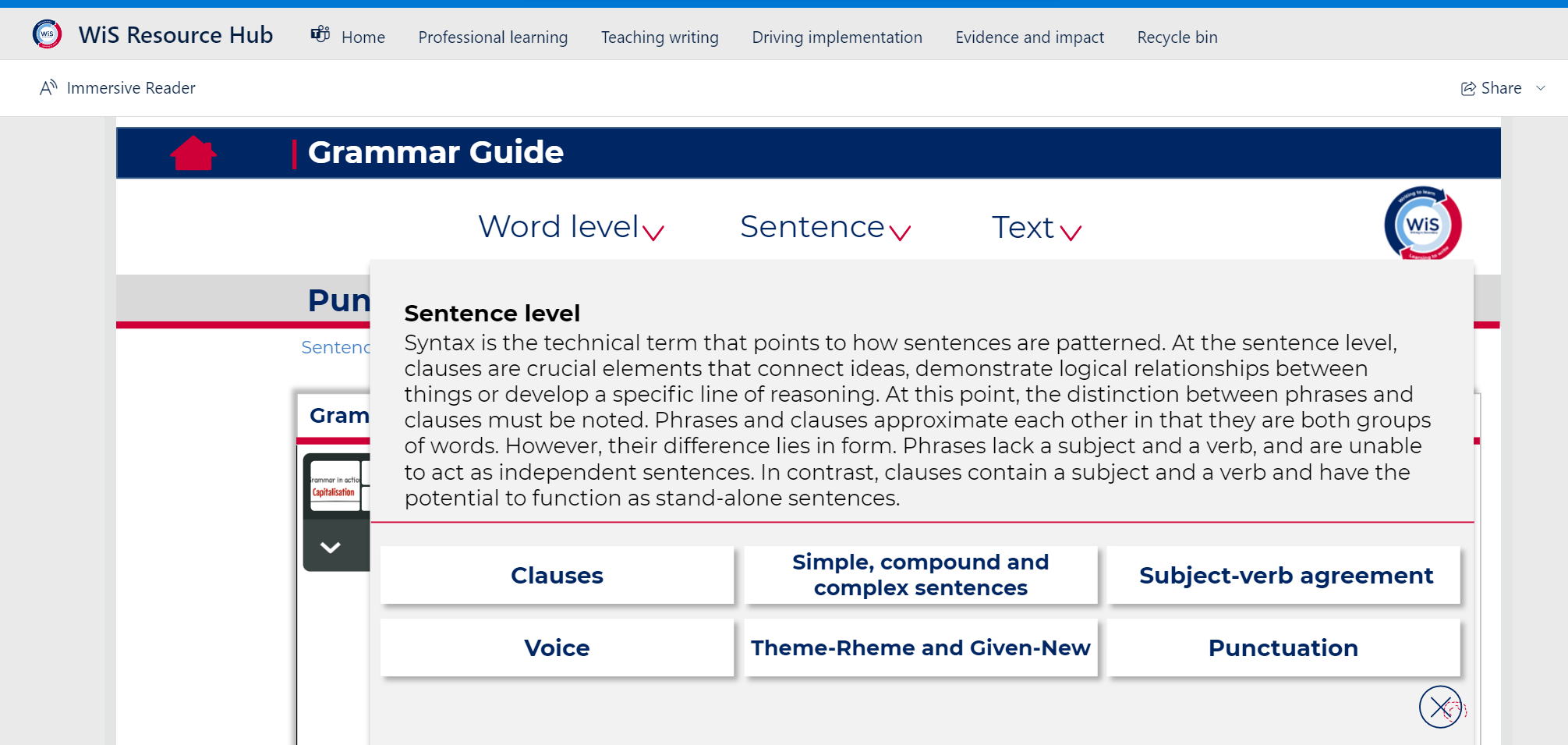
Before completing each core formative task, the following process should be used. Links have been provided to the [Writing in Secondary (WiS) Resource Hub](https://schoolsnsw.sharepoint.com/sites/WiSresourcehub/SitePages/Grammar-guide.aspx?xsdata=MDV8MDJ8fDFmYjgyNjU5YWMxNDRiOGY0YmJiMDhkYzQ5ZTlkZjhjfDA1YTBlNjlhNDE4YTQ3YzE5YzI1OTM4NzI2MWJmOTkxfDB8MHw2Mzg0NjY1MTYwMDY0ODkwMTl8VW5rbm93bnxWR1ZoYlhOVFpXTjFjbWwwZVZObGNuWnBZMlY4ZXlKV0lqb2lNQzR3TGpBd01EQWlMQ0pRSWpvaVYybHVNeklpTENKQlRpSTZJazkwYUdWeUlpd2lWMVFpT2pFeGZRPT18MXxMMk5vWVhSekx6RTVPamxrWVRKaFpqaGxPR001TVRRek1EWTRNREV4TVdaaU9EVmpZamxtTm1VMVFIUm9jbVZoWkM1Mk1pOXRaWE56WVdkbGN5OHhOekV4TURVME9EQXdNVFE1fDRiZmM1NTdhNGRiZDRjMzg0YmJiMDhkYzQ5ZTlkZjhjfDUyM2I2OTZlZmM5MDQ4ZGQ5ODUzZmIwN2Q5MjEwN2Ji&sdata=NkYyOW8rYm54YjRTSDFmc0pZd2VKMUFPMHowQ3dlajM4ZERsRlprY2RGMD0%3D&ovuser=05a0e69a-418a-47c1-9c25-9387261bf991%2CJarrad.Cox1%40det.nsw.edu.au&OR=Teams-HL&CT=1713478536443&clickparams=eyJBcHBOYW1lIjoiVGVhbXMtRGVza3RvcCIsIkFwcFZlcnNpb24iOiI0OS8yNDAzMTQxNDcxOCIsIkhhc0ZlZGVyYXRlZFVzZXIiOmZhbHNlfQ%3D%3D) for guidance. However, the teacher may like to use other resources to reinforce or teach focus punctuation skills. This punctuation focus is the second part of the process and should be applied at the end of the core formative task as an editing process. Students should be encouraged to identify examples from the text and use the skills to refine their writing. Note that students should also review and revise the previous foci (sentence punctuation) to support the gradual building of skills.

**Reviewing the skill**

The teacher should explicitly teach (or revisit) the use of sentence punctuation. The [WiS Resource Hub](https://schoolsnsw.sharepoint.com/sites/WiSresourcehub/SitePages/Grammar-guide.aspx?xsdata=MDV8MDJ8fDFmYjgyNjU5YWMxNDRiOGY0YmJiMDhkYzQ5ZTlkZjhjfDA1YTBlNjlhNDE4YTQ3YzE5YzI1OTM4NzI2MWJmOTkxfDB8MHw2Mzg0NjY1MTYwMDY0ODkwMTl8VW5rbm93bnxWR1ZoYlhOVFpXTjFjbWwwZVZObGNuWnBZMlY4ZXlKV0lqb2lNQzR3TGpBd01EQWlMQ0pRSWpvaVYybHVNeklpTENKQlRpSTZJazkwYUdWeUlpd2lWMVFpT2pFeGZRPT18MXxMMk5vWVhSekx6RTVPamxrWVRKaFpqaGxPR001TVRRek1EWTRNREV4TVdaaU9EVmpZamxtTm1VMVFIUm9jbVZoWkM1Mk1pOXRaWE56WVdkbGN5OHhOekV4TURVME9EQXdNVFE1fDRiZmM1NTdhNGRiZDRjMzg0YmJiMDhkYzQ5ZTlkZjhjfDUyM2I2OTZlZmM5MDQ4ZGQ5ODUzZmIwN2Q5MjEwN2Ji&sdata=NkYyOW8rYm54YjRTSDFmc0pZd2VKMUFPMHowQ3dlajM4ZERsRlprY2RGMD0%3D&ovuser=05a0e69a-418a-47c1-9c25-9387261bf991%2CJarrad.Cox1%40det.nsw.edu.au&OR=Teams-HL&CT=1713478536443&clickparams=eyJBcHBOYW1lIjoiVGVhbXMtRGVza3RvcCIsIkFwcFZlcnNpb24iOiI0OS8yNDAzMTQxNDcxOCIsIkhhc0ZlZGVyYXRlZFVzZXIiOmZhbHNlfQ%3D%3D) can be accessed for lessons on punctuation and notes on the implications for writing. An image has been provided below to guide you in locating the resources for sentence level punctuation. For comma use, use the following resources:

• WiS – A short pause

Figure 7 – location of punctuation resources on the WiS Resource Hub



**Using the skill**

Students should be instructed to read and identify punctuation in the model text. Two examples have been provided for students as a model.

Table 32 – model text and annotations for commas

|  |  |  |
| --- | --- | --- |
| Punctuation focus | Extracts from Core text 1 – *Short & Curly* podcast transcript | Annotations – commas |
| Commas – a comma hints at a short pause, particularly when a sentence begins with a prepositional phrase or a dependent clause. | **About the author – William Shakespeare**  William Shakespeare, often called the greatest writer in the English language, was born in April 1564 in Stratford-upon-Avon, Warwickshire. Not much is known about his early life and schooling**, but he probably went to the King’s New School in his hometown,** where he studied Latin and classical texts. By the late 1580s, Shakespeare was a well-known figure in London’s theatre scene. He wrote 39 plays, 154 sonnets, and two long poems. Some of his most famous works are plays like Hamlet, Othello and Macbeth, which explore deep themes like human nature, power and fate. Shakespeare’s writing often reflects on what it means to be human and how people relate to each other, **using influences from historical figures, politics of his time, and classical stories from authors like Ovid and Plutarch.** His influence has dramatically shaped English literature by introducing new words and ways of expressing complex emotions and interactions. Shakespeare’s legacy continues to be strong today; his plays are still performed and studied all over the world, offering timeless insights into how we think and behave. His knack for understanding what drives people and portraying it in his work has made his contributions to literature and theatre unforgettable. | **Use commas before a FANBOYS compound sentence conjunction if the clause before and after the FANBOYS are independent.**  **Use the coordinating conjunction ‘but’ before or after an additional phrase or clause within a sentence to shown extended information.**  **Use after a dependent clause when the dependent clause starts a sentence to indicate the clause could be used either at the beginning or end of the sentence.**  **Use commas to separate a list of 3 or more items to give each item independence.** |

**Applying the skill to the core formative task**

1. Students should apply their knowledge and understanding to revise and refine their core formative task for sentence punctuation.

## Core formative task 2 – About the author

**Student note:** Core formative task 2 is designed to further your understanding of Deborah Ellis’s purpose in representing the real world of Afghanistan. You will be able to use the information you gather later in the assessment podcast transcript.

**Task purpose:** students write an About the author section to introduce the author, Deborah Ellis.

**Audience:** readers of the novel *Parvana* by Deborah Ellis.

Now that you have summarised the foreword and key ideas about Deborah Ellis in **Phase 2, activity 5 – investigating the author**, you are going to write an About the author section to be included in the novel.

An About the author section in a book introduces the author to readers. It provides key biographical details and contextual information that may enhance the reader’s understanding and appreciation of the book. This section is typically found at the end of a book or on the back cover (after the blurb).

1. Read the example below on William Shakespeare.

**About the author – William Shakespeare**

William Shakespeare, often called the greatest writer in the English language, was born in April 1564 in Stratford-upon-Avon, Warwickshire. Not much is known about his early life and schooling, but he probably went to the King’s New School in his hometown, where he studied Latin and classical texts. By the late 1580s, Shakespeare was a well-known figure in London’s theatre scene. He wrote 39 plays, 154 sonnets, and two long poems. Some of his most famous works are plays, **namely** Hamlet, Othello and Macbeth, which explore deep themes like human nature, power and fate. Shakespeare’s writing often reflects on what it means to be human and how people relate to each other, using influences from historical figures, politics of his time, and classical stories from authors like Ovid and Plutarch. **In addition,** his influence has dramatically shaped English literature by introducing new words and ways of expressing complex emotions and interactions. **Consequently**, Shakespeare’s legacy continues to be strong today; his plays are still performed and studied all over the world, offering timeless insights into how we think and behave. **Due to** his knack for understanding what drives people and portraying it in his work, his contributions to literature and theatre are unforgettable.

Now that you know what an About the author section looks like, it’s time to write your own for Deborah Ellis. Start by conducting some further research into the author. **You may find the following sources helpful:**

* [Deborah Ellis website (deborahellis.com)](Deborah%20Ellis%20website%20(deborahellis.com))
* [Deborah Ellis facts for kids (kiddle.co)](https://kids.kiddle.co/Deborah_Ellis)
* [Deborah Ellis Biography (bookbrowse.com)](https://www.bookbrowse.com/biographies/index.cfm/author_number/1951/deborah-ellis)

1. **Use the scaffold below to guide your research into Deborah Ellis. Write the relevant information in the ‘Your response’ column.**
2. Combine the information from the ‘Your response’ column into a single paragraph, aiming for 150 to 250 words. Be sure to use connectives to help your paragraph flow from one point to the next. A list of connectives that can help you combine your information is provided after the scaffold, with examples of connectives in **bold** in the Shakespeare *About the author* above.

**Student note:** to assist your research, you should use the r**esources for determining the reliability of sources and** [The Cornell Note Taking System](https://lsc.cornell.edu/how-to-study/taking-notes/cornell-note-taking-system/) which you used **in Phase 2, resource 7 – determining the reliability of a source of the Year 7 Speak the speech program.**

Table 33 – structure of the *About the author* section

|  |  |
| --- | --- |
| Structure | Your response |
| Introduction  A brief overview of Deborah Ellis, highlighting her main achievements and areas of work. Include any other details you believe are important here (age, nationality, and so on). |  |
| Early life and education  Provide background on her early life, education and any formative experiences that influenced her later work. |  |
| Career and works  Detail her career as an author, focusing on her books, particularly those that discuss themes similar to the foreword. Mention any notable awards or recognitions. |  |
| Involvement and activism  Describe her involvement in social causes, linking back to motivations and observations she shared in the foreword. |  |
| Philosophy and influences  Discuss her philosophy on writing, the role of books and any influences that have shaped her views and works. |  |
| Legacy and impact  Reflect on the impact of her work on readers, educators and the broader community. |  |

Table 34 – connective words and phrases

|  |  |
| --- | --- |
| Type of connective | Connective word or phrase |
| Addition  Use these connectives to add extra information to a sentence or paragraph. These words help to expand on an idea by providing more details or introducing another related point. | * Furthermore * Moreover * In addition * Also |
| Sequencing  Use these connectives to indicate the order of events or steps. These words help to structure writing by showing the progression of time or the order in which things happen. | * Initially, Subsequently, Finally * Previously, Currently, Eventually |
| Cause and effect  Use these connectives to show the relationship between an action and its outcome. These words help to explain why something happens or the result of a particular action, making the writing more logical. | * Therefore * Consequently * As a result * Because * Due to |
| Emphasis  Use these connectives to highlight or stress a particular point or idea. These words help to draw the reader's attention to important information or to underscore the significance of a point. | * In fact * Indeed * Particularly * Especially |
| Example  Use these connectives to introduce specific instances that illustrate a point. These words help to clarify and support ideas by providing examples, making the writing more persuasive and easier to understand. | * For example * For instance * Such as * Namely |

1. Write your good copy of your paragraph on the provided lines below.

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1. Check off that you have used correct punctuation by checking your work against the punctuation checklist.

Table 35 – punctuation checklist

|  |  |
| --- | --- |
| Punctuation | Tick |
| Use commas before a FANBOYS compound sentence conjunction if the clause before and after the FANBOYS are independent. |  |
| Use commas before and after an additional phrase within a sentence to show extended information. |  |
| Use a comma after a dependent clause when the dependent clause starts a sentence to indicate the clause could be used either at the beginning or end of the sentence. |  |
| Use commas to separate a list of 3 or more items to give each item independence. |  |
| Use of capital letter to start a sentence to indicate the beginning of an idea. |  |
| Use of capital letter for proper nouns (including I) to indicate the importance of the person, place or thing. |  |
| Use of full stop to end a sentence to indicate the end of an idea. |  |
| Use of exclamation mark to end an exclamatory sentence that has the emotional connotation of excitement and fun. |  |
| Use of a question mark to end an interrogative sentence that highlights the conversational and contemplative nature of the response. |  |
| Use of capital letter to start a sentence to indicate the beginning of an idea. |  |

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

The ‘discovering and engaging analytically with core texts’ phase introduces students to the core text through a range of different reading strategies. They draw on their learning from earlier phases to investigate key elements of representation, perspective and purpose through close examination of a core text. This will support students to gain an appreciation of the ways different elements of a fiction text, such as characterisation and point of view, can represent real-world ideas and values. Students move from initial engagement, towards deeper analysis of how stylistic and linguistic choices can be used to communicate an author’s purpose and values. Students consider how the narrative conventions of a fiction text can represent the real world.

Students will develop and refine their language analysis skills as they deepen their understanding of how authors use language to purposefully construct engaging and dynamic representations of the real world. They will experiment with elements of imaginative, informative and analytical responding to deepen their understanding of their core text and how it reflects the composer’s world and values.

## Phase 3, resource 1 – suggested reading strategies for engaging with the core text

**Teacher note:** the reading strategies in this resource are drawn from ‘Chapter 7: Practical strategies for closing the reading gap’ from Closing the Reading Gap (Quigley 2022). Strategically select from this menu of activities as appropriate for your school context and student needs.

The following table outlines a range of strategies that can be used to engage with the core text.

Table 36 – reading strategies for engaging with the core text Parvana

|  |  |  |
| --- | --- | --- |
| Strategy and description | Benefits of strategy | Suggestion for use from **Parvana** |
| Individual, silent reading  Students read the text independently and silently. This could be used in the classroom or at home. | * Students practise their reading skills, pace and fluency without being interrupted or having to interact with peers. * Independent reading at home enables additional class time to be allocated to building conceptual understanding. * Individual reading in class provides an opportunity for teachers to assess and provide support on an individual basis. | * Students could be set sections of the book to read at home between classes. This will allow the teacher to focus on key chapters or extracts in class. * Students could read sections individually in class and complete comprehension questions to formatively assess their reading skills. An example is provided in **Phase 3, activity 4 – content quiz for** Parvana **chapter 2.** |
| Teacher-led whole-class reading  The teacher reads the text aloud to the class with the appropriate degree of fluency. | * Students engage with the text through both reading and listening modes, and the teacher can model how verbal expression and intonation should be determined by the written features of the text. * A teacher reading can preface an exploration of the specific language forms and features used, and conceptual representations communicated through, significant chapters or sections of the text. * This strategy is beneficial when applied to sections of a text with challenging or complex vocabulary. | * Teacher could read chapter 1 and engage the class in a discussion about the ways Ellis establishes setting and Parvana’s point of view. This could be supplemented by **Phase 3, activity 7 – understanding author purpose and values** * Teacher could read the Historical Note pausing to discuss any unfamiliar terms or information. This will support students to complete **Phase 3, activity 9 – exploring setting and how it represents real events.** |
| Student-led whole-class reading  Students take turns to read sections of the text, either in a sequence around the class or via teacher selection. | * Students engage with the text using a range of modes – reading, listening and speaking. * Teachers have an opportunity to formatively assess the reading skills of students. * Teachers can strategically control the reading through selection of students, or by interjecting at key points to pose comprehension questions verbally, or by commenting on specific authorial language and structural choices. | * The whole class could share the reading of chapter 12, where Parvana and Shauzia discuss their dreams and desires for a ‘normal’ life. This could provide opportunity for the teacher to interject and discuss the real aspects of Parvana and Shauzia’s characterisation, facilitating a discussion about how Ellis has created dynamic and complex characters who transport us to the ‘real’. |
| Paired reading  Students read sections of the text aloud in pairs. This reading could be divided by students reading alternating paragraphs. | * Students develop their reading aloud skills in an environment with less focus on the reader than in a whole class reading. * Students can explore specific sections of a text such as a dialogue-heavy section to develop an understanding of elements of characterisation, for example, character voice and the relationships between the characters. | * In pairs, students could read chapter 8, making notes as they read of the ‘pattern’ Parvana’s family fall into, describing their daily life. This could result in an imaginative extension task where students could write a journal entry about the daily life of Parvana in Kabul at this time. |
| Choral reading  The class reads an extract or passage together aloud and in unison. | * Students develop an awareness of reading with appropriate pace and intonation. * Less-skilled readers can practice reading aloud to develop fluency without being inhibited by being the lone voice. | This reading strategy may be more beneficial when reading a text with an expected cadence or pace, such as poetry. However, this approach may be beneficial when:   * reading the glossary of Pashtu words. This understanding could inform student responses to **Phase 3, activity 10 – how Ellis builds authenticity in** Parvana **through the integration of Pashtu language.** |

## Phase 3, resource 2 – exit tickets

**Teacher note:** the exit tickets in this resource adapt some of the strategies provided in the Digital Learning Selector’s [Exit tickets](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/543?clearCache=91ee33a7-c632-cd02-b518-f3b53b881085) card. These could be used at numerous times throughout the program, after students have applied a specific reading strategy to engage with the text. Teachers can use student responses to reflect on what specific reading strategies their students identify as effective and which pose challenges. The card provides additional scaffolds that could be used for this purpose.

**Rose, bud, thorn**

Table 37 – rose, bud, thorn exit ticket

|  |  |
| --- | --- |
| Question | Response |
| Strategy  For example – individual reading, paired reading or choral reading  What reading strategy are you reflecting on? |  |
| Rose  What is a success or a highlight of this reading strategy? |  |
| Bud  What is something you are looking forward to trying when using this strategy in the future? |  |
| Thorn  What is a challenge you experienced with using this strategy? |  |

**3-2-1**

Table 38 – 3-2-1 exit ticket

|  |  |
| --- | --- |
| Question | Response |
| Strategy  What reading strategy are you reflecting on? |  |
| 3  What are 3 things you learned about the process of reading today? |  |
| 2  List 2 questions you have about this reading strategy. |  |
| 1  What is one reason why knowing how to use this reading strategy is important? |  |

**Traffic light reflection**

Table 39 – traffic light reflection exit ticket

|  |  |
| --- | --- |
| Question | Response |
| Strategy  For example – individual reading, paired reading or choral reading  What reading strategy are you reflecting on? |  |
| Red light  What part of engaging with this reading strategy do you find the most challenging? |  |
| Orange light  What is one thing you can work on when using this reading strategy? |  |
| Green light  What is one thing you feel comfortable about in relation to this strategy? |  |

## Phase 3, activity 1 – reading journal

**Teacher note:** the prompts provided for this reading journal activity are examples only and focus on the driving concepts of representation, perspective and context, and code and convention. Teachers may wish to adjust these prompts as necessary, dependent on the core text or the chapter being journalled.

**Student note:** Parvana has 15 chapters plus the Foreword, Historical Note and Glossary. You may like to update your reading journal at the end of each chapter that is particularly impactful on you. You should make at least 5 entries in your reading journal across the text. A reading journal will help you to identify and note down significant aspects of the text, which will make the process of supporting your podcast transcript with evidence much easier. It also provides you with an opportunity to reflect on how your thoughts about and response to the novel evolve as you read the text.

Use the back of your English book, a separate small notebook or a digital platform, such as MS Word or Google Docs, to reflect on your reading experiences at key moments in the novel. Use the questions below as a guide for what to include in the reading journal: refer back **to Phase 2, activity 2 – going deeper into representation** and **Phase 2, activity 4 – going deeper into code and convention** for revision of this concept.

1. Activating prior knowledge – create a mind map outlining anything you know already about Afghanistan, the Taliban, life in the Middle East, or the refugee experience.
2. Representation – as you read the text, keep a list of examples that represent real-world events. Do you think these examples are objective, or subjective in their representation of life in Afghanistan under the Taliban?
3. Perspective and context – how does Ellis use language in Parvana to reveal her perspective? Consider language devices such as emotive language, evocative or violent imagery, Ellis’s use of third-person limited point of view and reference to historical events.
4. Code and convention – what key events have happened in the novel that establish or develop Ellis’s purpose? Do you trust Ellis as an author? Why or why not?
5. Form – what structural features have been used since you last updated your journal? For example, foreword, maps, dialogue, historical notes. What information do these features provide? How do they contribute to Ellis’s purpose?
6. Personal response – are you enjoying the novel at this point of reading? What questions do you have about the text?
7. Predicting – what do you think is going to come next?

## Phase 3, activity 2 – 3-2-1 chapter summary

**Teacher note:** this activity for developing strategic readers is adapted from page 168 of Closing the Reading Gap (Quigley 2022). This task could be divided so students complete the questions for one chapter each.

1. Use the table below to record information about the chapter you have read. Complete the table by recording:
2. 3 essential points to consider or remember. These could be connected to context, setting, character or plot.
3. 2 key vocabulary items to know, use and remember.
4. 1 main idea to understand or explain, possibly connected to Ellis’s purpose or how Parvana represents the real world.

Table 40 – 3-2-1 chapter summary

|  |  |
| --- | --- |
| 3, 2, 1 instructions | Student responses |
| 3 essential points to remember |  |
| 2 key vocabulary items to know, use and remember |  |
| 1 main idea to understand or explain, possibly connected to Ellis’s purpose, values and perspectives in representing the real world |  |

An example has been provided below for the foreword of Parvana.

Table 41 – 3-2-1 chapter summary example for foreword

|  |  |
| --- | --- |
| 3, 2, 1 instructions | Example student response |
| 3 essential points to remember | * Ellis expresses her critical opinion about war, that it is ‘made by people living in … whose opinions on the matter are not even solicited (Ellis: Foreword).’ * Ellis outlines her purpose for writing Parvana, based on her personal experience, ‘I’ve seen the way bombs and bullets … for food, for shelter, for documents, for peace (Ellis: Foreword).’ * Ellis promotes her value of education, knowledge and books, ‘Books can help us … do with mine (Ellis: Foreword).’ |
| 2 key vocabulary items to know, use and remember | * ‘Solicited’ – this word means asked or consulted another. * ‘noble and sublime’ – used in reference to the power of librarians, books and reading to provide hope, escape and goodness in our lives. |
| 1 main idea to understand or explain, possibly connected to Ellis’s purpose, values and perspectives in representing the real world | * Ellis writes the Foreword to outline for her readers how she feels about war – angry, frustrated, disappointed – and how she seeks to remind us of the innocent people it effects, ‘ninety-five percent … have done no harm (Ellis: Foreword).’ |

## Phase 3, activity 3 – 6-word summaries

**Teacher note:** this activity for developing strategic readers is adapted from page 168 of Closing the Reading Gap (Quigley 2022). Students could complete this activity for specific chapters, and the table can be adapted or adjusted to suit teacher purpose. Additional rows can be added to the table as required, dependent on how many summaries you would expect students to write.

For key chapters in the book, you will summarise the events of the chapter into 6-words. Your summaries can be literal or figurative, but they should capture the overall essence of the chapter. You could choose to use some of the language from the text in your summaries. Complete this task by:

1. identifying the chapter in the first column of the table
2. writing your 6-word summary in the second column of the table
3. **extension activity –** in pairs or small groups, share your summaries by reading them aloud. Other members of the group try to identify which chapter you have summarised.

Table 42 – 6-word summaries

|  |  |
| --- | --- |
| Chapter | 6-word summary |
| Foreword | Ellis hates war and loves peace |
| Chapter 1 | War ravages Afghanistan, where Parvana lives |
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## Phase 3, activity 4 – content quiz for Parvana chapter 2

**Teacher note:** the questions for this quiz focus on Chapter 2 of Parvana and should serve as a model to teachers for the creation of additional examples for subsequent chapters. The questions are designed to formatively assess literal, inferential and evaluative levels of comprehension. For more information on these 3 levels of comprehension, see the [Comprehension webpage](https://www.education.vic.gov.au/school/teachers/teachingresources/discipline/english/literacy/readingviewing/Pages/litfocuscomprehension.aspx#link100:~:text=in%20the%20classroom.-,Literal%2C%20inferential%20and%20evaluative%20levels%20of%20comprehension,-When%20readers%20read) of the Victorian Department of Education’s Literacy Teaching Toolkit. The NSW Department of Education’s website contains syllabus-aligned resources to support reading for [literal comprehension](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), [inference](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-4/reading/stage-4-inference) and for a text’s [main idea](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-4/reading/stage-4-main-idea).

**Literal questions**

**Student note:** these questions are predominantly ‘what’ questions and require you to be able to identify information that is easily located in the text.

1. This chapter starts by introducing all the members of Parvana’s family. List the family members and one piece of information we learn about each of them.

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1. What happened to Parvana’s brother Hossain?

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| --- |
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1. **What do we learn about Afghanistan from father’s story to the family?**

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| --- |
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**Inferential questions**

**Student note:** these questions are predominantly ‘why’ questions and require you to interpret the actions of characters and choices of Ellis based on the information provided in the text.

1. Why must Parvana fetch the water?

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1. Why does father tell the story of Malali to his daughters?

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**Evaluative questions**

**Student note:** these questions are ‘how’ questions and require you to consider the conceptual understanding developed from reading this part of the novel.

1. How does Ellis represent a real family in this chapter? Consider the ways the family interact, bicker and show affection.

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1. How does Ellis develop an authentic perspective through representing this family and this place so realistically?

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1. How does Ellis set up the major conflict, or complication, in the text at the end of this chapter? Predict or consider the implication of father’s arrest on the family’s survival under the Taliban regime.

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## Phase 3, activity 5 – vocabulary list

**Teacher note:** this activity has been adapted from the department’s [Writing in Secondary Resource Hub](https://education.nsw.gov.au/teaching-and-learning/professional-learning/writing-in-secondary) and involves the explicit teaching of topic-specific vocabulary to enhance understanding and compose texts with greater accuracy and fluency. Remind students to return to this activity as they experience unfamiliar terms throughout the program.

**Student note:** as you come across new and unfamiliar terms in this program and the text Parvana, return to this activity to record and define each term, before applying them to your learning where possible and necessary.

1. Complete this table as you read *Parvana* and engage in the learning of this program. An example has been provided.

Table 43 – vocabulary list

|  |  |  |  |
| --- | --- | --- | --- |
| Word in context of a sentence | What I think it means | Definition | Example of its use, synonym or other note about the word |
| We empathise with her purpose, similarly condemning war, tyranny and hatred, and instead hoping for a peaceful future where all people are safe and treated equally. | The term **tyranny** is used next to war and hatred, so it could mean something or someone bad, evil or cruel.  Sounds like it could be linked to ‘tyrant’, which is a mean and cruel person. | Cruel, unreasonable or oppressive government or power in control. | The tyranny of the Taliban brought suffering to the people of Afghanistan in Parvana.  Synonyms – brutality, cruelty, injustice, oppressive |
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## Phase 3, activity 6 – examining the plot and structure of Parvana

**Teacher note:** this activity is designed to activate prior learning from **Year 7, Term 3 – escape into the world of the novel**, specifically **Phase 2, resource 3 – story, plot and narrative** and **Phase 2, activity 2 – identifying the structural elements of narrative in a text.** Teachers should use their discretion to determine the extent to which this content needs to be revised, based on student needs.

Complete the following activities, connecting your prior knowledge of plot and structure with examples from Parvana.

**Activating prior knowledge**

1. You have 3 minutes to recall everything you can remember about narrative terminology, structure and conventions. Use the table below to record your brainstorm.

Table 44 – brainstorming prior knowledge of narrative terminology, structure and conventions

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| --- |
| Brainstorming prior knowledge of narrative terminology, structure and conventions |
|  |

1. Add your ideas to a class brainstorm to create a whole-class list or mind map.
2. Record this list or mind map in your English book.
3. Define or clarify any unfamiliar terms with your class teacher.

**Consolidating prior learning**

1. Read the information in the table below which shows the difference between story, plot and narrative.

Table 45 – modelled example of story, plot and narrative using *Cinderella*

|  |  |
| --- | --- |
| Term | Example from Cinderella |
| Story | This is a fairy tale about a kind, but mistreated young woman who finds her ‘happily ever after’. It is a story with a moral or message. |
| Plot | The poor protagonist is helped by magic to meet a prince who falls in love with her. She becomes a princess because her foot fits the shoe she left behind. |
| Narrative | This ‘rags to riches’ narrative engages readers because it appeals to their sense of justice. The ‘good’ characters are rewarded with a happy ending while the ‘bad’ characters suffer. |

1. Work with a partner to complete the table for Parvana.

Table 46 – story, plot and narrative of Parvana

|  |  |
| --- | --- |
| Term | Example from Parvana |
| Story |  |
| Plot |  |
| Narrative |  |

**Exploring the novel structure**

1. **List the different structural parts of** Parvana.

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1. What information does Ellis provide you within each of these parts?

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**Extending prior knowledge through understanding cause and effect**

**Student note:** causation, or cause and effect is simply an action with a reaction. When an event occurs, its effect impacts the course of the story, leading to a change in the characters or later events. Cause and effect are important aspects of plot and structure as they move the action forward and catalyse character growth. They also shape how you, the audience, responds to a story and its characters.

1. Use the example below as a prompt to craft 2 of your own examples of cause and effect. Identify which parts are cause and which parts are effect.

Example: if I sleep in, I will miss the bus.

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| --- |
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1. In pairs, brainstorm key events in the plot of Parvana. Use the space below to take notes.

Table 47 – brainstorming key events in *Parvana*

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| --- |
| Brainstorming key events in *Parvana* |
|  |

1. Select 3 or 4 events from *Parvana* and complete the table below, identifying an example of cause and effect and considering how this impacts you as a reader. An example has been provided.
2. Share your findings with another pair.

Table 48 – cause, effect and impact on plot in *Parvana*

|  |  |  |
| --- | --- | --- |
| Cause – significant event | Effect – on character development | Impact – on reader |
| The oppressive Taliban has taken control of Afghanistan**.** | Girls like Parvana and her sisters can no longer go to school and can only leave home if accompanied by a male relative. | This makes me realise how fortunate I am to be able to attend school safely and have some freedom. It also makes me feel sorry for Parvana and her family who are restricted by the cruel Taliban. |
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## Phase 3, resource 3 – defining key terms about plot and structure

**Teacher note:** these definitions can be provided to students to supplement their revision of key terms about structural elements of a narrative. Use your discretion to determine if this resource should be given to students or transformed into a more interactive activity such as a cloze passage or mix-and-match game.

**Differentiation strategy**: for more capable students, exclude the examples from *Parvana* and have students come up with these themselves.

Table 49 – structural aspects of *Parvana*

|  |  |
| --- | --- |
| Term | Definition |
| Foreword | A foreword provides additional information about the text, telling readers why they should read a book, or in the case of *Parvana*, providing information about why Deborah Ellis wrote the book. |
| Linear narrative | A narrative in chronological order. A linear plot refers to a narrative structure in which events unfold in chronological and sequential order. The plot usually follows a cause-and-effect relationship, where each event directly leads to the next. |
| Historical note | A historical note can come after the narrative to provide additional information for the reader about the context and purpose. In the case of the 2022 edition of *Parvana*, Ellis uses the Historical Note to update readers on what has happened in Afghanistan since her book was originally written. |

Table 50 – structural elements of a narrative

|  |  |
| --- | --- |
| Structural elements of narrative | Definition and example from Parvana |
| Orientation | Establishing details of the narrative – who, where, when.  Example from *Parvana*: Chapters 1 and 2 orient readers to understand who – Parvana and her family, where – Kabul, Afghanistan, and when – during the 1990s under the Taliban rule. |
| Complication | An event that catalyses a dramatic change in the plot and characters.  Example from *Parvana* – Parvana’s father being arrested and imprisoned by the Taliban at the end of Chapter 2. |
| Conflict | A situation that creates a barrier for the characters, which must be overcome.  Example from *Parvana* – without a male relative, Parvana, her mother and sisters are unable to go out in public, so cannot earn money or access supplies. |
| Rising Tension | Tension builds as characters are faced with challenges and increasing complications or conflict.  Example from *Parvana* – Parvana disguises herself as a boy to provide for her family, which continues to put her in danger, as she is approached by Taliban soldiers, turns to gravedigging to provide for her family and ends up in the stadium, witness to a public punishment. |
| Climax | The point of greatest concern or challenge for characters in the narrative.  Example from *Parvana* – Parvana’s meeting with Homa and discovery that her mother and siblings are trapped in Mazar-e-Sharif, where the Taliban have just violently taken control. |
| Falling tension | A turning point after the climax as events are beginning to be understood.  Example form *Parvana* – Parvana’s father returning home after his release from prison. |
| Resolution | The final moments of a narrative where characters have a new understanding, have learnt a lesson, or have a plan for the future.  Example from *Parvana* – Parvana and her father make a plan to find Parvana’s mother and siblings. Mrs Weera has a plan to go to Pakistan and Shauzia is escaping Kabul with travelling nomads. |

## Phase 3, activity 7 – understanding author purpose and values

**Teacher note:** consider using an [Affinity diagram](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/576?clearCache=6df3912-f50a-a87a-d910-84b0dd6d70a5) or [Concept map](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/577?clearCache=c4c61dc7-8318-7cb9-c2b0-5d1d8fb87443) from the department’s [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?cache_id=f77b0) as a graphic organiser for recording student notes to this brainstorm activity.

**Student note:** in this context, **purpose** refers to the author’s (Ellis’s) intent or reason for writing their text (Parvana). **Values** is in reference to the importance of something as well as an assessment of what is important in someone’s life. Examples of both have been provided.

1. Complete the table below, brainstorming what you believe to be Deborah Ellis’s purpose in writing Parvana and the values you see reflected in the text. Note: you may find your notes from **Phase 2, activity 5 – investigating the author** useful for informing your brainstorm.

Table 51 – author purpose and values

|  |  |
| --- | --- |
| Ellis’s Purpose | Ellis’s Values |
| Example: to denounce war and the devastating impact it has on the lives of innocent civilians. | **Example: peace and the protection of innocent people from the tragedies of war and conflict.** |
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1. What might be the impact of an author’s personal purpose and values when composing a text? Use the space in the table below to brainstorm some possible answers.

Table 52 – impact of personal purpose and values on composition of texts

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| Impact of personal purpose and values on composition of a text |
| Example: a writer, like Ellis, who hates war might depict war as horrible and violent in their text. |

1. How might the impact of the purpose and values mentioned above influence Ellis’s stylistic choices? Use the space in the table below to brainstorm possible answers.

Table 53 – impact of personal purpose and values on Ellis’s stylistic choices

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| --- |
| Influence of personal purpose and values on Ellis’s stylistic choices |
| Example: Ellis’s depiction of war as brutal and violent might result in her using lots of vivid imagery of destruction and human suffering in her text. |

1. Outline examples of where Ellis’s purpose and values are evident in the text through her representation of characters and point of view in Parvana.
2. Where possible support your statements with specific examples and evidence from the text.
3. As you are identifying examples from the text, consider how you can use ellipsis to reduce the length of the quoted text, while maintaining clarity and precision.

Table 54 –examples of characters and point of view that represent Elis’s purpose

|  |  |  |
| --- | --- | --- |
| Ellis’s purpose | ****Characters**** | Point of view |
| Example: to denounce war and the devastating impact is has on the lives of innocent civilians. | **Example:** represented through the untimely death of Houssain, Parvana’s brother, who was killed by a landmine.  ‘Hossain had been … he was fourteen years old.’ (Ellis:22) Chapter 2 | **Example:** represented through direct tone and third-person limited narrative point of view, ‘Bombs had been a part of Parvana’s whole life.’ (Ellis:8) Chapter 1 |
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Table 55 – examples of characters and point of view that represent Ellis’s values

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| --- | --- | --- |
| Ellis’s values | Characters | Point of view |
| ****Example:** peace and the protection of innocent people from the tragedies of war and conflict.** | **Example:** Ellis’s own admission in the foreword, ‘This means that when we give … have done us no harm (Ellis: Foreword).’ | **Example:** Ellis includes her own first-person perspective in the foreword, using a personal anecdote, ‘I’ve met children who … kindness and beauty (Ellis: Foreword).’ |
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## Phase 3, resource 4 – glossary of narrative stylistic devices

**Teacher note**: this resource includes some stylistic devices commonly used in prose fiction. A more comprehensive [English K–10 Syllabus Glossary](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/glossary) (NESA 2022) can be found on NESA’s website.

Use your professional judgement and knowledge of your students to determine if this resource will be provided to students or adapted into a more interactive activity, such as a mix-and-match game or cloze passage.

A glossary has been provided to assist you with new vocabulary.

Table 56 – glossary of stylistic devices commonly used in prose fiction

|  |  |  |
| --- | --- | --- |
| Stylistic device | Definition | Effect on readers |
| Characterisation | The technical construction and representation of any personality or person-like figure in text, including features of their appearance, actions, words or thoughts. | Establishes reader understanding of characters, personalities or person-like figures, often resulting in a personal or emotional response. |
| Connotation | The nuances of implied meaning attached to language, beyond that of its literal or dictionary meanings. Connotations may be positive, negative or neutral. | Establishes mood and tone resulting in an emotional response in readers. |
| Contrast | Show how things are different or opposite. | Enables readers to recognise differences through comparison. |
| Dialogue | A conversation between 2 or more people; the conversation between characters in a text; an exchange of ideas or opinion on a particular issue; or a literary work in the form of a conversation. | Provides insight into the views and point of view of multiple characters or personalities, which may not otherwise be provided through the choice of narrative voice. Develops a deeper understanding of characters, their personalities and relationships with others. |
| Genre | The categories into which texts are grouped based on similarities in premise, structure and function. The ‘genre’ of a text describes larger recurring patterns of subject matter and textual structures observable between texts, such as typical plots, characters and setting.  ‘Genre’ can also describe categories of form and structure in texts. | Enables readers to categorise texts and recognise common features, structures and patterns across texts.  Parvana is part of the historical fiction genre. Ellis’s use of real places, people and events establishes her authority as readers feel as though the experiences of the characters in the text are real. |
| Imagery | Use of figurative language to represent objects, characters, actions or ideas in such a way that they appeal to the senses of the reader or viewer. | Establishes vivid descriptions in the text by appealing to the senses – visual, aural, gustatory, tactile and olfactory. |
| Metaphor | Literary – an object, entity or situation that can be regarded as representing something else. | Creates a figurative comparison and image in the readers mind to build a more detailed representation. |
| Modality | Aspects of language that suggest a particular perspective on subjects and/or events. Modality forms a continuum from high modality (always, must) to low modality (might, could). | Verb forms (ordered) or modifiers (I think) can be used to express modality when composing texts. They can create dramatic or evocative effect in responders, and be used to express your opinion. |
| Personification | Attributing human characteristics to abstractions such as love, things or animals. | Enables greater figurative imagery, building a more vivid description for readers. |
| Perspective | A lens through which the author perceives the world and creates a text, or the lens through which the reader or viewer perceives the world and understands a text. Readers may temporarily adopt the perspectives of others as a way of understanding texts. | Enables readers to understand, share or empathise with the experiences, beliefs or views of the author. Reader perspectives may be expanded or challenged through the consideration of the perspective of another. |
| Point of view | The position from which the information and events of a text are intended to be perceived by its audience. Point of view is constructed through the narrator, voice or images of the text and by characters or voices presented within it.  Point of view should not be confused with the term ‘perspective’ or with notions of opinion. | Engages readers through a narrator’s voice and the insights of characters provided within a text.  The author’s purposeful choice of point of view shapes what information readers are given, and how we are able to engage with the experiences represented in the text. |
| Simile | A figure of speech that compares the similar qualities of 2 different things. The comparison usually includes like, as or as if. | Creates a figurative comparison and image in the readers mind to build a more detailed representation. |
| Symbol | An object, character or entity that can be understood to represent a larger idea, action or feeling. Depending on context, audience and purpose, symbols can have commonly agreed or reinforced associations, or they can be dynamic. Symbols can operate within texts, or they can serve as meaning-making devices of language in the real world. | Provides an association between an object, character or entity and a larger feeling being conjured for readers.  In Parvana, references to Malali serve as a symbol for bravery, resilience and triumph. Ellis uses Malali as a symbol of Parvana’s father’s belief in her courage and ability to overcome adversity. |

## **Phase 3, activity 8 – examining point of view in *Parvana***

**Teacher note: Phase 3, activity 8 – examining point of view in *Parvana* – PowerPoint** has been created to support with the explicit teaching of this concept. Use professional judgement to determine the required level of support needed for this activity. This activity extends on the learning in **Year 7, term 3 – Escape into the world of the novel (Phase 2, activity 14 – introduction to narrative voice).** Sample answers have been provided in **Phase 3, resource 5 – examining point of view in** Parvana suggested responses**.** Students may be extended to explore third-person limited point of view if suitable.

If a list of metalanguage detailing stylistic devices used in fiction is required, this should be provided alongside this activity. NESA’s [English K–10 Syllabus – Glossary](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/glossary) (NESA 2022) provides a comprehensive list of terms. **Phase 3, resource 4 – glossary of narrative stylistic devices** has been included as a starting point.

**Student note:** point of view is the position from which the information and events of a text are intended to be perceived by its audience (you). Point of view is constructed through the narrator and by characters or voices presented within it.

The most common points of view used in narratives have been detailed in the table below.

Table 57 – different points of view

|  |  |  |
| --- | --- | --- |
| Point of view | Example | Effect |
| First person – the narrative is told from the point of view of a character in the text.  Distinguished by the use of personal pronouns – ‘I’, ‘we’ and ‘my’ | I came to realise that we were in a great deal of trouble. | Audiences gain insight into the character’s inner thoughts, feelings and experiences.  Audiences only see events through this character’s point of view, and any dialogue. |
| Third-person limited – the narrative is told from the point of a narrator, who follows a single character’s journey.  Distinguished by the use of exclusive pronouns and names – ‘he’, ‘she’, ‘they’, ‘Parvana’ | She came to realise that they were in a great deal of trouble. | Audiences gain insight into one character’s experiences.  Audiences are limited to the events of one character, and only learn of others through dialogue. |
| Third-person omniscient – the narrative is told from the point of view of an all-seeing, all-knowing narrator who follows different characters at different times.  Distinguished by the use of exclusive pronouns and names – ‘he’, ‘she’, ‘they’, ‘Parvana’ | She came to realise that they were in a great deal of trouble, which he understood perfectly well because this had happened to him before. | Audiences gain insights into multiple characters experiences.  Audiences are exposed to the events from multiple characters and see how they interact through dialogue. |

1. Complete the following questions:
2. From which point of view is *Parvana* narrated?

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1. In your own words, define third-person limited point of view.

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1. Why might authors choose to write from this point of view?

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1. How can third-person limited point of view establish a relationship between author and audience?

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1. What limitations might this point of view create?

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1. How effective is the use of third-person limited point of view in promoting Ellis’s purpose and values?

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1. Does this point of view enable the construction of realistic characters? Why or why not?

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1. Take some time to discuss and check your answers as a class, making additions and revisions to your notes to include ideas contributed by others.
2. As a class, you will closely re-read Chapter 1 of Parvana, making notes about Ellis’s use of third-person limited point of view.
3. Use the table below to record notes as you read through the chapter. An example from the opening paragraph has been provided as a model.
4. Identify language features and supporting examples from Chapter 1. Note: as you are identifying examples from the text, consider how you can use ellipsis to reduce the length of the quoted text, while maintaining clarity and precision.

Table 58 – close reading of point of view in Chapter 1 or Parvana

|  |  |
| --- | --- |
| Example from Chapter 1 | Language features that represent point of view |
| Example: ‘I can read that letter … and women in Afghanistan to stay inside their homes. (Ellis:1) | ‘Whispered’ dialogue allows Ellis to provide insight into Parvana’s feelings and beliefs about herself.  Highly modal, ‘didn’t dare’, creates an ominous mood, which is expanded by the statement, ‘wasn’t supposed to be outside at all’. This establishes a sense of restriction and control felt by the Afghan people, which is expressed through contextual information about how the Taliban treat girls and women. |
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1. As a class, complete the table below, reflecting on how Ellis’s stylistic features:
2. make you, the reader, feel about the experiences of characters in the text
3. communicate her purpose and values.

Table 59 – personal reflection on stylistic choices

|  |  |  |
| --- | --- | --- |
| Language choices | How are you positioned to feel about the experiences of characters in the text? | How does Ellis communicate her purpose and values? |
| Example: High modality, ‘didn’t dare’, creates an ominous mood, which is expanded by the statement, ‘wasn’t supposed to be outside at all (Ellis:1)’. This establishes a sense of restriction and control, which is expressed through contextual information about how the Taliban treat girls and women. | Ellis’s creation of an ominous mood, whereby Parvana and the Afghan people are restricted and controlled makes me feel concerned for their safety and reject the cruelty of the Taliban regime. | This reinforces Ellis’s condemnation of war and conflict as it affects innocent civilians and results in a loss of freedom. This makes me realise that Ellis values peace and seeks to promote the end to war through this novel, Parvana. |
|  |  |  |
|  |  |  |

1. Write a 150-to-200-word informative summary of how Ellis’s use of third-person limited voice enables her to communicate her purpose and values. Your response should include:
2. an outline of Ellis’s purpose and values
3. a personal judgement of how Ellis’s use of point of view and other language or stylistic features make you feel about the text Parvana
4. a personal judgement about whether you believe Parvana is a realistic text.

## Phase 3, resource 5 – examining point of view in Parvana suggested responses

**Teacher note:** these sample answers are not designed to be provided to students, but rather to support explicit teacher instruction. Teachers might like to spend additional time on questions 5 and 6, which require some personal judgement.

1. The following suggested responses are for Question 1 of Phase 3, activity 8.

Table 60 – suggested responses for Phase 3, activity 8 question 1

|  |  |
| --- | --- |
| Sub-question | Suggested response |
| 1. From what point of view is *Parvana* narrated? | Third-person limited point of view. |
| 1. Define third-person limited point of view. | Third-person limited point of view is when the narrator of a text relates the story from the protagonist’s point of view. In Parvana, the audience receives narration of the story as Parvana, the protagonist, experiences the story. Readers are only given insight into other characters through dialogue and events where Parvana is present. Third-person limited uses names, Parvana, Mother, the Taliban and exclusive pronouns, she, they. |
| 1. Why might authors choose to write from this point of view? | Authors might use third-person limited point of view for a range of reasons, including:   * They can add more detail and description to characters, setting and events. * They can create distance between the reader and the characters when providing descriptions. * It allows for a more objective representation, which can result in greater authority and (not always) sense of reliability or credibility. * They can include research into a range of experiences and events (beyond the limited insights provided by a first-person account). |
| 1. How can third-person limited point of view establish a relationship between author and audience? | Third-person limited point of view can establish a relationship between author and audience by:   * establishing a credible, authoritative and (seemingly) objective voice that audiences feel they can trust * developing vivid descriptions of place and events that enable an emotional connection with the audience, who feel a greater sense of empathy and compassion for the characters experiencing the events * using research can create a more realistic/lifelike representation for readers, who may feel transported to the place/context being described. |
| 1. What limitations might this point of view create? | Possible limitation of third-person limited point of view could include:   * when limited to one protagonist, readers are not exposed to range of viewpoints and character experiences – may not know or understand how other characters are thinking or feeling about the situation (such as Nooria, who we only experience through Parvana’s point of view, which is often critical of her older sister) * when compared to first-person point of view, third person results in a distance between the character and the reader via the narrator. |
| 1. How effective is the use of third-person limited point of view in promoting Ellis’s purpose and values? | One possible answer to this question could be – third-person limited point of view is highly effective in promoting Ellis’s purpose and values as she has used a great deal of research, evidence and personal experience to inform her narrative voice. The use of Afghan words, historical events, real places all contribute to an authenticity and credibility that this point of view is informed and based on real events. Readers are able to share with Ellis’s values through the way she describes the challenges of Parvana and her family. We empathise with her purpose, similarly condemning war, tyranny and hatred, and instead hoping for a peaceful future where all people are safe and treated equally. |
| 1. Does this point of view enable the construction of realistic characters? Why or why not? | One possible answer to this question could be – the use of third-person limited point of view certainly enables the construction of realistic characters as we are given great insight into the experiences of Parvana and her family, and the lengths they will go to survive the tyranny of war they face in Afghanistan. The descriptions of the family dynamic, such as her sisterly squabbles, or her friendship with Shauzia also enable realistic characters, as they appear to embody realistic or lifelike experiences of family life and adolescence. |

1. The following suggested response is for Question 5 of Phase 3, activity 8.

**Sample response**

**Student note:** when writing, it is best practice to underline or use *italics* for the title of the text as this helps to focalise the text’s name. In the example of Parvana, using italics helps to distinguish between the title of the text and the name of the character.

**It does not take much time when reading** Parvana **to realise that Deborah Ellis hates war and cares deeply for the people of Afghanistan who have suffered under the tyranny of the Taliban. Ellis values peace, compassion and empathy for those civilians who are the innocent victims of war. The purpose of her novel is to showcase how violent war, conflict and oppression is, and instead promote hope for a peaceful future, which she presents as coming from kindness and education. Ellis’s limited third-person point of view reveals this purpose and these values, as we get to see inside Parvana’s home and daily life, which has been restricted by the Taliban. Ellis’s descriptions of control and high modality language, ‘**She didn’t dare say those words out loud. ... She wasn’t supposed to be outside at all (Ellis:1)’ highlight the impact of Taliban rule on young girls like Parvana. The realistic depiction of place and context makes Ellis’s perspective believable, and I share her values for peace.

## Phase 3, activity 9 – exploring setting and how it represents real events

**Teacher note:** students should be split into mixed ability groups to complete this activity. The ‘When’ setting examples may be better suited to extension students as these settings will require further research to complete the activity.

Setting has been taught more explicitly in [Year 7, Term 3 – Escape into the world of the novel](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-4-year-7-escape-into-the-world-of-the-novel), specifically **Phase 3, activity 14 – describing setting**,if more extensive revision is required.

**Student note: setting** is where and when a story takes place. When considering a novel such as *Parvana* we need to consider the physical places as well as the historical context to understand setting.

1. Complete a class brainstorm recalling what you can remember about the term ‘setting’.
2. Record your ideas as a list or mind map in your English book.

The novel *Parvana* has many settings. Chapter references have been included for where these settings are described in the novel.

Table 61 –settings from *Parvana*

|  |  |
| --- | --- |
| Where – physical places | When – contextual period |
| Kabul, Afghanistan – Chapter 1  Kabul marketplace – Chapters 1 and 5  Parvana’s home – Chapters 2 and 5  The cemetery – Chapter 10  The Stadium – Chapter 11 | Afghanistan before and after the Taliban invasion – Historical note  Afghanistan after the Taliban invasion of 1996 – Foreword, Chapter 1, Chapter 10 |

1. Your teacher will assign you one setting to explore.
2. In your group, complete the fact-finding table for your assigned setting.

Table 62 – fact-finding table

|  |  |
| --- | --- |
| Setting | Evidence from the novel |
|  |  |

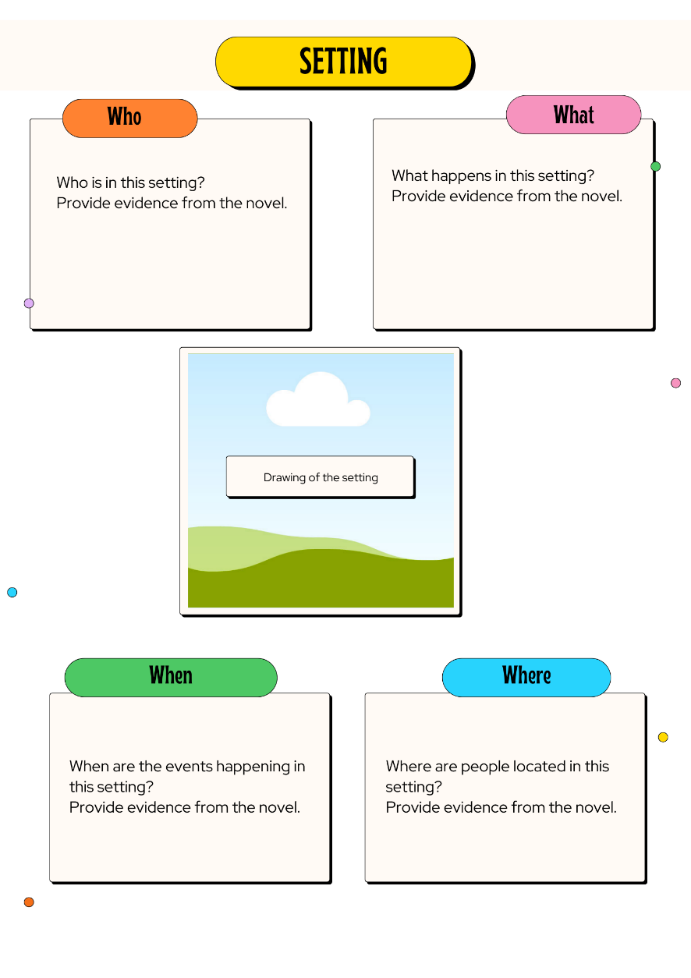
1. Complete a 5 senses chart for your setting.

Table 63 – 5 senses chart

|  |  |
| --- | --- |
| Sense | Description |
| Looks like |  |
| Sounds like |  |
| Smells like |  |
| Feels like |  |
| Tastes like (?) |  |

1. Create a 4W poster for your setting to be displayed in the class. Your poster should include:
2. the name of the setting
3. a drawing of the setting
4. a section of the poster with information and evidence for Who, What, When and Where.

Figure 8 – outline of a 4W poster



## Phase 3, activity 10 – how Ellis builds authenticity in Parvana through integration of Pashtu language

**Teacher note:** Deborah Ellis uses Pashtu, the primary language of Afghanistan, in Parvana to build authenticity and create a more realistic representation of setting. Ellis includes a glossary of these terms in the back of her text.

**Student note:** **authenticity** can be understood to mean genuine, accurate, reliable or based on facts. As you complete the following questions, reflect on how Ellis creates a sense of authenticity within Parvana.

Complete the following questions in the space provided.

1. What is Ellis’s intention for integrating aspects of the Pashtu language for authenticity?

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

1. How can the use of another language be used by authors to create authenticity?

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

1. How might this device contribute to an author’s reliability or trustworthiness?

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

1. Use the table below to create a list of Pashtu words and their meanings, as used in Parvana.

Table 64 – examples of Pashtu words and their meaning

|  |  |
| --- | --- |
| Pashtu words | What they mean |
|  |  |

1. What is the effect of using these terms throughout the text?

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

1. Explain how the use of Pashtu language within Parvana transports you to a representation of the ‘real’ world location of Kabul, Afghanistan and creates a sense of authenticity.

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

1. In the table provided, identify other examples of how authenticity is created in Parvana. You might like to consider:
2. point of view
3. setting
4. characterisation
5. any other examples you can think of from your reading of the text

Table 65 – stylistic features used to create authenticity in Parvana

|  |  |
| --- | --- |
| Stylistic features | Examples from **Parvana** |
| Point of view | **Example:** Ellis’s use of third-person limited voice spotlights Parvana’s experiences of living in a war-ravaged place, ‘There had been a war going on … Parvana had lived (Ellis:7).’ This results in a sense of authenticity as Parvana is represented as a genuine, lifelike character who is based on facts. |
| Point of view |  |
| Setting | **Example:** Ellis’s use of a real setting in her historical fiction text creates authenticity, as her text is based on real events, ‘Many bombs fell on Kabul … Parvana’s whole life (Ellis:8).’ |
| Setting |  |
| Characterisation | **Example:** Ellis’s characterisation of Parvana as a realistic 11-year-old who feels all the emotions young people can relate to, further contributes to a sense of authenticity. This is highlighted through emotive language communicating her frustration and overwhelm, ‘Parvana was tired. … death or blood or pain (Ellis:131).’ |
| Characterisation |  |
| Other device | **Example:** the inclusion of structural devices, such as the Foreword, Historical Notes and maps, provides a real research base and facts for this historical fiction text. These devices construct an authentic narrative and inform Ellis’s purpose across the narrative. |
| Other device |  |

## Phase 3, activity 11 – letter from Parvana to her father

1. Read the 2 quotes below from Chapter 1 about the power and importance of literacy.
2. ‘I can read that letter as well as Father can’
3. ‘Most people in Afghanistan could not read or write … and they believed in education for everyone…’
4. As a class, discuss the following questions:
5. Why do you think Parvana sees her ability to read as a valuable skill?
6. How might literacy empower individuals in a society where education is restricted?
7. What are the potential consequences of being unable to read or write in Parvana's situation?
8. How does literacy contribute to self-expression?
9. Now imagine that you are Parvana, having just lived through the events of chapters 2 and 3 (Father being arrested and Mother, unsuccessfully, going to the gaol to have him released). You decide to write a letter to Father to let him know what is happening. Even though you are unsure of how to get the letter to him, you think there may be a way to have it smuggled into the prison to let him know what is happening at home.
10. To write Parvana’s letter you will need to:
11. re-read Chapter 4 and take note of the important events
12. look for the events that shape Parvana’s experiences and her interactions with her family
13. consider both external actions and internal changes in Parvana’s feelings or thoughts
14. focus on the events that would be significant to Parvana and which she might feel compelled to share with her father
15. think about cause and effect, considering how one event leads to another to help you understand and explain their significance
16. look for emotional impact by paying attention to the events that evoke strong emotions in Parvana or her family members as these are often crucial moments in the narrative.
17. Log these events, in chronological order, in the below table. The first event has been done for you.

Table 66 – important events from Chapter 4

|  |  |  |
| --- | --- | --- |
| Event | Description of event | Significance to Parvana/Family |
| 1 | **Parvana and her mother return home from the prison, exhausted and with injured feet.** | **Parvana and Mother are unable to walk and look after the family.** |
| 2 |  |  |
| 3 |  |  |
| 4 |  |  |
| 5 |  |  |
| 6 |  |  |
| 7 |  |  |
| 8 |  |  |
| 9 |  |  |
| 10 |  |  |

1. Answer the reflective questions below:
2. Which event was the most difficult for Parvana, and why?

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

1. How do these events show change or growth in Parvana’s character?

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

1. Can you identify any patterns in how the family copes with their challenges?

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

1. Use the events and planner to organise your ideas to write a letter from Parvana to Father.
2. For each of the events in the body, include one example of textual evidence, using the correct formatting with quotation marks. An example has been provided in the planner below.

Table 67 – planning to write the body of the letter

|  |  |  |  |
| --- | --- | --- | --- |
| Event | Description of event | Parvana’s thoughts and feeling | Direct quote to include |
| 1 | **Parvana and her mother return home.** | **I never knew how much strength it takes to do what you did every day. Our journey home was exhausting, and our feet were sore, but I kept thinking about how you would have handled it.** | **Mother said, ‘We must be strong for Father’** |
| 2 |  |  |  |
| 3 |  |  |  |
| 4 |  |  |  |
| 5 |  |  |  |
| 6 |  |  |  |
| 7 |  |  |  |
| 8 |  |  |  |
| 9 |  |  |  |
| 10 |  |  |  |

**Student note:** when including quotations in your writing, it is important to format them correctly to clearly distinguish someone else’s words from your own (in this case, Parvana’s). Begin by enclosing the spoken words within single quotation marks (‘This is a direct quote.’). If the quote is at the end of a sentence, place the full stop inside the quotation marks. When introducing a quote, use a comma outside the quotation marks if it follows a phrase like he said or she replied. For example: Nooria said, ‘He misses mother.’ If the quote is integrated into your sentence without an introduction, simply include it with quotation marks: ‘We’re out of food,’ Nooria said.

1. Write your letter from Parvana to Father using the scaffold below.
2. Remember, the novel is written in third person, that is a narrator who sits outside the story. You are now writing as the character from the novel, so you must write in first person.
3. For each of the events in the body, include one direct quote, using the correct formatting with quotation marks.

Table 68 – scaffold for Parvana’s letter to Father

|  |  |
| --- | --- |
| Structure | Your letter |
| Greeting  How does Parvana address her father? Consider the tone and emotion in her greeting. |  |
| Opening sentences  Briefly express Parvana’s current feelings or situation. Mention her purpose for writing the letter. |  |
| Body  For each key event you have identified, tell Father about what happened and how you felt and what you did. |  |
| Reflective closing  Summarise Parvana’s hopes or messages to her father. Reflect on what she wishes for the future. |  |
| Sign-off  How does Parvana conclude her letter? Consider a heartfelt goodbye. |  |

1. Refine your writing from the scaffold into your final copy. Write the letter out in full (remembering to remove the scaffold) in your book.

## Phase 3, resource 6 – revising key terms relating to characterisation

**Teacher note:** this resource has been provided to support students to understand and apply conceptual metalanguage relating to the [Core concept – Character](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts#/asset14). Teachers can choose to provide this resource to students directly, or adapt into an activity, such as a mix-and-match game or cloze passage.

Table 69 – defining key terms relating to characterisation

|  |  |
| --- | --- |
| Term | Definition |
| Stereotype | Widely held but fixed and/or oversimplified image or idea |
| Archetype | Typical example of a certain person or thing |
| Flat character | Character with little or no complexity of personality, motivation or growth throughout a text |
| Rounded character | Lifelike, complex, dynamic character that has depth and undergoes personal growth throughout a text |
| Static character | Character who remains largely unchanged across a text, may be described as a flat character |
| Dynamic character | Character who undergoes major growth or change across a text, can align with rounded character |
| Protagonist | Leading, or main, character in a text, can be a hero or champion in pursuit of a particular cause or plot |
| Antagonist | An adversary that opposes or contends with another, often the protagonist |

## Phase 3, activity 12 – creating a character profile

**Teacher note:** this terminology has been covered in **Year 7, Term 3 – escape into the world of the novel, Phase 3, activity 5 – representing character through dialogue and action** and **Core formative task 3 – character profile and imaginative writing**.This activity can be used to check for understanding and connect learning before moving on. Additional resources can be found on the department’s [Planning, programming and assessing English 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10) website. [Year 9, Term 4 – Exploring the speculative](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/exploring-the-speculative-year-9-term-4)**, Phase 3a, activity 20 – character archetypes** also has activities relating to this content.

**Student note:** you will find that characters belong in multiple categories and can be defined in many different ways.

1. Apply the terms from **Phase 3, resource 6 – revising key terms relating to characterisation** to group the characters from Parvana under the headings in the table below.

Table 70 – group characters under their type of character

|  |  |
| --- | --- |
| Type of character | Character from **Parvana** |
| Stereotype |  |
| Archetype |  |
| Flat character |  |
| Rounded character |  |
| Static character |  |
| Dynamic character |  |
| Protagonist |  |
| Antagonist |  |

1. In small groups, you will be allocated a character from Parvana.
2. Work with your allocated peers to create a character profile for this character.
3. Complete the table provided below, using examples from the text to support your character descriptions.
4. In your table, try to include a description of the character’s:
5. physical and personality traits
6. behaviours and motivations
7. relationships with other characters.
8. As you are identifying examples from the text, consider how you can use ellipsis to reduce the length of the quoted text, while maintaining clarity and precision. **Phase 3, resource 8 – punctuation development (using ellipsis)** and **Phase 3, activity 14 – using ellipsis** are available to support with this skill.
9. **An example from the text for each character has been provided as a prompt.**
10. **A completed model has also been provided in Phase 3, resource 7 – modelled example of a character profile.**

Table 71 – character profile template for group work

|  |  |  |
| --- | --- | --- |
| Information about the character | Examples from the text – one has been provided | What this character reveals about Ellis’s purpose and values |
| Parvana | ‘I need a break,’ … Some things just had to be taken care of.’ (Ellis:124-5)  **Other references for Parvana can be found throughout the text. Chapters 1, 6, 10, 11, 12, 14 and 15 are particularly rich with examples.** |  |
| Fatana – Parvana’s mother | ‘Parvana realised that Mother … a year and a half before.’ (Ellis:41)  **Consult Chapters 2, 3, 4 and 13 for textual evidence and examples.** |  |
| Nurullah – Parvana’s father | ‘The lesson here, … inheritors of the courage of Malali.’ (Ellis:25)  **Consult Chapters 1, 2 and 15 for textual evidence and examples.** |  |
| Nooria – Parvana’s older sister | ‘Nooria had an idea … before the Taliban changed her plans.’ (Ellis:102)  **Consult Chapters 2, 8 and 13 for textual evidence and examples.** |  |
| Mrs Weera | ‘There’s no evidence … We must not give up hope!’ (Ellis:155)  **Consult Chapters 5, 8, 13, 14 and 15 for textual evidence and examples.** |  |
| Shauzia – Parvana’s friend | ‘I can’t help that!’ … I’ll die if I have to stay here!’ (Ellis:129)  **Consult Chapters 9, 10, 11, 12 and 15 for textual evidence and examples.** |  |
| Homa | ‘They grabbed my father … finished killing people at my house.’ (Ellis:153-4)  **Use Chapters 14 and 15 as the source of your textual evidence and examples.** |  |

## Phase 3, resource 7 – modelled example of a character profile

**Teacher note:** use this model as the first step, or ‘I do’, in a gradual release of responsibility. Move to a shared or guided practice before leaving groups to complete an independent construction in their groups. Explicit advice on the benefits of this strategy are found on the department’s [Comprehension](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) website. Moreover, the department’s [Writing guide Years 3 to 10](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/resources-for-schools/guides) has additional evidence-based practices in this field.

1. **Read the information in the** table below.
2. Use this example as a model for your own character profile.

Table 72 – modelled example of a character profile

|  |  |  |
| --- | --- | --- |
| Information about the character | Examples from the text | What this character reveals about Ellis’s purpose and values |
| The Taliban   * Antagonists of the text * Static and flat characters who do not grow or change across the text * Described as a homogenous group * Depicted as being evil and malicious * Tyrants who control the people of Afghanistan by force * Motivated by hunger for power and control over others * One exception, the young Talib man who asks Parvana to read a letter in the market | **The Taliban**  ‘The Taliban had ordered … to stay inside their homes.’ (Ellis:1)  ‘Now most of the country … a kinder place to live!’ he said.’ (Ellis:8–9)  ‘The Taliban encourages … safer to keep to ourselves.’ (Ellis:18)  ‘Some soldiers drove by … we must stay inside.’ (Ellis:154) | **The Taliban**   * The brutality of the Taliban towards the innocent civilians of Afghanistan highlights her condemnation of war, conflict and tyranny * The complete control and coercion of the Afghani people by the Taliban promotes Ellis’s value for peace, freedom and liberty for all * The fear of the Taliban felt by women, children and innocent people further emphasises Ellis’s purpose of the need to conquer hatred, which reinforces her empathy and compassion for those suffering under the violence of this regime. |

## Phase 3, activity 13 – writing emotive descriptions

**Teacher note:** this explicit teaching of grammar in context activity is designed to support students to construct emotive descriptions about characters and situations in the core text, Parvana. The department’s [Writing guide Years 3 to 10](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/resources-for-schools/guides#Writing2) provides additional support about evidence-based writing instruction. The definitions below have come directly from the [English K–10 Syllabus – Glossary](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/glossary) (NESA 2022) and can be used to support students to develop their emotive descriptions.

**Student note:** use the learning from this activity to include noun groups to compose emotive descriptions for effect in your podcast transcript for your formal assessment task.

**Noun groups** name and provide description of the people, places, things or ideas involved in a clause. By adding more information, through adjectives or adverbs, before or after the main noun or pronoun, you can build detail and description of your selected nouns.

**Adjectives** describe or add information to a noun.

**Adjectival phrases** use a group of words that give more information about a noun.

**Adverbs** describe or add information to a verb.

**Adverbial phrases** use a group of words to provide information about where, when, with what, how far, how long, with whom, about what, as what.

1. Read the examples of noun groups, with embedded adjectival and adverbial phrases, provided in the table below. Note: in each sentence below, the main noun is in underlined and the **noun group, including embedded adjectival phrases, are in bold.**

Table 73 – examples of noun groups describing people, places and groups in Parvana

|  |  |
| --- | --- |
| Example of a noun group describing people, places and groups in Parvana | Effect of noun group on developing an emotive response |
| Innocent, 11-year-old Parvana, who longs to be an ‘ordinary kid’, unfairly grows up in a world ravaged by war. | The noun group in this example includes emotive descriptions revealing your opinion. This enhances your authenticity as a composer, as you are providing additional information about the person (Parvana) and her situation. The adjectival phrase of ‘innocent, 11-year-old’ and the adverbial phrase ‘unfairly grows up’ provide this emotive description. |
| The immense destruction of Kabul, because of ongoing war and conflict, creates feelings of insecurity for the innocent civilians living amongst this devastation. | The use of an adverbial phrase results in an elaborated noun group, allowing you to build additional description of place in Parvana. This assists in showing your opinion and building your authority as a composer. |
| The cruel, tyrannical Taliban, who oppressed the people of Afghanistan are the antagonists in Parvana, as Ellis seeks to criticise war and its brutality. | The use of this noun group adds emotive description, through the adverbial phrase, ‘the cruel tyrannical Taliban who oppressed the people of Afghanistan’ to provide a more vivid image for the responder. This provides a clear sense of your personal authority and creates a connection with the audience, who can better understand your opinion. |

1. Attempt to compose 2 noun groups of your own, adding information, adjectival or adverbial phrases, before and after the main noun to provide an emotive description of a person, place or group from Parvana.

Table 74 – draft 2 noun groups

|  |
| --- |
| Your turn to draft noun groups about the text |
| Noun group 1 |
| Noun group 2 |

1. Read your draft noun groups and complete the following steps:
2. **bold** the main noun (pronoun, person, place, thing, idea)
3. underline the information before and after the main noun that adds to your description. Is this additional information adverbial or adjectival?
4. Select 2 of the adjectives or adverbs used to add description in your noun group.
5. Create a list of synonyms that could be used to improve the detail of your emotive description. Examples have been provided to assist in this task.

Table 75 – improving adjectives and adverbs through synonyms

|  |  |
| --- | --- |
| Adjective or adverb selected | Possible synonyms to add detail to your emotive description |
| cruel | Horrific, brutal, violent, inhuman, dreadful, tyrannical, oppressive |
| unfairly | Unjustly, corruptly, immorally |
|  |  |
|  |  |

**Student note:** using these synonyms in your compositions will provide greater variety of vocabulary, which can improve the clarity and precision of your expression.

## Phase 3, resource 8 – punctuation development (using ellipsis)

**Teacher note:** this resource has been created to support the development of students’ use of punctuation through explicit teaching. The teacher should use their discretion with this punctuation development resource to meet the needs of their students.

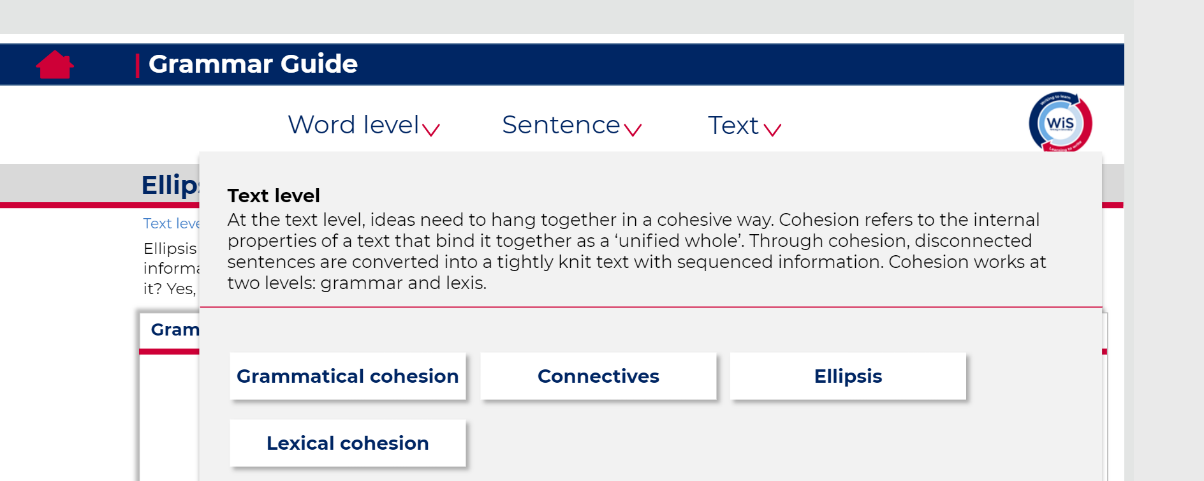
Before completing each core formative task, the following process should be used. Links have been provided to the [Writing in Secondary (WiS) Resource Hub](https://schoolsnsw.sharepoint.com/sites/WiSresourcehub/SitePages/Grammar-guide.aspx?xsdata=MDV8MDJ8fDFmYjgyNjU5YWMxNDRiOGY0YmJiMDhkYzQ5ZTlkZjhjfDA1YTBlNjlhNDE4YTQ3YzE5YzI1OTM4NzI2MWJmOTkxfDB8MHw2Mzg0NjY1MTYwMDY0ODkwMTl8VW5rbm93bnxWR1ZoYlhOVFpXTjFjbWwwZVZObGNuWnBZMlY4ZXlKV0lqb2lNQzR3TGpBd01EQWlMQ0pRSWpvaVYybHVNeklpTENKQlRpSTZJazkwYUdWeUlpd2lWMVFpT2pFeGZRPT18MXxMMk5vWVhSekx6RTVPamxrWVRKaFpqaGxPR001TVRRek1EWTRNREV4TVdaaU9EVmpZamxtTm1VMVFIUm9jbVZoWkM1Mk1pOXRaWE56WVdkbGN5OHhOekV4TURVME9EQXdNVFE1fDRiZmM1NTdhNGRiZDRjMzg0YmJiMDhkYzQ5ZTlkZjhjfDUyM2I2OTZlZmM5MDQ4ZGQ5ODUzZmIwN2Q5MjEwN2Ji&sdata=NkYyOW8rYm54YjRTSDFmc0pZd2VKMUFPMHowQ3dlajM4ZERsRlprY2RGMD0%3D&ovuser=05a0e69a-418a-47c1-9c25-9387261bf991%2CJarrad.Cox1%40det.nsw.edu.au&OR=Teams-HL&CT=1713478536443&clickparams=eyJBcHBOYW1lIjoiVGVhbXMtRGVza3RvcCIsIkFwcFZlcnNpb24iOiI0OS8yNDAzMTQxNDcxOCIsIkhhc0ZlZGVyYXRlZFVzZXIiOmZhbHNlfQ%3D%3D) for guidance. However, the teacher may like to use other resources to reinforce or teach focus punctuation skills. This punctuation focus is the **third** part of the process and should be applied at the end of the core formative task as an editing process. Students should be encouraged to identify examples from the text and use the skills to refine their writing. Note that students should also review and revise the previous foci (sentence punctuation and commas) to support the gradual building of skills.

**Reviewing the skill**

The teacher should explicitly teach (or revisit) the use of sentence punctuation. The [WiS Resource Hub](https://schoolsnsw.sharepoint.com/sites/WiSresourcehub/SitePages/Grammar-guide.aspx?xsdata=MDV8MDJ8fDFmYjgyNjU5YWMxNDRiOGY0YmJiMDhkYzQ5ZTlkZjhjfDA1YTBlNjlhNDE4YTQ3YzE5YzI1OTM4NzI2MWJmOTkxfDB8MHw2Mzg0NjY1MTYwMDY0ODkwMTl8VW5rbm93bnxWR1ZoYlhOVFpXTjFjbWwwZVZObGNuWnBZMlY4ZXlKV0lqb2lNQzR3TGpBd01EQWlMQ0pRSWpvaVYybHVNeklpTENKQlRpSTZJazkwYUdWeUlpd2lWMVFpT2pFeGZRPT18MXxMMk5vWVhSekx6RTVPamxrWVRKaFpqaGxPR001TVRRek1EWTRNREV4TVdaaU9EVmpZamxtTm1VMVFIUm9jbVZoWkM1Mk1pOXRaWE56WVdkbGN5OHhOekV4TURVME9EQXdNVFE1fDRiZmM1NTdhNGRiZDRjMzg0YmJiMDhkYzQ5ZTlkZjhjfDUyM2I2OTZlZmM5MDQ4ZGQ5ODUzZmIwN2Q5MjEwN2Ji&sdata=NkYyOW8rYm54YjRTSDFmc0pZd2VKMUFPMHowQ3dlajM4ZERsRlprY2RGMD0%3D&ovuser=05a0e69a-418a-47c1-9c25-9387261bf991%2CJarrad.Cox1%40det.nsw.edu.au&OR=Teams-HL&CT=1713478536443&clickparams=eyJBcHBOYW1lIjoiVGVhbXMtRGVza3RvcCIsIkFwcFZlcnNpb24iOiI0OS8yNDAzMTQxNDcxOCIsIkhhc0ZlZGVyYXRlZFVzZXIiOmZhbHNlfQ%3D%3D) can be accessed for lessons on punctuation and notes on the implications for writing. An image has been provided below to guide you in locating the resources for sentence-level punctuation. For ellipsis, use the following resources:

* WiS –Ellipsis

Figure 9 – location of ellipsis resources on the WiS Resource Hub



**Using the skill**

Students should be instructed to read and identify where ellipsis could be added to the model text. **Phase 3, activity 14 – using ellipsis** has been included to explicitly support students to use this device for precision when selecting textual evidence and examples.

**Applying the skill to the core formative task**

Students should apply their knowledge and understanding to revise and refine their core formative task for sentence punctuation.

## Phase 3, activity 14 – using ellipses

**Teacher note:** this activity provides explicit teaching of sentence-level punctuation to support clarity and precision of meaning when integrating textual evidence into student responses. This activity allows students to apply punctuation conventions relevant to quotations and citing of sources. Teacher judgment may be necessary to determine when in the teaching and learning sequence this activity will be most applicable.

To align with copyright requirements, we have included redacted quotes in this activity. You will need to refer to the foreword in the novel and add the required information into the first column.

**Student note:** an ellipsis (plural ellipses) is characterised by exactly 3 dots (…). You use an ellipsis if you omit words from a quoted text or to mark an unfinished phrase. For the purpose of this activity, ellipses have been used when unnecessary parts of Parvana have been omitted to reduce the length of the original text quoted.

Remember, the ellipsis is used only to remove parts of the text that are not needed for the purpose of your response. Be mindful not to remove necessary evidence, which can result in a lack of meaning in the text. Further, the sentence you create using an ellipsis needs to make grammatical sense.

**Core formative task 3 – analysing how language is used to represent the real world** provides explicit instruction on how to integrate quotations into your written responses.

The following extracts come from the foreword of *Parvana*. Experiment with reducing the length of the original extracts by inserting an ellipsis. Note: an example has been provided.

Table 76 – using ellipses to reduce textual examples

|  |  |
| --- | --- |
| Original extract from Parvana | After an ellipsis has been used |
| ‘War is made by people … that does not involve murder.’ (Ellis: Foreword) | ‘War is made by people living in safety … who profit from the manufacturing of weaponry …’ |
| ‘I have met teachers … raising them with love and care.’ (Ellis: Foreword) |  |
| ‘In today’s warfare … People who have done us no harm.’ (Ellis: Foreword) |  |

1. What do you notice after the ellipsis has been used?
2. Is the meaning of the extract the same?
3. Is the extract more clear, more precise?
4. How might the use of an ellipsis impact a written response? Consider:
5. length of response or word limit
6. ability to remember examples (if you needed to recall them).
7. As you continue supporting your responses with evidence from the text, consider how you can use ellipsis to reduce the length of the extracts for clarity and precision This means to be clear and precise, or accurate in your writing.

## Core formative task 3 – analysing how language is used to represent the real world

**Teacher note:** Core formative task 3 is designed to support students to identify and analyse textual evidence that supports Ellis’s representation of the real-world setting of the novel.

**Note for differentiation:** students could work in pairs to find textual evidence then write their own analytical sentences.

**Student note:** in this task, you will develop your understanding of the ways Deborah Ellis has used language features to represent the contextual setting of the novel. This task will support you to gather evidence you can use in your podcast transcript, in the formal assessment task.

Remember, the ellipsis is used only to remove parts of the text that are not needed for the purpose of your response. Be mindful not to remove necessary evidence, which can result in a lack of meaning in the text. Further, the sentence you create using an ellipsis needs to make grammatical sense.

**Core formative task 3 – analysing how language is used to represent the real world** provides explicit instruction on how to embed quotations, such as those experimented with below, into your written responses.

1. Use your novel, notes from your **Phase 3, activity 1 – reading journal** and other reading strategy notes you have created while exploring the novel to complete the table. The last row has been done for you.

Table 77 – extracting information

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Real-life situation | Example from the text | Page number or chapter | Language feature | Effect on the responder |
| Afghanistan is at war |  |  |  |  |
| Women have strict dress codes |  |  |  |  |
| Girls cannot attend school |  |  |  |  |
| Men have greater freedom |  |  |  |  |
| Men have rules of appearance |  |  |  |  |
| Roles in society have set guidelines | ‘The Taliban had ordered all … stay inside their homes.’ (Ellis:1) | Chapter 1 | Highly modal language – ordered | Understand how commanding the Taliban are. |

**Embedding evidence in analytical sentences**

Evidence can include quotations from a text, or parts of a text, that support your perspective. When using evidence, it is important to do it accurately, so the reader can identify the evidence you are using to support your claims.

Tips for embedding quotes:

* use single quotation marks around the ‘quote’
* use an ellipsis (3 full stops …) to show that words in the quote have been left out
* longer quotes should be included in an indented paragraph
* do not include the word ‘quote’.

An example of how you could embed a quotation into an analytical sentence is:

* Deborah Ellis’s use of highly modal language, ‘The Taliban ordered all… stay inside their home,’ demonstrates how commanding the Taliban are.

**Constructing analytical sentences**

1. Use the model below toconstruct an analytical sentence for each real-life situation. You can swap the order around to add variety to your sentences.

Notice how each of the tips for embedding quotes have been implemented in the example below. If this table were to be deconstructed into a sentence, it would read:

* In Chapter 1, Ellis uses highly modal language, ‘The Taliban had ordered all… stay inside their homes,’ to enable the responder to understand how oppressive the Taliban are.

Table 78 – the parts of an analytical sentence

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| Where is it? | Creator | Working verb | Technique | Evidence | Showing verb | Effect |
| In Chapter 1, | Ellis | uses | highly modal language, | ‘The Taliban had ordered all … stay inside their homes,’ | to enable the responder to | understand how oppressive the Taliban are. |
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1. Check off that you have used correct punctuation by checking your work against the punctuation checklist.

Table 79 – punctuation checklist

|  |  |
| --- | --- |
| Punctuation | Tick |
| Use an ellipsis if you omit words from a quoted text. |  |
| Use an ellipsis to mark an unfinished phrase. |  |
| Use commas before a FANBOYS compound sentence conjunction if the clause before and after the FANBOYS are independent. |  |
| Use commas before and after an additional phrase within a sentence to show extended information. |  |
| Use a comma after a dependent clause when the dependent clause starts a sentence to indicate the clause could be used either at the beginning or end of the sentence. |  |
| Use commas to separate a list of 3 or more items to give each item independence. |  |
| Use of capital letter to start a sentence to indicate the beginning of an idea. |  |
| Use of capital letter for proper nouns (including I) to indicate the importance of the person, place or thing. |  |
| Use of full stop to end a sentence to indicate the end of an idea. |  |
| Use of exclamation mark to end an exclamatory sentence that has the emotional connotation of excitement and fun. |  |
| Use of a question mark to end an interrogative sentence that highlights the conversational and contemplative nature of the response. |  |
| Use of capital letter to start a sentence to indicate the beginning of an idea. |  |

1. Change one of your sentences into spoken form using one of the following sentence starters.
2. In my book, I used …

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1. I represented the real world by using …

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1. Through the use of …, the responder can understand how …

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# Phase 4 – deepening connections between texts and concepts

The ‘deepening connections between texts and concepts’ phase is centred on extending students’ conceptual understanding of the role and significance of representations of the ‘real’. Students investigate and critically analyse the distinctive qualities of fiction and non-fiction texts to deepen awareness of the nature of these categories. They analyse the ways in which language forms and features have been used to build trustworthiness and engagement in both fiction and non-fiction.

Students demonstrate their understanding of the connections between the core fiction text, a core non-fiction text, the conceptual focus and the wider world. By exploring the ways in which authority over a text and its content is established by the composer, students deepen their critical analysis of the ways in which perspectives are embedded and responded to in texts that represent the ‘real’. Students are provided the opportunity to practise responding and composing collaboratively and individually.

The structure of this phase is based on the work of Stern et al. (2017) on the ways that students can be guided to ‘uncover’ conceptual understanding. See **Pre-reading, resource 3 – approach to conceptual programming** for a diagram and further explanation.

## Phase 4, activity 1 – investigating non-fiction

**Teacher note**: the following series of student activities are intended to build interest and activate background knowledge. There are very few ‘right’ answers, as discussion and exploration are the focus. Some terms may need explanation and the teacher may find this useful as a pre-test of student understanding and experience with non-fiction texts. The definition for non-fiction is sourced from [Wikipedia](https://en.wikipedia.org/wiki/Non-fiction#:~:text=Non%2Dfiction%20(or%20nonfiction),than%20being%20grounded%20in%20imagination.).

Refer to **Pre-reading, resource 4 – supporting writing** for ideas to support student responses.

**Responding to a definition**

According to this definition of non-fiction, it ‘is any document or media content that attempts, in good faith, to convey information only about the real world, rather than being grounded in imagination’ (Wikipedia n.d.)

1. Use a coding system, such as different coloured highlighters, to identify the ideas that you find useful, interesting or problematic. Alternatively, use the space provided below to record your thoughts in response to the definition.

|  |
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**The language forms and features typical of non-fiction**

1. Work with a partner to tick the appropriate column in the following table. When would you see these language and textual features in a non-fiction text? (Ignore the last column on the right until activity 4 below – investigating the features of various non-fiction texts).

Table 80 – textual features in non-fiction texts

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Textual feature | Never | Some-times | Usually | Always | Non-fiction text |
| Headings and sub-headings |  |  |  |  |  |
| Descriptions of people and places |  |  |  |  |  |
| Personal opinion |  |  |  |  | Film review |
| Historical or political facts |  |  |  |  |  |
| Persuasive language |  |  |  |  |  |
| Quotes and interviews |  |  |  |  |  |
| Storytelling |  |  |  |  |  |
| Humour |  |  |  |  |  |
| Argument and counterargument |  |  |  |  |  |
| Visuals and images |  |  |  |  |  |

**Re-exploring the definition**

1. After completing the table, would you add or change anything in the Wikipedia definition above? Add it to the brainstorm space in ‘Responding to a definition’ above.

**Investigating the features of various non-fiction texts**

1. Consider the list of common non-fiction texts below and complete the following steps of the activity.
2. Check that you know what the text is. If you do, place a tick in the row and proceed. If you are not sure, check with the teacher, a peer or online.
3. Add each non-fiction text to the right-hand column in the table above. Film review has been done for you as an example.
4. Place the non-fiction texts where you think the textual feature is commonly found. This is your opinion only, and there may be more than one correct answer. Make sure you have a reason in mind, so you can explain your choice.
5. You can use the non-fiction texts below more than once.

Table 81 – common non-fiction texts

|  |  |
| --- | --- |
| Common non-fiction texts | I know what this is (tick) |
| Film review |  |
| Autobiography |  |
| News report |  |
| Magazine feature article |  |
| Opinion piece |  |
| Obituary |  |
| School textbook |  |
| How-to guide for digital device |  |

**Preparing for class discussion**

1. Use the space below to prepare ideas with a partner for a class discussion on the following questions.
2. Which non-fiction texts do you find appealing and why?
3. Which language and textual features make non-fiction texts most (and least) trustworthy?

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## Core text 5 – ‘Swimming with Dolphins’ by Jennifer Wong

**Source:** A guide to what works for depression: an evidence-based review by Beyond Blue.

What is it? It has been suggested that swimming with dolphins may be helpful for depression. Swimming with dolphins is usually only available through a tour operator in selected locations.

How is it meant to work? This is unclear. Dolphins use sonar signals to navigate, which could affect cell membranes in the brain. Alternatively, the natural setting or the enjoyment from the activity could also help to reduce depression.

**Source:** WhatsApp messages from Jennifer Wong to her mother

Hey Mum

Thanks for checking in I'm ok

Still not feeling great

Am reading about swimming with dolphins as a way to treat depression

Dolphins?

Where are we going to get a dolphin?

Your Dad has goldfish

You want to come over and look at the goldfish?

Maybe I have to move to Queensland

To SeaWorld

Maybe my problem is I live on land too much?

I think you should try exercising

Before you try the dolphins

How about yoga?

Have you tried yoga?

Hello?

**Source:** To-do list

- Pick up medication

- Laundry

- Learn to swim

**Source**: Text messages from Jennifer Wong to swim instructor

Monday 1:12pm

Hi Liesl. It's Jennifer Wong here. I'm so sorry not to contact you earlier. Having one of those days with my depression where I can't move very much and it's taken me until now to message you. Can we please reschedule?

Monday 1:18pm

Hello Jennifer, no problem! How about tomorrow morning at 8am?

Monday 2:04pm

Thank you Liesl. See you then.

Tuesday 7:53am

Hi Liesl. I'm so, so sorry. My tendency to say yes to things without stating what my needs are, as well as the physical symptoms of my depression which make mornings very difficult has meant that I set myself up for failure yesterday when I said yes to us meeting at 8am today. I know from cognitive behavioural therapy that the use of the word 'failure’ is unnecessarily harsh labelling, and that it enforces a story I tell myself about what I can and cannot do and who I am and am not. So perhaps in the spirit of a growth mindset, I can instead acknowledge that when it comes to attending early morning appointments, there is definitely room to improve. Unfortunately my depression is so bad at the moment that I cannot tell whether it's the depression or my sensible self that's making me tell you I should postpone starting swimming lessons. I know it will be good for me in the long run, because it will mean that I can swim with dolphins, but right now I can't even leave my bed. So sorry to take up your time.

**Source:** Employee exit form

Name: Jennifer Wong

Reason for leaving: Office location is located inland; has limited if no proximity to ocean.

**Source:** A guide to what works for depression: an evidence-based review by Beyond Blue

Does it work? One study with 30 mildly-depressed adults has evaluated swimming with dolphins. Half spent one hour a day swimming and playing with bottlenose dolphins for two weeks, and the other half swam and learnt about the marine ecosystem as a control. Both groups improved, however the dolphin group improved more. Other researchers have questioned these findings. They have argued that the swimming-only group would have been disappointed to miss out on interacting with dolphins and that the disappointment made them improve less.

**Source:** Transcript of dolphin conversation

Flipper: Is it just me, or do you sense... a feeling of sadness amongst this bunch of people?

Snorky: I picked up on it too! I heard them described as 'mildly-depressed'. Apparently today is the first day of an experiment?

Flipper: Is it an experiment to find out how we'll be affected by spending time with 30 mildly-depressed adults? First we have to jump through hoops for the entertainment of humans, now we have to treat their mental health? When will humans stop leaning on the animal kingdom?

Snorky: The worst thing is that we can't even communicate how much we hate being held in captivity because our faces look like we're perpetually smiling.

Flipper: On reflection, I guess I do empathise with people who are dealing with suffering and are unable to communicate it.

Snorky: I guess… it wouldn’t kill us to eat the fish they are offering…

Flipper: Who am I to swim in the way of someone wanting to improve their mental health?

Snorky: Watch out though, I get the sense that some of these guys haven't spent much time in the water before...

**Source:** A guide to what works for depression: an evidence-based review by Beyond Blue

Are there any risks? Swimming skills are required and there is a risk of accidental injury.

**Source**: Local newspaper headline

'SeaWorld dolphin injures depressed Chinese woman in freak accident'

**Source:** SeaWorld incident report

On the afternoon of Wednesday 16 February - conditions sunny and clear – Flipper (150-kilogram bottlenose dolphin, male) performed a routine hoop jump and landed on a participant involved in a study on swimming with dolphins as a way to alleviate depression.

The participant (70-kilogram Chinese, female), a weak swimmer, appeared absent-minded and slow to respond to instructions to clear the way for Flipper's landing. She sustained injuries to her ego from the extreme embarrassment of being knocked underwater by a large mammal, which was witnessed by 29 mildly-depressed adults.

**Source**: Selected quotes from participant feedback forms

Male, age 53: ‘I'm not sure if my depression improved, but boy it was nice to be in the sun and the water every day for two weeks. My meals were taken care of, the hotel we stayed in was nice, and I think I even got a bit of a tan ... Not having to work for two weeks is also pretty sweet. Pity it's back to the grind on Monday.'

Female, age 41: 'This experience was a huge wake-up call for me to learn the skills I need for the environment I'm in. Since it's helpful to look at depression from a bio-psycho-social perspective, spending two weeks in the water with dolphins (as someone who's not confident in the water) made me think of what I need to do biologically, psychologically, and socially in order to be as at home and as comfortable as a dolphin in water.

'This has reminded me of what I learned when I went to hospital for depression... that for biological reasons I need medication and regular meals and exercise, that for psychological reasons I need therapy and to be mindful of my thinking, and for social reasons, I need to be around other people, especially when I'm depressed, even though my depression wants me to isolate. And through the cycle of recovery and relapse, it's the constant management of these things that will see me through, day to day, moment to moment.

'I'm not sure if the researchers intended for us participants to see this experience as a metaphor, but that's how I'm interpreting it. I guess you could say that one afternoon, the dolphin metaphorically and literally hit me: I am the dolphin, the water and the fish are my needs being met, and being able to play and socialise are crucial parts of being alive.'

Male, age 24: 'I have never laughed so hard as when the dolphin landed on that lady. Thank you for helping me see the lighter side of life as well as what it looks like when someone gets absolutely pummelled by a leaping dolphin.'

**Source:** A guide to what works for depression: an evidence-based review by Beyond Blue

Recommendation: There is not enough good evidence to say whether swimming with dolphins works.

**Source**: Text messages from Jennifer Wong to swimming instructor

Friday 2:37pm

Hello Liesl. I was wondering if I could try again. Do you have any afternoon beginners classes next week?

Friday 2:42pm

Great to hear from you! How about Wednesday at 2pm?

Friday 2:44pm

Thank You Liesl. See you then. [1345 words]

## Phase 4, activity 2 – reading Core text 5

**Teacher note**: the idea of giving students roles to play as they read is taken from Quigley (2020:88–91). He explains the way a role can refine the purpose of reading and hence focus attention. The benefits on the extent and quality of reading comprehension are supported by research and experience and discussed in this section of the text. For each ‘role’ students should be given time and support, perhaps as an ‘expert group’ to set out what that person would be looking for as they read. The teacher could guide discussion by asking what the interests, biases and limitations of each role would be. Students then fill in that column on their role card. Cards should be cut up and distributed to students. For the discussion which follows, the teacher may support the student chairperson by bringing attention to a department resource about [respectful discussions](https://education.nsw.gov.au/teaching-and-learning/curriculum/pdhpe/planning-programming-and-assessing-pdhpe-k-12/learning-environment#/asset2:~:text=and%20build%20respect-,Learning%20environment,-About%20safe%20and).

**Role support card 1**

You will play the role on your card as you read the text in this activity. Before you begin, read the information and discuss the potential interests, biases and limitations of the role you are playing.

Table 82 – role support card 1

|  |  |  |
| --- | --- | --- |
| Role | Information | Interests, biases, limitations |
| A dolphin expert | You have studied dolphin behaviour and work in a dolphin sanctuary. You are interested in caring for and communicating with dolphins. |  |

**Role support card 2**

You will play the role on your card as you read the text in this activity. Before you begin, read the information and discuss the potential interests, biases and limitations of the role you are playing.

Table 83 – role support card 2

|  |  |  |
| --- | --- | --- |
| Role | Information | Interests, biases, limitations |
| An expert on depression | You have studied depression and conducted research with people who suffer from depression. You are interested in learning more about how it affects people. |  |

**Role support card 3**

You will play the role on your card as you read the text in this activity. Before you begin, read the information and discuss the potential interests, biases and limitations of the role you are playing.

Table 84 – role support card 3

|  |  |  |
| --- | --- | --- |
| Role | Information | Interests, biases, limitations |
| A depression sufferer | You have suffered from depression for a long time. You are knowledgeable about the condition and interested in learning more about treatment and lifestyle. |  |

**Role support card 4**

You will play the role on your card as you read the text in this activity. Before you begin, read the information and discuss the potential interests, biases and limitations of the role you are playing.

Table 85 – role support card 4

|  |  |  |
| --- | --- | --- |
| Role | Information | Interests, biases, limitations |
| A swim instructor | You have been a swim instructor for many years. You work with a range of clients, from young children to older people. You have an interest in working with people with a range of physical and psychological conditions. |  |

**Sharing findings**

1. After you have finished reading, choose a ‘chairperson’ to run a discussion group. It is the responsibility of the chairperson to ensure that each group member has a say and that the other group members listen respectfully.
2. Discuss the following questions in your role. Prepare for discussion by jotting down some points in your books.
3. What did you notice as you were reading? What were the main things you kept thinking about as you read?
4. What did you most enjoy and what did you dislike about the content or the way it is written?
5. Which aspects of the style of this text – including its distinctive structure, vocabulary or language features – made you trust or distrust the writer? Why do you say that?
6. In your reading role, did you have any questions for the composer as you were reading? Are these questions different from what you are wondering about as yourself?
7. Do you think reading in a role is helpful for your reading skills and enjoyment? Why?

## Phase 4, resource 1 – hybrid non-fiction texts

**Teacher note:** the explanation below was written by the English curriculum team. It may be adjusted as necessary and shared with students or retained as a teacher resource.

**Explanation for teacher reference**

Hybrid non-fiction writing refers to a style of writing that is often found in magazines and social media.

It is classified as non-fiction writing even though it may contain elements of what we associate with fiction, such as humour, descriptions and storytelling. It blends together the writer’s reflections on an event or issue, with the aim of providing information to explain and inform. It may also include, where relevant, aspects of analysis and evaluation of information and ideas. Hybrid non-fiction writing aims to inform and entertain, and may weave together the language forms and features of imaginative and informative texts, such as statistics, description, characterisation and narrative structures. When this is the case, this is referred to as blended or hybrid writing.

**Ideas and references for model hybrid non-fiction texts**

Note that the provided links are to [goodreads.com](https://www.goodreads.com/?ref=nav_hom) so that the teacher can display purely for demonstration purposes if required. The review itself is not a hybrid text; each review gives a brief introduction to an example hybrid text that can be used to stimulate discussion.

[Terrible Times Tables](https://www.goodreads.com/book/show/43908881-terrible-times-tables) (Michelle Markel) – hybrid picture book, maths primer and story about school.

[Calamity Jane: The Calamitous Life of Martha Jane Cannary](https://www.goodreads.com/book/show/32686472-calamity-jane) (Christian Perrissin, illustrated by Matthieu Blanchin) – illustrated biography and graphic novel.

[The Banana-Leaf Ball: How Play Can Change the World](https://www.goodreads.com/book/show/31423675-the-banana-leaf-ball) (Katie Smith Milway, illustrated by Shane W Evans) – historical fiction, cultural investigation, sports and picture book.

## Phase 4, activity 3 – the ‘real’ in ‘Swimming with Dolphins’

**Teacher note:** **Phase 4, resource 2 – teaching support for ‘Swimming with Dolphins’** contains answers and suggestions for the student activities below. We suggest you use the sample answers in the first 2 rows to check understanding then guide students to complete the other rows in pairs. Note also that the initial language features matching activity works as a pre-test for the explicit teaching of active and passive voice which follows. Support for the combination of reflective and analytical writing required for the final activity can be found in [Year 8, Term 1 – knowing the rules to break the rules.](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/knowing-rules-break-rules-year-8-term-1)

While the text ‘Swimming with Dolphins’ is playful, creative and hybrid, it also deals with a serious real-life issue that the author identifies as being part of her life. In the following activity, you will explore and analyse the different ways that the composer has represented the ‘real’ in this text. You will then consider your personal response and write analytically about the way that hybridity may increase or decrease the appeal and trustworthiness of the text.

**Real-life issues represented in this text**

1. Complete the following table connecting real-life events and issues to the textual features of this piece. The first 2 rows have been completed as a model. Complete the third and fourth rows then add 2 of your own examples in the final 2 rows of the table.

Table 86 – real-life references in Core text 5 ‘Swimming with Dolphins’

|  |  |
| --- | --- |
| Real-life references in the text | Textual features used to represent them |
| Source: A guide to what works for depression: an evidence-based review by Beyond Blue | Sub-heading with reference to a source – where the information has come from. |
| Dolphins use sonar signals to navigate | Informative writing |
|  | List |
| Hi Liesl. It’s Jennifer Wong here. |  |
|  |  |
|  |  |
|  |  |

**Fiction and non-fiction language features in the representation of dolphins**

1. In the following table, tick the box next to each quote from the text to identify if the style of writing would normally be found in a fiction or non-fiction text.
2. Choose a language feature from the list below the table.
3. Write the language feature in the right-hand column that matches each quote.

Table 87 – fiction and non-fiction language features

|  |  |  |  |
| --- | --- | --- | --- |
| Quote | Fiction? | Non-fiction? | Language feature |
| ‘It has been suggested that swimming with dolphins may be helpful for depression.’ |  |  |  |
| ‘Dolphins use sonar signals to navigate.’ |  |  |  |
| ‘… which could affect cell membranes in the brain.’ |  |  |  |
| ‘Both groups improved, however the dolphin group improved more.’ |  |  |  |
| ‘Flipper: Is it just me, or do you sense... a feeling of sadness amongst this bunch of people?’ |  |  |  |
| ‘SeaWorld dolphin injures depressed Chinese woman in freak accident’ |  |  |  |

**List of language features**

1. Match all language features from this list to the rows in the table above. You may use the language features more than once, and you may have more than one language feature matched to any of the quotes in the rows of the table.
2. Dialogue
3. Passive voice
4. Emotive descriptions
5. Technical vocabulary
6. Modal verb
7. Conjunctions
8. Informal language
9. Active voice

**Reflection on language forms and features**

1. Use the adapted PMI table to reflect on your developing understanding of the ways the ‘real’ is represented. For each of the topics (the ideas in the piece, the way it is written, non-fiction writing in general), what is one thing you like (plus), one thing you dislike (minus) and one thing you find interesting?

Table 88 – PMI (plus, minus, interesting) table for reflection

|  |  |  |  |
| --- | --- | --- | --- |
| Topic | Plus | Minus | Interesting |
| The ideas in the text ‘Swimming with Dolphins’ |  |  |  |
| The language forms and features of the text |  |  |  |
| Non-fiction writing in general |  |  |  |

**Examining passive and active voice**

1. Read the following sentence from the text: ‘SeaWorld dolphin injures depressed Chinese woman in freak accident.’

Your teacher will explain how the syntax of this sentence could be described in the following categories: this sentence is written in the active voice because the subject of the sentence, the person or thing who is doing the action, is named.

Table 89 – syntax of sample sentence

|  |  |  |  |
| --- | --- | --- | --- |
| Subject | Verb | Object | Additional prepositional phrase |
| SeaWorld dolphin | injures | depressed Chinese woman | in freak accident. |

The sentence could have been written in the passive voice, where the subject is hidden. In the passive sentence below, the reader is not told who or what ‘did’ the injuring. This information is left out, typically, because it is obvious, or the writer wants to avoid mentioning the subject (the main actor in every sentence) for some reason. Sometimes the subject can be added as a phrase using the preposition ‘by’.

* ‘A depressed Chinese woman has been injured in a freak accident.’

1. Work with a partner to answer these questions.
2. Which of the 2 versions of the sentence above do you prefer in the context of this piece (‘Swimming with Dolphins’)? Why?

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1. Why do you think a writer would choose to leave out the subject in a sentence as in our example: ‘A depressed Chinese woman has been injured in a freak accident’?

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1. Find at least 2 more examples of sentences written in the passive voice, from Core text 5, and write them here.

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1. Choose any active voice sentence from Core text 5 and rewrite it in the passive voice (no matter how silly it may look!) Why do you think the writer originally chose to write this in the active voice?

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1. Considering your exploration of the text, provide a word or phrase that summarises the theme or main point of view.

|  |
| --- |
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**Writing analytically and reflectively**

1. Co-write an analytical paragraph with a partner explaining which language forms and features make this a hybrid text. In your paragraph, explain whether – in your opinion – the hybridity heightens or reduces the trustworthiness and appeal of the text.

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## Phase 4, resource 2 – teaching support for ‘Swimming with Dolphins’

**Real-life issues represented in the text – suggested answers**

Table 90 – suggested answers for real-life references in Core text 5

|  |  |
| --- | --- |
| Real-life references in the text | Textual features used to represent them |
| Source: A guide to what works for depression: an evidence-based review by Beyond Blue | Sub-heading with reference to a source – where the information has come from. |
| Dolphins use sonar signals to navigate | Informative writing |
| * Pick up medication * Laundry * Learn to swim | List |
| Hi Liesl. It’s Jennifer Wong here. | Text message |
| Office location is located inland | (Employee exit) form |

**Fiction and non-fiction language features – suggested answers**

Table 91 – possible answers to fiction and non-fiction language features

|  |  |  |  |
| --- | --- | --- | --- |
| Quote | Fiction? | Non-fiction? | Language feature (bolded) |
| ‘It has been suggested that swimming with dolphins may be helpful for depression.’ |  |  | Passive voice |
| ‘Dolphins use sonar signals to navigate.’ |  |  | Technical vocabulary |
| ‘…which could affect cell membranes in the brain.’ |  |  | Modal verb |
| ‘Both groups improved, however the dolphin group improved more.’ |  |  | Conjunctions |
| ‘Flipper: Is it just me, or do you sense... a feeling of sadness amongst this bunch of people?’ |  |  | Dialogue |
| ‘SeaWorld dolphin injures depressed Chinese woman in freak accident’ |  |  | Emotive descriptions |

**Examining passive and active voice**

Other examples of passive voice construction in ‘Swimming with Dolphins’ include:

* Swimming skills are required …
* My meals were taken care of, …

**Rewriting and explaining (sample answer)**

Table 92 – from active to passive voice rewrite and annotation

|  |  |  |
| --- | --- | --- |
| Active voice sentence (from core text 4) | Passive voice rewrite (experimenting) | Annotation of explanation |
| I think you should try exercising. | I think exercising should be tried. | * The person or subject is important here – the passive voice removes ‘who’ will be doing the exercising. * The passive voice makes this sound very formal, but it is a text message from a mother to her daughter – the tone created is not appropriate. * Note the way this has been constructed: the present tense verb ‘try’ has been turned into the past participle ‘tried’. * Discuss with the class whether adding ‘by you’ is appropriate, and why or why not. |

## Phase 4, activity 4 – writer and narrative voice in Core text 5

**Student note**: according to [Collins dictionary](https://www.collinsdictionary.com/dictionary/english/persona) a ‘persona’ is an aspect of ourselves we ‘present to other people, perhaps in contrast to [our] real character.’ In a written work, the author may take on a first-person point of view and even refer to themselves by name, but this should always be distinguished from their real selves. It is referred to as the persona; in **Core text 5 – ‘Swimming with Dolphins’ by Jennifer Wong** we refer to the composer Jennifer Wong, but the ‘Jennifer Wong’ in the text is her persona.

Tone is best defined as the ‘voice adopted by a particular speaker to indicate emotion, feeling or attitude to subject matter. The author’s attitude towards the subject and audience, for example playful, serious, ironic, formal ...’ (NSW Department of Education, [Stage 4 reading – Author perspective and bias](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-4/reading/stage-4-author-perspective-and-bias))

1. Read the text again with a partner and complete the following activities. You will need to annotate your own copy of the text.

**Annotating**

There are several ‘voices’ represented in this text.

1. With your partner annotate each one (for example the ‘Jennifer Wong persona’ and her ‘mum’). Write this specific ‘voice’ next to each example in the text.
2. Agree on a word to describe the tone of each and add it to the annotation.
3. Prepare your reasons for the class discussion which will follow.

**Matching annotations**

For each of the annotations below, decide with your partner which ‘voice’ it describes. Use the code to annotate it on your copy of the text.

Table 93 – annotations of different voices in the text

|  |  |
| --- | --- |
| Code | Annotation |
| A | This is the persona of ‘Jennifer Wong’ and may best align with the composer’s own perspectives. |
| B | This is a personal voice that indicates the scepticism some people may have about this kind of treatment. |
| C | This is a self-reflective voice that is both informative and personally intimate. |
| D | A friendly and supportive voice that indicates the kindness and openness of some in the community towards those with depression. |
| E | This informal voice presents a view of events from a different viewpoint. |
| F | This voice provides an additional social perspective from someone involved but having a different experience to the persona. |
| G | A personal voice that is also informative and analytical. |

**Class discussion prompts**

1. Why do you think the composer has included so many different ‘voices’ in her text?
2. Which voice is closest, do you think, to the perspectives, feelings and values of the composer herself? Why?
3. Do the multiple voices take away from the trustworthiness of this piece as an informative text about a serious real-life topic? Why or why not?
4. Agree on an overall tone for this piece and decide whether you think it is appropriate to the topic.

## Phase 4, activity 5 – the construction of hybrid non-fiction texts

**Teacher note**: the following definitions are from the [English K–10 Syllabus Glossary](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/glossary) (NESA 2022).

* Objective language ‘is fact-based, measurable and observable, verifiable and unbiased. It does not include a speaker or writer’s point of view, interpretation or judgement.’
* Subjective language includes ‘words used to communicate based on opinion, feelings or personal biases.’
* For the ‘balanced’ paragraph, note that the focus of learning is the way that the conjunction ‘however’ can be used to construct a paragraph that explores an idea from 2 perspectives, rather than simply persuades as to one perspective. In this activity students are guided to replicate the structure and syntax of a model paragraph exactly in order to develop writing skills. They substitute their own idea and follow the indicated structure through the table to develop their piece.

1. Work with a partner to annotate your copy of the text. Circle or highlight at least 2 examples of objective language and at least 2 examples of subjective language.
2. Choose one example (from either objective or subjective language) and, in the space below, explain why you think this kind of language makes the text more (or less) trustworthy or appealing to you personally.

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**Analysing how objectivity and subjectivity can be constructed in a model paragraph**.

1. Read the following extract and circle all the words and phrases that can be described as ‘objective’.

Source: A guide to what works for depression: an evidence-based review by Beyond Blue

Does it work? One study with 30 mildly-depressed adults has evaluated swimming with dolphins. Half spent one hour a day swimming and playing with bottlenose dolphins for 2 weeks, and the other half swam and learnt about the marine ecosystem as a control. Both groups improved, however the dolphin group improved more. Other researchers have questioned these findings. They have argued that the swimming-only group would have been disappointed to miss out on interacting with dolphins and that the disappointment made them improve less.

**Exploring a balanced viewpoint**

One way that composers can strive for objectivity is to give a balanced view on a topic. In the following table, the structure of this ‘balanced’ paragraph is indicated.

1. Fill in the word, phrase or sentence that corresponds to each element.
2. Get creative – think of a new topic (however entertaining and far-fetched) and write a new version following the structure, syntax and grammar of the model paragraph exactly. Fill in the rows in the right-hand column to create your version. You will need to invent a study that sounds realistic.

Table 94 – paragraph structure for balanced objective writing

|  |  |  |
| --- | --- | --- |
| Paragraph structure element | Word, phrase or sentence from the text | Your creative version |
| Orienting question | Does it work? |  |
| Topic sentence with first perspective |  |  |
| Elaborating sentence with local cohesion linked back to the key phrase in the topic sentence |  |  |
| Turning point (evaluative) sentence with conjunction |  |  |
| Second topic sentence with new, balanced perspective |  |  |
| Elaborating sentence with local cohesion to the second topic sentence and back to first topic sentence |  |  |

## Phase 4, activity 6 – subjectivity in non-fiction texts

**Teacher note**: for differentiation purposes, the teacher may choose to provide students with the language features for the second and third rows in the activity below. This would work to scaffold the activity with some teacher explanation of language features at the point of need. The language features are provided in **Phase 4, resource 3 – teacher support for subjectivity in non-fiction texts**.Adverbs and adverbial phrases have been addressed through sample Year 7 programs**.** See **Year 7, Term 1 – powerful youth voices** for explicit in-context grammar exercises on this topic.

There are many ways that composers express their feelings and opinions. In the following activity you will examine 3 excerpts from ‘Swimming with Dolphins’ and explore the language features that have been used by the composer to express her feelings and opinions.

All the language features considered in this activity are linked to description in some way. The [English K–10 Syllabus Glossary](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/glossary) (NESA 2022) tells us that to ‘describe’ is to ‘to provide characteristics and features’. The table below asks you to state the type of hybrid writing, give some examples of what is being described, then analyse the language features being used.

1. Work with a partner to complete the following table. The first row has been completed for you as an example.
2. Read the extract then decide what type of hybrid writing it is.
3. Fill in the characteristics that are being provided.
4. Match these to a language feature and quote in the right-hand column.

Table 95 – language features used to describe in non-fiction texts

|  |  |  |  |
| --- | --- | --- | --- |
| Extract | Type of hybrid writing | What characteristics are provided? | What language features are used to provide them? |
| Unfortunately my depression is so bad at the moment that I cannot tell whether it’s the depression or my sensible self that’s making me tell you I should postpone starting swimming lessons. I know it will be good for me in the long run, because it will mean that I can swim with dolphins, but right now I can’t even leave my bed. So sorry to take up your time | Reflective writing | A description of depression  An idea of ‘my sensible self’  The persona’s emotional state | Unfortunately (adverb to signal attitude)  At the moment (adverbial phrase to signal time)  I know it will be (reflective language)  I can’t get out of bed (description of action or state) |
| On the afternoon of Wednesday 16 February – conditions sunny and clear – Flipper (150-kilogram bottlenose dolphin, male) performed a routine hoop jump and landed on a participant involved in a study on swimming with dolphins as a way to alleviate depression. |  |  |  |
| Thank you for helping me see the lighter side of life as well as what it looks like when someone gets absolutely pummelled by a leaping dolphin.’ |  |  |  |

There are different kinds of subjectivity, ranging from completely personal and biased, to statements about feelings and opinions that sound quite objective. Complete the following 2 activities to reflect on what you have discovered about subjectivity, description and language features during the preceding activities.

1. Which examples from the extract above are most and least subjective, in your opinion?
2. Fill in at least one more example in each column in the table below. Make sure you explain why (in brackets) following the examples given in the first row.

Table 96 – from least to most subjective

|  |  |  |
| --- | --- | --- |
| Least subjective (closest to objective) | Subjective | Most subjective |
| ‘Conditions sunny and clear’  (these are observable but the choice of adjectives still contains the writer’s personal perspective) | ‘Unfortunately’  (the choice of adverb signals the subjective explanation which is coming) | ‘I know it will be good for me in the long run’  (the first person, present tense and inclusion of the wholly personal opinion make this the most subjective) |
|  |  |  |

1. How has your understanding of the key terminology developed after these activities? Think about the words subjective, objective and hybrid and complete the ‘I used to think … Now I think …’ activity below.

When I think about subjectivity, objectivity and hybrid non-fiction texts, I used to think …

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But now I think …

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## Phase 4, resource 3 – teacher support for subjectivity in non-fiction texts

**Literacy note**: adverbial phrases were the focus of extended literacy work in **Year 7, Term 1 – powerful youth voices**. Reflective language has been a focus through Year 7 with explicit language support in **Year 7, Term 3 – escape into the world of the novel**, Phase 4 activities 13 and 14, for example.

In addition, the first identified language feature in the second row is the use of dashes and parentheses for giving extra detail. Note that this is the punctuation focus for **Core formative task 4 – writing a podcast interview response in the voice of the author** which concludes this phase. You may want to use this as an opportunity to revisit this use of punctuation and consolidate its use if students are familiar with it. Alternatively, you may take this opportunity for explicit teaching at point of need (sometimes referred to as contingent scaffolding) using the example sentences to:

* explore the grammar within the hyphens and parentheses (noun groups)
* experiment with removing these phrases
* assess how the elaboration adds to the effect of the piece.

The following table provides potential answers for the student activities in **Phase 4, activity 6 – subjectivity in non-fiction texts**.

Table 97 – possible answers and annotations for language features used to describe in non-fiction texts

|  |  |  |  |
| --- | --- | --- | --- |
| Extract | Type of hybrid writing | What characteristics are provided? | What language features are used to provide them? |
| Unfortunately my depression is so bad at the moment that I cannot tell whether it’s the depression or my sensible self that’s making me tell you I should postpone starting swimming lessons. I know it will be good for me in the long run, because it will mean that I can swim with dolphins, but right now I can’t even leave my bed. So sorry to take up your time | Reflective writing | A description of depression  An idea of ‘my sensible self’  The persona’s emotional state | ‘Unfortunately’ (adverb to signal attitude)  ‘At the moment’ (adverbial phrase to signal time)  ‘I know it will be’ (Reflective language)  ‘I can’t get out of bed’ (description of action or state) |
| On the afternoon of Wednesday 16 February – conditions sunny and clear – Flipper (150-kilogram bottlenose dolphin, male) performed a routine hoop jump and landed on a participant involved in a study on swimming with dolphins as a way to alleviate depression. | Informative writing in a news report | Time, date and weather  Species and characteristics of dolphin  Action of dolphin  Background of person involved | ‘On the afternoon of’ (adverbial phrase)  ‘– conditions sunny and clear –‘ (use of dashes to emphasise or supply an abrupt extra detail)  ‘(150-kilogram bottlenose dolphin, male)’ (use of parentheses to give more detail)  ‘Sunny and clear’ (adjectives to describe)  ‘Performed…landed’ (action verbs) |
| Thank you for helping me see the lighter side of life as well as what it looks like when someone gets absolutely pummelled by a leaping dolphin.’ | Descriptive writing in a review | The feelings and opinions of the voice  Description of event | ‘gets absolutely pummelled’ (adverb and emotive phrasal verb) |

## Phase 4, resource 4 – fiction-style writing in non-fiction texts

**Teacher note**: the following ideas are provided as a support. They may be adapted and given to students in a way appropriate to the class context. Students may need consolidation of the prose fiction form and its most common codes and conventions. See Phase 3 in this program and [**Year 7, Term 3 – escape into the world of the novel**](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-4-year-7-escape-into-the-world-of-the-novel) for further support.

The following table contains examples of the writing style normally associated with fiction that can be found in **Core text 5 – ‘Swimming with Dolphins’ by Jennifer Wong**.

Table 98 – examples of language features in Core text 5

|  |  |
| --- | --- |
| Language forms and features common in fiction | Examples from Core text 5 |
| Dialogue | ‘Thanks for checking in. I’m ok.’ |
| Personal, reflective, first-person writing | ‘…right now I can’t even leave my bed.’ |
| Characterisation through tone and humour | ‘The worst thing is that we can’t even communicate how much we hate being held in captivity because our faces look like we’re perpetually smiling.’ |
| Recount | ‘My meals were taken care of, the hotel we stayed in was nice, and I think I even got a bit of a tan.’ |
| Description | ‘the dolphin landed on that lady.’ |

## Phase 4, activity 7 – juxtaposing styles

**Teacher note**: this is an extension activity for classes that have been able to move through the content quickly and will respond to an extra challenge. There are no simple answers; student responses should be used as the basis for substantive discussion.

Note that at the time of writing the term ‘juxtaposition’ is not included in the [English K–10 Syllabus Glossary](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/glossary) (NESA 2022). Students could be supported to find definitions and examples in pairs, then co-construct (as a class) an agreed definition before work begins on the activity below.

1. Complete the following 2 activities to evaluate how the mix of styles within a hybrid text impacts on trustworthiness and the appeal to specific audiences.
2. Analyse the juxtaposition of 2 of the styles that make up the hybrid text. For example, the placement of the WhatsApp messages immediately after formal informative text of the ‘guide to what works’. What is the impact of the juxtaposition and how does it affect the trustworthiness and appeal of the whole text?

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1. Choose a text that does not have hybrid textual features. Research and download either a news report or a song on the topic of mental health. Circle and annotate the language features that have been used to represent this real-life topic. Then compare and contrast this chosen text to the hybrid Core text 5 in the space below. Which is more trustworthy or engaging for a reader your age?

Table 99 – compare and contrast response space

|  |
| --- |
| Compare and contrast response |
|  |

## Phase 4, activity 8 – experimenting with the form

**Teacher note:** advice and support for students giving each other (and then actioning) peer feedback has been provided across sample programs in Stage 4. See for example the scaffolds, which can be adapted to the following task, within **Core formative task 1 – imaginative orientation** in Resource Booklet part 1 of sample **Year 7, Term 3 – escape into the world of the novel**. Ideas for planning for writing have been included in **Pre-reading, resource 4 – supporting writing.**

1. Complete the planning table below for your own hybrid non-fiction text exploring a topic that you are interested in. Review all the work on **Core text 5 – ‘Swimming with Dolphins’ by Jennifer Wong** to be sure you are including language forms and features that you have been exploring.

Table 100 – planning table for student hybrid non-fiction text

|  |  |  |
| --- | --- | --- |
| Planning element | Your ideas | Refinements based on peer discussion |
| Topic |  |  |
| Purpose, audience and context (where will this be seen or read?) |  |  |
| Non-fiction text forms and features you will include (at least 2) |  |  |
| Hybrid text forms and features you will include (at least 2) |  |  |
| Informative content |  |  |
| Other stylistic features you will experiment with |  |  |

1. Show your ideas to a partner. Get feedback on whether it will be interesting, appealing and trustworthy, then make any changes in the right-hand column.
2. Compose your piece (250 to 400 words)
3. Give your piece to your partner and make use of the peer feedback structure that your teacher will provide.
4. Use the space below to reflect on how the model text and the planning and feedback processes helped you to write a piece of which you are proud.

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## Phase 4, activity 9 – revisiting the extract

**Teacher note:** even if your class is taking this option (because they have independently read the focus chapter), please check the language work on adverbs in **Phase 4, activity 10 – reading the extract,** because it provides valuable development of this skill related to description in fiction and non-fiction writing.

For advice on how to run a readers theatre session, see for example the [Five from Five](https://fivefromfive.com.au/fluency/evidence-based-fluency-instruction/readers-theatre/) website and the department’s Universal Resource Hub resource ‘Developing expression and volume using Reader’s Theatre’ (under [Fluency](https://resources.education.nsw.gov.au/detail/F-11)).

**Speed quiz**

1. Return to the following extract from the novel *Parvana*: Chapter 14 – the meeting between Parvana and Homa, their trip home and Homa’s story about her family and escape from Mazar.
2. You have 10 minutes to work with a partner to write 4 quiz questions for another pair. You will swap questions and try to answer them without looking at the extract. The pair who answers most correctly is the winner.

**Readers theatre (Young, Stokes and Rasinski 2017)**

1. Work with your original partner to prepare a readers theatre performance of this scene. One of you should read the sections recounted in Parvana’s point of view and the other should read the Homa sections. You do not have to read the whole chapter. How will you use your voices to signal the different characters?
2. Perform your piece for the other pair and give them feedback about their reading and about the way they chose to represent the 2 characters.

## Phase 4, activity 10 – reading the extract

**Teacher note:** See the [Grammar Guide](https://schoolsnsw.sharepoint.com/sites/WiSresourcehub/SitePages/Grammar-guide.aspx) in the Writing in Secondary Resource Hub for support on revising adverbs if needed. Note also that the references to narrative structure in the final activity are from the sample **Year 7, Term 3 – escape into the world of the novel**. The program contains extensive discussion and student-facing activities about rising and falling tension, complications and climaxes, and character arcs.

**Embedded narratives**

An ‘embedded narrative’ is also known as a ‘story within the story’. Have you seen or read a text (film, TV or novel) that uses this convention?

1. Discuss the following with your class:
2. Why would a composer choose to have a story inside another story?
3. Do you enjoy embedded narratives? Why?
4. Thinking of a specific example you know, do you think the text could have been created without the embedded narrative? How could the composer have done it and what difference would it have made?

**Reading the chapter**

1. Writea definition in your own words for each of the words in the table below. You may like to use an online dictionary or practise using a hard copy dictionary to complete this task.

Table 101 – terms and definitions

|  |  |
| --- | --- |
| Term | Definition in your own words |
| Startling |  |
| Rummaged |  |
| Flared up |  |
| Huddled |  |
| Curfew |  |

1. Look at the sentences from the chapter you are about to read. In the right-hand column of the below table is an extra word (with the part of speech indicated to help you) that could be added to the sentence.
2. Decide with your partner where you would put it. Spot [a], [b] or [c]?
3. Use a dictionary or ask a peer for help if you are not sure. There may be more than one correct answer; choose the one you think works best.
4. The teacher will check your answers and help you with any unfamiliar words after you have had a go.

Table 102 – experimenting with adverbs

|  |  |
| --- | --- |
| Example sentence | Extra word (part of speech) |
| The [a] sound was too soft and too [b] sad to be [c] startling. | Very (adverb) |
| Parvana [a] rummaged around [b] on her tray [c]. | quickly (adverb) |
| She [a] struck one [b], and the light flared up [c]. | sharply (adverb) |
| She saw the figure [a] huddled [b] against the nearby wall [c]. | in a cramped position (adverbial phrase) |
| If she was going to be [a] home [b] before curfew, she’d have to leave [c] now | right (adjective) |

1. Think about the sentences with the word added. Do any of them really need that extra adverb or adverbial phrase? Why not? **Hint**: look at the ‘work’ that is being done by the verbs that are already there. What does this tell you about writing well?
2. Predict what will happen in this chapter. Based on the 5 sentences above, share with the class what you think this chapter will be about.
3. Read the chapter aloud with a partner. One of you read the sections in Parvana’s point of view and the other reads the sections in the point of view of Homa. As you read, agree with your partner about where the points of highest tension are in the chapter (remember your work on rising tension, complications and climaxes from Year 7). Discuss your choices with the class when everyone is finished.

## Phase 4, activity 11 – description in prose fiction

**Teacher note**: in Chapter 14, the composer uses descriptive language to signal her perspectives about the characters, Parvana and Homa, and the city of Kabul. The difference between third-person subjective (or ‘limited’) and third-person omniscient could be discussed with the class before this activity. It was explored in Phase 3 and in **Year 7, Term 3 – escape into the world of the novel.**

**See** the [Stage 4 reading – Connecting ideas](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-4/reading/stage-4-connecting-ideas) page within the NSW Department of Education’s Literacy and numeracy resources for support on the idea of lexical chains. If using the novel, Parvana, you will need to locate and copy the relevant extracts for student use. Chapter and page numbers (for the 2022 edition of the novel) have been included in the Core texts booklet to assist you with this activity.

1. Complete the following activities to investigate how language forms and features allow Ellis to position the reader to her perspectives.

**Descriptions of character**

Descriptive language can involve:

* visual imagery in the narrative voice of the third-person limited narrator – ‘It was too dark to see where the woman was sitting.’
* carefully chosen verbs that signal characterisation – ‘Parvana rummaged around.’
* the juxtaposition of long and short sentences – ‘It suddenly dawned on her that she could see the woman’s face. It wasn’t covered up.’

1. Read the sections in this chapter that focus on the character of Parvana. Then use the table to collect ideas and textual evidence (quotes and specific examples) about the language features included.

Table 103 – preparation for writing about Parvana the character

|  |  |  |
| --- | --- | --- |
| Language feature | Textual evidence | What this adds to the readers’ perceptions about Parvana the character |
| Visual imagery |  |  |
| Description of action |  |  |
| Juxtaposition of short and long sentences |  |  |

1. Based on the visual imagery, descriptions of her actions and the juxtaposition of sentences, use the space below to explain how you think the reader is meant to feel about Parvana in this chapter.

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**Lexical chains to create mood and describe setting**

A lexical chain is a way that a writer can connect ideas within a section of their writing. Usually, a series of adjectives, nouns and verbs on the same topic build a mood by using synonyms and other related words that are all connected in meaning.

1. In this first extract from Chapter 14 of *Parvana*, the bolded words are connected to darkness. Notice that 3 of the 5 bolded words are nouns.

Kabul was a **dark** city at **night**. It had been under **curfew** for more than twenty years. Many of the **streetlights** had been **knocked out** by bombs, and many of those still standing did not work.

1. Now notice the juxtaposition of the lexical chain above that indicates the location is ‘scary’ to the following one about Kabul in the past. Circle the words and phrases related to excitement in this extract.

‘Kabul was the hot spot …, progress and excitement.’

1. In the next extract, circle all the words connected to sound.

‘“I’m Malali, leading the troops” … her and her companion.’

1. How does the lexical chain related to sound in the extract help the writer to deepen the characterisation of Parvana?

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1. Read Homa’s story in Chapter 14. Use the table below to categorise the descriptive language used by the writer to create mood, drive the story and construct the character of Homa. The first 2 rows have been completed as a model. Complete the final 2 rows with your own examples.

Table 104 – lexical chains in Chapter 14

|  |  |  |
| --- | --- | --- |
| Lexical chain and part of speech | Textual evidence | Effect |
| Verbs related to violence | ‘grabbed … shot … hitting …’ | The dramatic verbs related to violence emphasize the horror of Homa’s experiences. |
| Nouns related to family | ‘mother … father … brother …’ | The repetition of Homa’s family members reminds the reader of the human impact of the violence. |
|  |  |  |
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**Post-activity discussion**

1. Work with a partner to brainstorm ideas on the following discussion prompts. You will then share ideas with the class.
2. Based on your analysis of descriptive language in Chapter 14, and your reactions to reading the whole novel, would you say that Ellis has a distinctive style? What patterns can you see in the way she creates character, describes setting or narrates action?
3. Which aspects of her writing style do you find personally appealing? Which do not work for you?
4. Do you think the non-English words she has included make the text confusing or add to its appeal and trustworthiness? Why?

## Phase 4, activity 12 – subjectivity and objectivity in prose fiction

**Teacher note:** to complete this activity, you will need to locate the quote from the novel and insert it into the missing sections of the quotes.

**Student note**: remember that the authority of a text is defined as how ‘trustworthy, authentic or valid an audience may find the representation of ideas, experiences, perspectives and arguments in a text.’ (NESA 2022)

Description can add to both the authority of a piece of prose fiction writing, and its appeal. Homa’s story in this extract refers to events that are part of the historical record. As a recount, however, it also involves a fictionalised story that takes place within the historical and political reality.

1. Class discussion prompt – what do you think are the advantages and dangers of composers creating fictionalised versions of stories that take place in a real-life context?

**Re-reading to retrieve specific information (the ‘R’ in Quigley’s (2020) REAL goals for reading)**

1. Read the following paragraph and note examples of description that could be described as ‘more objective’ in the first column of the table below. In the second column, note examples of description that embeds the perspective of the writer and could thus be described as more ‘subjective’. An example has been provided in the first row.

**Extract from Chapter 14**

‘The Taliban is in Mazar ... busy killing at other houses.’

Table 105 – from more objective to more subjective

|  |  |
| --- | --- |
| More objective | More subjective |
| ‘The Taliban is in Mazar ... busy killing at other houses.’ | They grabbed my father and my brother and took them outside. |
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**Peer reflection and analysis**

1. Notice the difference between the verbs in the top row. ‘Went’ is far less emotive than ‘grabbed’. Can you notice any other differences in language features used in the 2 columns? Add your ideas in the space below.

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**Class discussion**

1. Work with a partner to prepare for a class discussion about objectivity in fiction writing. Discuss the following questions and jot down ideas in the space below.
2. Do you think it is possible for a writer to be objective in prose fiction?
3. Does a writer’s more subjective descriptive writing reduce the trustworthiness of the text and does that matter?

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## Phase 4, activity 13 – comparison of fiction and non-fiction narrative structures

**Teacher note**: the following activity is adapted from the Harvard Thinking routine [Same and Different](https://pz.harvard.edu/node/773313). This routine encourages a deeper consideration and questioning of things which, at first glance, seem very different. It is part of an optional extension sequence that should be completed by classes moving through the content at a faster pace and prepared for a deeper investigation of the conceptual focus of the program.

The following activity guides you through a comparison of the non-fiction text ‘Swimming with Dolphins’ and an extract from the prose fiction novel *Parvana*. At first glance, they may seem very different. In this activity, you will consider what we can learn from a more informed comparison. You will:

* notice – describe your first impressions
* take perspectives – discuss what we might learn from looking at the texts from different perspectives (focusing on their narrative structures)
* compare – evaluate how the texts can be both same and different at the same time.

**Notice**

1. Use the table below to note your first impressions of any similarities and differences between the texts. You may include anything you notice; the ways they are written and the ways they deal with real-life experiences.

Table 106 – similarities and differences between the non-fiction and fiction texts

|  |  |
| --- | --- |
| Similarities | Differences |
|  |  |

**Take perspectives**

1. Use the next table to reflect on how both composers have used a narrative structure to transport the reader to the ‘real’. Even though the non-fiction text is hybrid informative, reflective and imaginative writing, it is interesting to note the ways it is organised to position the reader. In each row, you are given information about one of the 2 texts. Can you find the similar content, structure or language features from the other text?

Table 107 – comparing the narrative structure of the 2 core texts

|  |  |  |
| --- | --- | --- |
| Narrative structure element | *Parvana* | ‘Swimming with Dolphins’ |
| Orientation | A conventional dramatic orientation – suspense as to who is hiding in the building. |  |
| Complication |  | Not being able to take swimming lessons |
| Climax | The threat to Parvana’s family because the Taliban are in Mazar. |  |
| Coda or resolution |  | The persona coming back to swimming lessons |
| Embedded narrative structure | Homa’s story reinforces Parvana’s experiences – but she interjects and returns to her own ordeal when she realises the implications of Homa’s story. |  |
| Circular narrative |  | Text messages with swim instructor near beginning and at end. |
| Descriptions of the ‘real’ | The city of Kabul and the experiences of people in Mazar. |  |
| Point of view |  | First person |

**Compare**

1. As you can see from the last activity, there are many similarities in the narrative structures of the texts, even though one is non-fiction. Work with a partner to jot down ideas for each of the following questions. You will then use these to participate in a class discussion.
2. If the narrative structure has some similarities, what, in your opinion, is the major difference between the 2 texts?

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1. What do you think the writers of fiction and non-fiction texts could learn from each other to make their texts more appealing and more trustworthy?

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1. Are there any other similarities between the texts you can now add to your table of first impressions above?
2. Remembering that authority of a text refers to how trustworthy, authentic or valid an audience may find the representation, does the inclusion of a typical narrative structure in the fiction texts, and an un-typical narrative structure in the non-fiction text change the way you feel about the authority of either text?

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## Phase 4, activity 14 – the authority of readers

**Teacher note**: this extension activity should be used with classes (or students) who have moved quickly through the content and are ready for extension to a challenging conceptual idea. For classes needing more support, the teacher may choose to simply take this key idea and use it as a basis for a short discussion. Refer to **Pre-reading, resource 4 – supporting writing** for ideas on summarising and note taking.

1. Expert groups source a news report.
2. The class is divided in half to form 2 ‘expert groups’. Expert group ‘A’ will focus on the topic of the Taliban in Afghanistan while expert group ‘B’ will focus on the topic of depression.
3. Within your ‘expert group’, work with a partner to find a news report or magazine feature article on your assigned topic.
4. Take notes in your book on how this news report allows you to understand the events in the core texts better, and to judge whether the composers of *Parvana* and ‘Swimming with Dolphins’ have authority as writers.
5. Discuss with your partner (or expert group if practical) what the responsibilities and best strategies are for readers in questioning the authority of the texts that we read.
6. Expert groups divide to form comparison groups.
7. In a new pair made up of one person from each expert group, share your findings from activity 1. Partners should ask useful questions to clarify and provoke interesting discussion.
8. Prepare notes together for a class discussion on what it might mean for readers to exercise authority over a text. This might mean something like the ability of readers to judge whether a text is trustworthy, but you may think of other ideas. Consider whether you think readers have any responsibilities while exercising authority over a text.

## Phase 4, resource 5 – response to podcast interview question

The following is a transcript of a response by the writer of ‘Swimming with Dolphins’, Jennifer Wong, to an interview question.

**Question**

In non-fiction texts, objectivity and trust are key aspects of the relationship between the writer and reader. How did you try to ‘achieve’ a sense of objectivity and create trust for you as a writer on this subject?

**Response transcript**

Thanks for that question. The connection with my reader is really important to me. ‘Swimming with Dolphins’ is a collection of voices from nine different ‘sources’. However, only one of them is real, the ‘guide to what works for depression: an evidence-based review’ by Beyond Blue. Each of the first few sources (WhatsApp message to my Mum, a to-do list, text messages to a swim instructor) all feel like they could be real. In order to gain your trust as a reader, I use language that is typical of the form of each source. For example, when messaging on WhatsApp, the messages are short – there’s no punctuation – and sentences are written in fragments instead of in full. This is true of the way that most people message each other. Other examples include a to-do list written in dot points, and time-stamped text messages which range from perfunctory (short) to apologetic and confessional (long).

Even after I break your trust in the credibility of these sources by including a transcript of a conversation between 2 dolphins, I continue to ask you to consider the truth behind the absurdities. A newspaper headline is written in the conventional format. The SeaWorld incident report contains facts that you might find in such a report (for example details about dates, weather, dolphin weight), which are presented in clinical language. Participant feedback quotes sound like they might be written by real people because of the use of conversational language.

I lean in hard to the form of each source, and imitate the language used in each style. One way to do this is to analyse a piece of writing and write down all the qualities that are distinctive of this style or form. Once you know the rules, you can break them. For comedic effect, you can then subvert the form, for example add talking dolphins to show the situation from their point of view. You might even be able to “Trojan horse” some facts that people might otherwise not read about, for instance looking at depression from a bio-psycho-social perspective.

(Wong J, Personal communication, 26 April 2024)

## Core formative task 4 – writing a podcast interview response from the perspective of the author

**Teacher note:** the activities within this sequence support students to write the transcript of an interview response as Jennifer Wong, the composer of ‘Swimming with Dolphins’**.** An actual response from the composer is used as a model text, and students are guided to investigate her use of language forms and features appropriate to the form, many of which have been the focus of teaching and learning activities in this phase. Students will require a printed copy of the model text to annotate. The core formative task then invites students to practise new skills in a structured composition influenced by the model text. Answers and teacher support for the grammar in context activities are provided in **Phase 4, resource 7 – teacher support for core formative task 4**.

The accompanying resource **Phase 4, Core formative task 4 – Jennifer Wong podcast – PowerPoint** contains a recording of an interview with the author in a way that demonstrates the key features of the podcast form. It also provides valuable and engaging information about the writer, her text and the ways in which she has written it. Use this to support students in the completion of Core formative task 4, and in their development of their formal task.

**Task purpose**: this task will build on your understanding of the podcast form by focusing on the language used by an interview guest. The activities prepare you to write an interview response in the perspective of the composer, Jennifer Wong. You will read an actual response from her, then use it as a model text to develop your own composition. In this way you will refine your understanding of the language forms and features you are required to use in the formal assessment task.

**Audience:** an audience for a podcast about writers.

1. Words constructed around these 3 base words are important in the text you are about to read.

**Morphology**

Table 109 – base word to adjective and noun

|  |  |  |
| --- | --- | --- |
| Base word | Adjective | Noun |
| cred - | credible | credibility |
| absurd - | absurd | absurdity |
| comed - | comedic | comedy |

1. Complete the following activities in your books to check your understanding of them:
2. Use a dictionary to look up words that include the base word ‘cred’ and decide on a meaning which connects them all. They all have something to do with \_\_\_\_\_\_\_\_\_\_\_.
3. What is the opposite, or antonym, to ‘credible’? What does this word mean in usual usage? Why do you think we have adapted its meaning from the base word? How many other words can you think of that use the same prefix to make an antonym?
4. What is the best antonym for ‘absurd’? Write a sentence that uses it correctly to refer to something you think is not absurd.
5. What is another – more common – noun we get from the base word ‘comed-‘?
6. How many words can you think of that create a noun by adding -ity?

**Reading the model text**

1. Read the podcast interview question response (**Phase 4, resource 5 – response to podcast interview question**). Check:
2. whether your predictions about what she would say were correct
3. your understanding of the 3 key words explored in the morphology activity. Are there any other words you need to check the meaning of?

**The writer’s choice of language forms and features**

**Student note:** while there are many language forms and features in the model text, we will focus on 3 areas that will help you to write your piece. These are the passive voice, text connectives and inclusive language.

1. Passive voice – consider the annotations of this extract from the model text then complete the activities below the table in your book.

Table 110 – passive voice in the model text

|  |  |
| --- | --- |
| Extract | Annotations |
| I use language that is typical of the form of each source. For example, when messaging on WhatsApp, the messages are short – there’s no punctuation – and sentences are written in fragments instead of in full. This is true of the way that most people message each other. Other examples include a to-do list written in dot points | ‘I use language’ – active voice that emphasises who is doing the action  ‘sentences are written’ – passive voice because we already know who is doing the writing  ‘a to-do list written’ – a shortened form of the passive where the expected ‘which is’ part is left out to be more succinct |

1. Annotate all the uses of passive voice in the next paragraph of **Phase 4, resource 5 – response to podcast interview question** beginning with ‘Even after’.
2. There is one use of the passive that includes the person doing the action after the passive voice. Can you find it and explain why the composer has written it this way around? For an experiment, try rewriting the sentence in an active voice construction.
3. Text connectives – there are many ways that sentences and ideas are connected in this piece. For each of these types, consider the example and explanation then find at least one example from the text.

Table 111 – text connectives in the model text

|  |  |  |  |
| --- | --- | --- | --- |
| Connective | Explanation | Example (not from this text) | Your example (from this text) |
| Adverbial conjunction | This links ideas across sentences (usually a subordinating conjunction as well, that is one idea cannot stand on its own) | therefore |  |
| Transitional or introductory phrase | This usually introduces more detail | such as |  |
| Subordinating conjunction | This joins a main (independent) and subordinate (dependent) clause, linking from a complete sentence and idea to one that cannot stand on its own. | while |  |
| Cohesive devices | These are words and phrases that help to organise information and show relationships between ideas. | with the aim of |  |

Inclusive language – the composer uses the first person with ‘I ... me … my’ and the second person ‘you … your’ to establish a more personal style and tone appropriate to a podcast. She also begins by thanking the host in a way typical of podcasts and interviews.

1. As an experiment, take one sentence that contains both first and second person and rewrite it to be more formal and impersonal by avoiding any first or second person pronouns.

**Writing your response**

1. Write 3 more open-ended questions you would ask the composer about their text.

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1. Select one question and answer that question ‘as’ Jennifer Wong in a paragraph length text of between 150 to 200 words. Incorporate, as appropriate, active and passive voice, text connectives, inclusive language and descriptive writing (explored earlier in this phase).

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**Refining your response**

1. Revise punctuation using **Phase 4, resource 6 – punctuation development (using dashes and parentheses)**
2. Check off that you have used correct punctuation by checking your work against the punctuation checklist.

Table 112 – punctuation checklist

|  |  |
| --- | --- |
| Punctuation | Tick |
| Use parentheses to give additional information that is interesting, but non-essential. |  |
| Use dashes to emphasise an idea. |  |
| Use an ellipsis if you omit words from a quoted text. |  |
| Use an ellipsis to mark an unfinished phrase. |  |
| Use commas before a FANBOYS compound sentence conjunction if the clause before and after the FANBOYS are independent. |  |
| Use commas before and after an additional phrase within a sentence to show extended information. |  |
| Use a comma after a dependent clause when the dependent clause starts a sentence to indicate the clause could be used either at the beginning or end of the sentence. |  |
| Use commas to separate a list of 3 or more items to give each item independence. |  |
| Use of capital letter to start a sentence to indicate the beginning of an idea. |  |
| Use of capital letter for proper nouns (including I) to indicate the importance of the person, place or thing. |  |
| Use of full stop to end a sentence to indicate the end of an idea. |  |
| Use of exclamation mark to end an exclamatory sentence that has the emotional connotation of excitement and fun. |  |
| Use of a question mark to end an interrogative sentence that highlights the conversational and contemplative nature of the response. |  |
| Use of capital letter to start a sentence to indicate the beginning of an idea. |  |

**Reflection and application**

1. Use the following discussion prompts to prepare for class discussion. Make some notes in your book to prepare.
2. How would you describe the tone of your interview response? Is it similar to the model text or did you try to do something different?
3. Did the language forms and features identified in the model text help you with your writing? In what way, and will you use them in the formal assessment task?
4. This interview question response is also non-fiction writing. How does the style compare to other types and examples of non-fiction writing we have explored?

## Phase 4, resource 6 – punctuation development (using dashes and parentheses)

**Teacher note:** this resource has been created to support the development of students’ use of punctuation through explicit teaching. The teacher should use their discretion with this particular punctuation development resource to meet the needs of their students.

Before completing each core formative task, the following process should be used. Links have been provided to the [Writing in Secondary (WiS) Resource Hub](https://schoolsnsw.sharepoint.com/sites/WiSresourcehub/SitePages/Grammar-guide.aspx?xsdata=MDV8MDJ8fDFmYjgyNjU5YWMxNDRiOGY0YmJiMDhkYzQ5ZTlkZjhjfDA1YTBlNjlhNDE4YTQ3YzE5YzI1OTM4NzI2MWJmOTkxfDB8MHw2Mzg0NjY1MTYwMDY0ODkwMTl8VW5rbm93bnxWR1ZoYlhOVFpXTjFjbWwwZVZObGNuWnBZMlY4ZXlKV0lqb2lNQzR3TGpBd01EQWlMQ0pRSWpvaVYybHVNeklpTENKQlRpSTZJazkwYUdWeUlpd2lWMVFpT2pFeGZRPT18MXxMMk5vWVhSekx6RTVPamxrWVRKaFpqaGxPR001TVRRek1EWTRNREV4TVdaaU9EVmpZamxtTm1VMVFIUm9jbVZoWkM1Mk1pOXRaWE56WVdkbGN5OHhOekV4TURVME9EQXdNVFE1fDRiZmM1NTdhNGRiZDRjMzg0YmJiMDhkYzQ5ZTlkZjhjfDUyM2I2OTZlZmM5MDQ4ZGQ5ODUzZmIwN2Q5MjEwN2Ji&sdata=NkYyOW8rYm54YjRTSDFmc0pZd2VKMUFPMHowQ3dlajM4ZERsRlprY2RGMD0%3D&ovuser=05a0e69a-418a-47c1-9c25-9387261bf991%2CJarrad.Cox1%40det.nsw.edu.au&OR=Teams-HL&CT=1713478536443&clickparams=eyJBcHBOYW1lIjoiVGVhbXMtRGVza3RvcCIsIkFwcFZlcnNpb24iOiI0OS8yNDAzMTQxNDcxOCIsIkhhc0ZlZGVyYXRlZFVzZXIiOmZhbHNlfQ%3D%3D) for guidance. However, the teacher may like to use other resources to reinforce or teach focus punctuation skills. This punctuation focus is the **fourth** part of the process and should be applied at the end of the core formative task as an editing process. Students should be encouraged to identify examples from the text and use the skills to refine their writing. Note that students should also review and revise the previous foci (sentence punctuation and commas) to support the gradual building of skills.

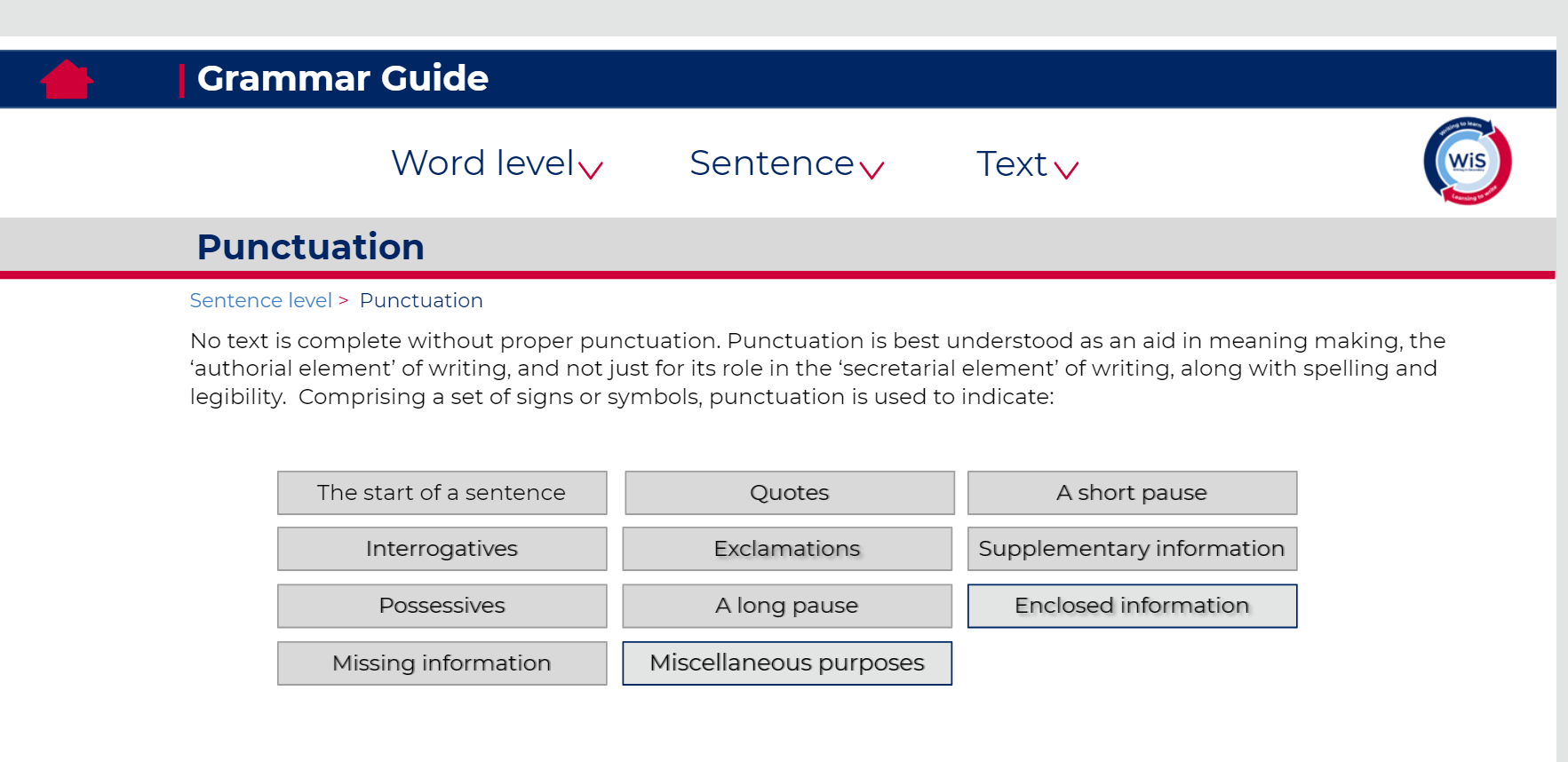
**Reviewing the skill**

The teacher should explicitly teach (or revisit) the use of sentence punctuation. See **Phase 4, resource 3 – teacher support for subjectivity in non-fiction texts** for guidance with parentheses and dashes. Annotations are also supplied in the extract from the model text below.

The [WiS Resource Hub](https://schoolsnsw.sharepoint.com/sites/WiSresourcehub/SitePages/Grammar-guide.aspx?xsdata=MDV8MDJ8fDFmYjgyNjU5YWMxNDRiOGY0YmJiMDhkYzQ5ZTlkZjhjfDA1YTBlNjlhNDE4YTQ3YzE5YzI1OTM4NzI2MWJmOTkxfDB8MHw2Mzg0NjY1MTYwMDY0ODkwMTl8VW5rbm93bnxWR1ZoYlhOVFpXTjFjbWwwZVZObGNuWnBZMlY4ZXlKV0lqb2lNQzR3TGpBd01EQWlMQ0pRSWpvaVYybHVNeklpTENKQlRpSTZJazkwYUdWeUlpd2lWMVFpT2pFeGZRPT18MXxMMk5vWVhSekx6RTVPamxrWVRKaFpqaGxPR001TVRRek1EWTRNREV4TVdaaU9EVmpZamxtTm1VMVFIUm9jbVZoWkM1Mk1pOXRaWE56WVdkbGN5OHhOekV4TURVME9EQXdNVFE1fDRiZmM1NTdhNGRiZDRjMzg0YmJiMDhkYzQ5ZTlkZjhjfDUyM2I2OTZlZmM5MDQ4ZGQ5ODUzZmIwN2Q5MjEwN2Ji&sdata=NkYyOW8rYm54YjRTSDFmc0pZd2VKMUFPMHowQ3dlajM4ZERsRlprY2RGMD0%3D&ovuser=05a0e69a-418a-47c1-9c25-9387261bf991%2CJarrad.Cox1%40det.nsw.edu.au&OR=Teams-HL&CT=1713478536443&clickparams=eyJBcHBOYW1lIjoiVGVhbXMtRGVza3RvcCIsIkFwcFZlcnNpb24iOiI0OS8yNDAzMTQxNDcxOCIsIkhhc0ZlZGVyYXRlZFVzZXIiOmZhbHNlfQ%3D%3D) can be accessed for lessons on punctuation and notes on the implications for writing. An image has been provided below to guide you in locating the resources for sentence level punctuation. For dashes and parentheses, use the following resources:

* Punctuation – Enclosed information
* Punctuation – Miscellaneous purposes

Figure 10 – image of where to locate relevant lessons on the WiS Resource Hub



**Using the skill**

Students should be instructed to read and identify punctuation in the model text. A paragraph from the model text has been done for students as a model.

Table 108 – model text and annotations for parentheses and dashes

|  |  |  |
| --- | --- | --- |
| Punctuation focus | Extracts from the model text – podcast interview question response | Annotations – parentheses and dashes |
| Parentheses – often used to give additional (but non-essential) information. The sentence around the parentheses must be a complete sentence and work independently.  Dashes – predict an interruption, an abrupt change in thought or emphasise a point. | Each of the first few sources (WhatsApp message to my Mum, a to-do list, text messages to a swim instructor) all feel like they could be real. In order to gain your trust as a reader, I use language that is typically used in the form of each source. For example, when messaging on WhatsApp, the messages are short – there’s no punctuation – and sentences are written in fragments instead of in full. This is true of the way that most people message each other. Other examples include a to-do list written in dot points, and time-stamped text messages which range from perfunctory (short) to apologetic and confessional (long). | Use parentheses to give additional information that is interesting, but non-essential.  Use dashes to emphasise an idea. |

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

Students should apply their knowledge and understanding to revise and refine their core formative task for sentence punctuation.

## Phase 4, resource 7 – teacher support for Core formative task 4

**Passive voice**

The passive sentence that includes the person doing the action is: ‘Participant feedback quotes sound like they might be written by real people because of the use of conversational language’.

One possible (awkward) rewrite is: ‘It sounds like real people might have written the participant feedback quotes because of the use of conversational language’.

**Text connectives**

Possible answers are provided in the right-hand column.

Table 113 – possible answers for text connectives in the model text

|  |  |  |  |
| --- | --- | --- | --- |
| Connective | Explanation | Example (not from this text) | Your example (from this text) |
| Adverbial conjunction | This links ideas across sentences (usually a subordinating conjunction as well, that is one idea cannot stand on its own). | therefore | however |
| Transitional or introductory phrase | This usually introduces more detail. | such as | for example, for instance |
| Subordinating conjunction | This joins a main (independent) and subordinate (dependent) clause, linking from a complete sentence and idea to one that cannot stand on its own. | while | even after, in order to |
| Cohesive devices | These are words and phrases that help to organise information and show relationships between ideas. | with the aim of | This is true of, other examples include, each of the, one way to do this is |

**Inclusive language**

Example sentence with first- and second-person use: ‘In order to gain your trust as a reader, I use language that is typical of the form of each source.’

Possible formal rewrite (noting what needs to be done to make it work, especially the use of nominalisation): ‘To appear trustworthy, language that is typical of the form of each source is used.’

# Phase 5 – engaging critically and creatively with model texts

The focus of this phase is for students to transform their understanding of the ‘real world’ and representation into other forms – specifically podcasts – experimenting and making connections with model texts and their own ‘real world’.

Students refine their speaking and listening skills through scaffolded activities that prepare them for the podcast task. Building from familiar and contextually similar ‘real worlds’ in model podcasts, students are given opportunities to recognise their own perspective and how it is deliberately constructed through their representation choices. Opportunities for peer feedback and reflection are incorporated into this phase to ensure students have a strong base of knowledge and skills for the task.

**Teacher note:** in this program, Phase 5 has been integrated into Phases 1, 3 and 4. There are dedicated sequences within each phase which involve students responding critically and creatively to texts. The activities in these sequences work to deepen student understanding of the text, and their awareness of the form in which they are writing.

For example, in **Phase 1, sequence 3 – engaging with the form and structure of podcasts** students write a letter to critique and provide feedback on a podcast they have listened to. In **Phase 3, sequence 5 – transforming the text**, students write a letter as a character from the novel to develop an informed personal response to the key issue of literacy. In **Phase 4, sequence 4 – analysing and experimenting with hybridity**, students rewrite a section of the model text to experiment with objectivity and subjectivity.

# Phase 6 – preparing the assessment task

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

The teacher recognises students’ prior understanding of assessment practices but should use this phase as an opportunity to deepen awareness of aspects that may have challenged students during the preparation of the previous assessment of a poetry composition and reflection in [Year 8, Term 1 – Knowing the rules to break the rule](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/knowing-rules-break-rules-year-8-term-1). These may include understanding instructions, being aware of the demands of marking criteria, or using samples to improve their response.

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

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

* Notice the key sections in the sample assessment task for Term 2 of Year 8, accompanying this resource, and ensure all sections are written in student-friendly language.
* Ensure that practices focus on identifying where students ‘are in their learning so that teaching can be differentiated, and further learning progress can be monitored over time’ (CESE 2020a:25).
* Build in explicit opportunities for peer and teacher feedback, both during task preparation and after return of the assessed task (CESE 2020a; Hattie and Timperley 2007).
* Create clear marking rubrics, explain the place of the task in the learning context, and set up consistent and objective marking practices (CESE 2020b; NESA 2021).
* Support the students’ writing process through the task preparation stage by explicitly scheduling brainstorming, planning, drafting, editing and revising time. See for example, *The process writing approach: A meta-analysis* (Graham and Sandmel 2011).

## Phase 6, resource 2 – avoiding plagiarism

The information below is adapted from the [What is plagiarism?](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/hsc/hsc-all-my-own-work/plagiarism/what-is-plagiarism) website (NESA 2022). You may like to access the website for more detailed information.

**What is plagiarism?**

Plagiarism is when you pretend that you have written or created a piece of work that someone else originated. It is cheating and it is dishonest.

Plagiarism is:

* copying and pasting information from the internet
* using the ideas of others as if they were your own
* copying and pasting information from the internet and only changing a few words
* using information without citing it (saying that it is someone else’s work) and providing a reference list.

**Why does plagiarism matter?**

Because:

* it is dishonest – it is stealing other people’s ideas
* authors own their own words and ideas
* you are not developing the skills and knowledge that are important for your learning development and life ahead.

**How can you prevent plagiarism?**

You can prevent the chances of plagiarising by:

* avoiding cutting and pasting completely
* reading the content of a source and then put it away and write from what you have learned
* ensuring all direct quotes are put in single quotation marks
* using in-text referencing for other people’s work
* acknowledging the sources you got the information from in a reference list.

## Phase 6, activity 1 – structure and features of a podcast

**Teacher note:** **Phase 6, activity 1 – structure and features of a podcast – PowerPoint** has been created to support the introduction of podcasts in Phase 1 in conjunction with this activity, as well as, ‘**Phase 6, resource 3 – structure and features of a podcast answers**, **Phase 1, activity 3 – Think Pair Share, Phase 1, activity 4 – understanding host-to-listener interaction and Phase 1, resource 2 – understanding host-to-listener interaction suggested responses**.

1. Read the cloze passages below to build your understanding of the definition, purpose, style, audience, structure and language features of podcasts.
2. For each section or table, use the word bank to fill in the blanks for key words that are left out.
3. Make sure to think about how each word fits both the grammar of the sentence and the overall meaning of the passage.

**Definition of a podcast**

Table 114 – word bank for the definition of a podcast

|  |  |  |  |
| --- | --- | --- | --- |
| Word bank |  |  |  |
| experts | **spoken-word** | **storytelling** | **guest** |

A podcast is a series of [\_\_\_\_\_\_\_\_\_\_], audio episodes focusing on a specific theme or topic, available for download or streaming over the internet. It serves as an engaging medium for [\_\_\_\_\_\_\_\_\_\_], discussion, and sharing information on all kinds of subjects, from literature and history to science and popular culture. Podcasts range from a single host speaking (monologue) to a panel of [\_\_\_\_\_\_\_\_\_\_], (discussion) to speaking to a [\_\_\_\_\_\_\_\_\_\_] (interview).

**Purpose of a podcast**

Table 115 – word bank for the purpose of a podcast

|  |  |  |  |
| --- | --- | --- | --- |
| Word bank | Word bank | Word bank | Word bank |
| exploration | **discussion** | **listeners** | **inform** |

**Podcasts aim to** [\_\_\_\_\_\_\_\_\_\_]**, entertain, and engage** [\_\_\_\_\_\_\_\_\_\_] **through in-depth** [\_\_\_\_\_\_\_\_\_\_] **of topics, storytelling, interviews, and** [\_\_\_\_\_\_\_\_\_\_]**.**

**Style of a podcast**

Table 116 – word bank for the style of a podcast

|  |  |  |  |
| --- | --- | --- | --- |
| Word bank | Word bank | Word bank | Word bank |
| conversational | **emotive** | **audience** | **rhetorical** |

**The style of podcasts can range from formal, structured lectures to informal,** [\_\_\_\_\_\_\_\_\_\_] **discussions. The choice of style depends on the target** [\_\_\_\_\_\_\_\_\_\_] **and the subject matter. Podcasts often include language features such as vivid descriptions,** [\_\_\_\_\_\_\_\_\_\_] **language, and** [\_\_\_\_\_\_\_\_\_\_] **questions to engage listeners and create a mental image of the discussed topics.**

**Audience of a podcast**

Table 117 – word bank for the audience of a podcast

|  |  |  |  |
| --- | --- | --- | --- |
| Word bank | Word bank | Word bank | Word bank |
| tailor | **crucial** | **interests** | **specific** |

**The audience for a podcast can be broad or** [\_\_\_\_\_\_\_\_\_\_]**, depending on the subject matter. Effective podcasts identify their target audience and** [\_\_\_\_\_\_\_\_\_\_] **their content and language to suit the** [\_\_\_\_\_\_\_\_\_\_]**, knowledge level, and preferences of that audience. Understanding the audience is** [\_\_\_\_\_\_\_\_\_\_] **for creating engaging and relevant content.**

**Structure of a podcast**

1. **Use the word bank below to match the structural features of a podcast to the explanation of the feature.**

Table 118 – word bank for the structure of a podcast

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Word bank | Word bank | Word bank | Word bank | Word bank |
| **Guest introduction** | **Conclusion** | **Introduction** | **Sign-off** | **Interview** |

Table 119 – structural features of an interview podcast

|  |  |
| --- | --- |
| Structure | Explanation |
|  | **A brief opening by the host introducing the podcast, the episode’s topic, and the guest(s). This section sets up the conversation and often includes a hook to capture listener interest.** |
|  | A more detailed introduction of the guest, highlighting their **background**, **expertise** and **relevance** to the episode’s topic. |
|  | **The core of the podcast, structured around a series of open-ended questions designed to guide the conversation through the episode’s key ideas.** |
|  | **The host wraps up the episode, summarising key points discussed and thanking the guest for their participation. This may also include a call to action, such as encouraging listeners to subscribe, share feedback or follow on social media.** |
|  | **A consistent closing remark that marks the end of the podcast episode.** |

**Language features of a podcast**

1. **Use the word bank below to match the language features of a podcast to the explanation of the feature.**

Table 120 – word bank for the language features of a podcast

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Word bank | Word bank | Word bank | Word bank | Word bank |
| **Open-ended questions** | **Active listening indicators** | **Conversational tone** | **Technical vocabulary** | **Narrative** language features |

Table 121 – language features of an interview podcast

|  |  |
| --- | --- |
| Features | Explanation |
|  | **Podcasts often use a conversational style to create a personal connection with the audience. This includes the use of colloquial language, contractions, and direct address ("you") to make the content more relatable.** |
|  | **Both hosts and guests may use storytelling to illustrate points, making information more relatable and memorable for the audience.** |
|  | **In interview podcasts, open-ended questions are designed to draw out detailed responses from guests, encouraging them to share insights, stories, and perspectives.** |
|  | **Responses such as acknowledgments and affirmations ("I see," "Right," "That’s interesting") from the host, which signal engagement with the guest's contributions and help to maintain a natural flow of conversation.** |
|  | **Specific terminology may be used for the subject being discussed. Hosts may include explanations or simplifications of complex terms for the broader audience.** |

## Phase 6, resource 3 – structure and features of a podcast answers

**Teacher note: these answers for Phase 6, activity 1 – structure and features of a podcast could also support Phase 6, activity 4 – peer feedback as a scaffold for critique.**

**Definition**

A podcast is a series of spoken-word, audio episodes focusing on a specific theme or topic, available for download or streaming over the internet. It serves as an engaging medium for storytelling, discussion, and sharing information on all kinds of subjects, from literature and history to science and popular culture. Podcasts range from a single host speaking (monologue) to a panel of experts (discussion) to speaking to a guest (interview).

**Purpose of a podcast**

**Podcasts aim to inform, entertain and engage listeners through in-depth exploration of topics, storytelling, interviews and discussion.**

**Style**

**The style of podcasts can range from formal, structured lectures to informal, conversational discussions. The choice of style depends on the target audience and the subject matter. Language in podcasts often includes narrative** language features **that include vivid descriptions, emotive language and rhetorical questions to engage listeners and create a mental image of the discussed topics.**

**Audience**

**The audience for a podcast can be broad or specific, depending on the subject matter. Effective podcasts identify their target audience and tailor their content and language to suit the interests, knowledge level and preferences of that audience. Understanding the audience is crucial for creating engaging and relevant content.**

**Structure**

Table 122 – structural features of an interview podcast

|  |  |
| --- | --- |
| Structure | Explanation |
| **Introduction** | **A brief opening by the host introducing the podcast, the episode’s topic, and the guest(s). This section sets up the conversation and often includes a hook to capture listener interest.** |
| **Guest introduction** | A more detailed introduction of the guest, highlighting their background, expertise and relevance to the episode’s topic. |
| **Interview** | **The core of the podcast, structured around a series of open-ended questions designed to guide the conversation through the episode’s key ideas.** |
| **Conclusion** | **The host wraps up the episode, summarising key points discussed and thanking the guest for their participation. This may also include a call to action, such as encouraging listeners to subscribe, share feedback or follow on social media.** |
| **Sign-off** | **A consistent closing remark that marks the end of the podcast episode.** |

**Language features**

Table 123 – language features of an interview podcast

|  |  |
| --- | --- |
| Features | Explanation |
| **Conversational tone** | **Podcasts often use a conversational style to create a personal connection with the audience. This includes the use of colloquial language, contractions, and direct address ("you") to make the content more relatable.** |
| **Narrative**language features | **Both hosts and guests may use storytelling to illustrate points, making information more relatable and memorable for the audience.** |
| **Open-ended questions** | **In interview podcasts, open-ended questions are designed to draw out detailed responses from guests, encouraging them to share insights, stories, and perspectives.** |
| **Active listening indicators** | **Responses such as acknowledgments and affirmations ("I see," "Right," "That’s interesting") from the host, which signal engagement with the guest's contributions and help to maintain a natural flow of conversation.** |
| **Technical vocabulary** | **Specific terminology may be used for the subject being discussed. Hosts may include explanations or simplifications of complex terms for the broader audience.** |

## Phase 6, activity 2 – ‘Short & Curly’ podcast transcript annotation

1. The following is a transcript of the ‘Short & Curly’ podcast from Phase 1. Using **Phase 6, resource 3 – structure and features of a podcast answers** for reference, see if you can annotate all of these structures and features onto the transcript.

Table 124 – structures and features for annotation

|  |  |
| --- | --- |
| Structure | Features |
| **Introduction** | **Conversational tone** |
| **Guest introduction** | Narrative language features (storytelling) |
| **Interview** | **Open-ended questions** |
| **Conclusion** | **Active listening indicators** |
| **Sign-off** | **Technical vocabulary** |

This is an ABC podcast.

Big questions, bite-sized.

Short and curly bites.

Bites, bites, bites, bites.

Short and curly bites.

Big questions, small serving size.

**Carl**: Another classic day of podcasting, done and dusted. See you tomorrow, Molly.

**Molly**: Oh, actually, Carl, I'm not coming in tomorrow. Or ever again. My dad has decided he wants to become the Prime Minister of Denmark.

**Carl**: I see. Is he Danish?

**Molly**: No. So it probably won't work out for him, but he's moving the whole family to Denmark so he can give his dream job a red-hot go. So I obviously won't be able to come into short and curly HQ anymore.

**Carl**: Molly, that is madness. What about your life here, your friends, your career?

**Molly**: I know, I'm super bummed to be leaving it all behind.

**Carl**: And the rest of your family have so much going on here in Australia too. Your dad can't just ask all of you to leave everything for his dreams, can he?

**Voiceover**: Today's short and curly bite-sized question.

**Molly**: How much should a family sacrifice for one person's dreams or goals?

**Carl**: M-m-m-matt Beard!

**Matt**: One of the oldest questions in philosophy is about what makes a life worth living. One of the answers that lots of people pay serious attention to comes from ancient Greek philosophers, and another comes from ancient Chinese philosophers. They might be helpful to think about here.

**Molly**: Well then, would you like to help us think about them?

**Carl**: Of course I would! The Chinese philosophers believed that all life was ultimately about becoming a banana, whilst the Greeks thought humans should strive to become hippos.

**Molly**: I kind of thought Matt might take that question, Carl.

**Carl**: Well, I guess he could.

**Matt**: Look, you were close, Carl, but the Greeks thought the good life was about flourishing, living your best life, using all your skills and being the best person you could be. Chinese philosophers like Confucius thought the best life was about harmony, both within ourselves and with other people.

**Molly**: Well, guess I'm on team Confucius because check out these harmonies.

**Carl**: And many more.

**Matt**: Not exactly that kind of harmony. But what if we tried to bring these 2 ideas together? One of the things that happens when we love someone is that we want what's best for them. We want them to live their best life. And in a way, if they're not living their best life, then neither are we. We can't be happy if the rest of our family are miserable.

**Molly**: Except for this one time when my sister was being so annoying on a family holiday, but then one night she left her window open while she was sleeping and got eaten by so many mozzies and she was itchy for like a week. She was miserable, but I was molto happy.

**Carl**: Just itch was served. Get it? Just itch?

**Matt**: Any whoozles. The point is, a family should be a place where everyone supports and sacrifices so that the others can live their best lives. And sometimes we'll give something up because we love the other person and want them to do well. But the question is, is everyone making sacrifices? Or is just one of you? And is it a sacrifice that you're willing to make? And now, a dance exit! MmmMmm.

**Molly**: Is that the Danish national anthem playing?

**Carl**: It is. Not a very dancey tune, but he's really going for it.

**Molly**: Short and Curly Bites is made by ABC Audio Studios.

**Carl**: Tell your friends and teachers to find more episodes of Short and Curly via the ABC Listen app.

**Molly**: And thank you so much to Eli for today's awesome question.

**Carl**: And hey, why don't you, and maybe your family, think about some examples from your family life? Whether it's someone else's sport, or hobby, or job, and then try and answer this question.

**Molly**: How much should a family sacrifice for one person's dreams or goals?

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

The following is a student A sample. Annotations of the sample have been included below.

**Interviewer:** Imagine that you are a young girl growing up in Afghanistan in the time of the Taliban rule …imagine you had to abide by specific rules just because of your gender and you would be severely punished if you broke them… imagine that you were prevented from going to school and getting an education. Well, that’s the context of today’s novel in our podcast chat with author of *Parvana*, Deborah Ellis.

Hello and welcome to this weeks’ edition of Booklit I have been lucky enough to sit down with this multi award winning author to discuss how and why she chose to write about such harsh and confronting real life experiences for young people, in her novel *Parvana.*

Good morning and welcome Deb. I mentioned in the introduction a little about the context of your novel, could you please tell those in the audience who have not yet read *Parvana*, a little more about the storyline.

**Deborah Ellis:** Good morning and thank you. Yes, well, as you mentioned, *Parvana* is set in a war-torn Afghanistan where the Taliban rulers enforced particularly harsh laws like excluding girls from school. Although the plot follows Parvana’s physical journey after her father is taken away, it is Parvana’s inner journey and what she learns about herself and the world that is the real focus of the novel.

**Interviewer:** So how does a Canadian woman end up writing about experiences of young people affected by war?

**Deborah Ellis:** I have been writing books since I was 12 and then from the age of about 17, I have been an advocate for non-violence and a peace activist. I visited countries like Pakistan, Israel and Tanzania and saw the devastation of conflict and the impact it had on particularly woman and children. *Parvana* is an imaginative result of my experiences and what I have seen.

**Interviewer:** It is unusual sometimes, in novels, to have a female protagonist who is independent and strong. What was your thinking behind this as a character choice?

**Deborah Ellis**: In one of my trips to Pakistan, I spent time in an Afghan refugee camp. I was told horrific stories by woman there about how they had been treated and how what they did to escape Afghanistan and the Taliban, so I decided to create the character Parvana as a collective representation of all the woman who shared their stories with.

**Interviewer:** This novel won the 2003 Best Books for Young Adults award so readers must have felt you captured life in Afghanistan during this time accurately. I think you have as well. Are there a couple of events in the novel that you could share with us that highlight this?

**Deborah Ellis:** Sure. In this chapter, when Parvana goes shopping, I deliberately chose to use high modal language to show how hard it was for everyone – not just women. I wrote, ‘Parvana had seen shopkeepers beaten for serving women inside their shops.’ (p56) I also wanted to let people know that girls could not go to school. I wrote this on the first page of my book using strong emotive language to make it clear. I wrote, ‘They even forbade girls to go to school.’ I don’t think young people realise how important school is.

**Interviewer:** Well Deborah, I think we have given the listeners enough information to encourage them read or reread your wonderful book. Thank you for joining me today as my guest today on Booklit.

Table 125 – student work sample annotations

|  |  |  |
| --- | --- | --- |
| Student work sample | Annotations | Features of podcast transcript used to shape meaning |
| ****Interviewer****: **Imagine that you are a young girl growing up in Afghanistan in the time of the Taliban rule …imagine you had to abide by specific rules just because of your gender and you would be severely punished if you broke them… imagine that you were prevented from going to school and getting an education. Well, that’s the context of today’s novel in our podcast chat with author of *Parvana*, Deborah Ellis.**  **Hello and welcome to this weeks’ edition of Booklit I have been lucky enough to sit down with this multi award winning author to discuss how and why she chose to write about such harsh and confronting real life experiences for young people, in her novel *Parvana.***  **Good morning and welcome Deb. I mentioned in the introduction a little about the context of your novel, could you please tell those in the audience who have not yet read *Parvana*, a little more about the storyline?** | Interesting opening by creating engagement with the audience through imperative language of ‘Imagine’.  Conversational tone through the marker of ‘Well’ as well as contraction of ‘that’s’  Use of contextual background information to show authority  Evidence of research of the text  Use of shortened first name indicates a familiarity with the interviewee | Title of podcast provided  Layout conventions used  Use of informative language  Interviewer introduction statement followed by open-ended question |
| ****Deborah Ellis**: Good morning and thank you. Yes, well. as you mentioned, *Parvana* is set in a war-torn Afghanistan where the Taliban rulers enforced particularly harsh laws like excluding girls from school. Although the plot follows Parvana’s physical journey after her father is taken away, it is Parvana’s inner journey and what she learns about herself and the world that is the real focus of the novel.** | Use of contextual background information to show authority  Evidence of research of the text  Writing from author’s point of view  Elevated vocabulary ‘harsh’ and ‘excluding’ | Use of analytical language |
| ****Interviewer:** So how does a Canadian woman end up writing about experiences of young people affected by war?** | Evidence of research of the author | Open-ended question used to prompt information from the interviewee |
| ****Deborah Ellis:** I have been writing books since I was 12 and then from the age of about 17, I have been an advocate for non-violence and a peace activist. I visited countries like** Pakistan, Israel and Tanzania and saw the devastation of conflict and the impact it had on particularly woman and children. *Parvana* is an imaginative result of my experiences and what I have seen. | Evidence of research of the author  Use of contextual background information to show authority  Writing from author’s point of view  Elevated vocabulary ‘advocate’ | Use of informative language |
| Interviewer: It is unusual sometimes, in novels, to have a female protagonist who is independent and strong. What was your thinking behind this as a character choice? |  | Interviewer introduction statement followed by open-ended question |
| ****Deborah Ellis****: In one of my trips to Pakistan, I spent time in an Afghan refugee camp. I was told horrific stories by woman there about how they had been treated and how what they did to escape Afghanistan and the Taliban, so I decided to create the character Parvana as a collective representation of all the woman who shared their stories with. | Evidence of research of the author  Use of contextual background information to show authority  Writing from author’s point of view  Identified aspects from the novel that represent real-world contexts  Elevated vocabulary ‘collective representation’ |  |
| Interviewer: This novel won the **2003** Best Books for Young Adults award **so readers must have felt you captured life in Afghanistan during this time accurately. I think you have as well. Are there a couple of events in the novel that you could share with us that highlight this?** | Use of textual evidence to support ideas | Interviewer introduction statement followed by open-ended question  Use of informative language |
| ****Deborah Ellis****: Sure. In this chapter, when Parvana goes shopping, I deliberately chose to use high modal language to show how hard it was for everyone – not just women. I wrote, ‘Parvana had seen shopkeepers beaten for serving women inside their shops.’ (p56) I also wanted to let people know that girls could not go to school. I wrote this on the first page of my book using strong emotive language to make it clear. I wrote, ‘They even forbade girls to go to school.’ I don’t think young people realise how important school is. | Evidence of research of the author  Use of contextual background information to show authority  Writing from author’s point of view  Identified aspects from the novel that represent real-world contexts  Identified and analysed narrative conventions to represent real-world contexts and perspectives |  |
| Interviewer: Well Deborah, I think we have given the listeners enough information to encourage them read or re-read your wonderful book. Thank you for joining me today as my guest today on Booklit. Next time, I will be speaking with Markus Zusak about his novel, *I am the messenger.* |  | Conclusion reinforces podcast medium.  Considers intended audience |

## Phase 6, resource 5 – D grade sample response

The following is a student D sample. Annotations of the sample have been included below.

**Interviewer**: Hi. This is the Booklit podcast. Today I am interviewing the writer of *Parvana*, Deb Ellis. Hi Deb.

**Deb**: Hi

**Interviewer**: Can you tell us about your book?

**Deb:** Yes. *Parvana* is about a girl living in Afghanistan during the war. She also liked school but was told she couldn’t go any more. She also had to pretend she is a boy by cutting off her hair so she can survive and not be killed by the Taliban. She had to do this so she could make money and buy food as woman would be beaten up by the Taliban in shops. She met another boy in a cave who wanted to kill her but she gave him some food and they become friends.

**Interviewer:** Have you been to Afghanistan?

**Deb:** No

**Interviewer:** What you wrote in the book sounds like it was hard for girls in Afghanistan. Is this book true?

**Deb:** Yes and no. I spent time in a refugee camp in Pakistan when I was travelling and I used some of the stories I was told when I was their in my book. The character of Parvana is not real though she is a made up character.

**Interviewer:** Have you written any other books about war? I have read you are a peace activist.

**Deb:** I have written 4 books about Parvana and how she has to grow up quickly.

**Interviewer:** Well that’s all we have time for everyone. Thank you Deb for coming in and telling us about your book *Parvana*.

Table 126 – student D sample annotations

|  |  |  |
| --- | --- | --- |
| Student work sample | Annotations | Features of podcast transcript used to shape meaning |
| ****Interviewer****: **Hi. This is the Booklit podcast. Today I am interviewing the writer of *Parvana*, Deb Ellis. Hi Deb.** | Informal register ‘Deb’  Over familiar in the introduction  Introduction brief  No question offered to instigate conversation | Title of podcast provided  Layout conventions used |
| ****Deb:** Hi** | No question offered to promote flow of conversation | Use of shortened first name not correct transcript layout |
| ****Interviewer:** Can you tell us about your book?** | Short, simple question  No question introduction | Open-ended question used to prompt information from the interviewer although no question introduction |
| Deb: Yes. *Parvana* is about a girl living in Afghanistan during the war. She also liked school but was told she couldn’t go any more. She also had to pretend she is a boy by cutting off her hair so she can survive and not be killed by the Taliban. She had to do this so she could make money and buy food as woman would be beaten up by the Taliban in shops. She met another boy in a cave who wanted to kill her but she gave him some food and they become friends. | Evidence of research of the novel although content retelling not aligned with a thesis  Inappropriate colloquial language for intended audience ‘beaten up’  Writing from author’s point of view | Use of informative language |
| Interviewer: Have you been to Afghanistan? | An attempt at a contextual question |  |
| Deb: No | No question offered to promote flow of conversation |  |
| Interviewer: What you wrote in the book sounds like it was hard for girls in Afghanistan. Is this book true? | An attempt at a contextual question regarding real-world experiences  Closed question |  |
| Deb: Yes and no. I spent time in a refugee camp in Pakistan when I was travelling and I used some of the stories I was told when I was their in my book. The character of Parvana is not real though she is a made up character. | Evidence of research of the author  Writing from author’s point of view |  |
| ****Interviewer:**** Have you written any other books about war? | An attempt at a contextual question regarding real-world experiences  Closed question |  |
| Deb: I have written 4 books about Parvana and how she has to grow up quickly. |  |  |
| Interviewer: Well that’s all we have time for everyone. Thank you Deb for coming in and telling us about your book *Parvana*. |  | Conclusion |

## Phase 6, resource 6 – support for drafting the podcast transcript

**Teacher note: Phase 6, resource 6 – support for drafting the podcast transcript** facilitates student preparation for the formal assessment task. The podcast transcript will draw on students’ understanding of the author, the novel and its contextual setting in its representation of the real world.

Your podcast transcript must demonstrate the codes and conventions of the podcast transcript writing form, including its purpose and the intended audience.

To complete this task, you will need to:

* unpack the assessment statement and instructions to generate ideas
* plan your response to the assessment statement, generating a thesis statement and collating supporting evidence
* engage with support material to ensure that the structural conventions and language conventions of podcast writing are included in your podcast transcript
* use the suggested activities to inform your writing.

**Podcast transcript scaffold**

Use the scaffold below to help structure your writing.

Table 127 – podcast transcript scaffold

|  |  |  |
| --- | --- | --- |
| Structural features | Podcast transcript | Language features |
| ****Introduction**** |  | **Conversational tone**  Personal pronouns  Narrative language features  Open-ended questions  Active listening indicators  Technical vocabulary |
| ****Guest and novel introduction**** – consider the order of information you introduce in terms of importance. |  | Conversational tone  Personal pronouns  Narrative language features  Open-ended questions  Active listening indicators  Technical vocabulary |
| ****Interview:****   * back and forth discussion about the topic * open-ended questions * Ellis’s responses to your questions including textual evidence from the novel as examples |  | Conversational tone  Personal pronouns  Narrative language features  Open-ended questions  Active listening indicators  Technical vocabulary |
| ****Conclusion:****   * a summary of Ellis’s purpose of writing the novel and whether it was a good representation of the real world * thank the author for joining you |  | Conversational tone  Personal pronouns  Narrative language features  Open-ended questions  Active listening indicators  Technical vocabulary |
| ****Sign-off**** |  | Conversational tone  Open-ended questions  Technical vocabulary |

## Phase 6, activity 3 – creating engagement

**Student note:** engagement refers to how much a reader is absorbed by, connected to and motivated to continue viewing, reading or listening to a text (like a podcast). Engagement involves both the emotional response to the content and the intellectual curiosity it sparks in the audience.

Anaphora is when the same word or phrase is repeated at the beginning of sentences or lines. This technique grabs attention and creates a rhythmic pattern, making the message stand out and keeping the audience engaged by making the content more memorable and impactful.

Emotive language involves using words that evoke strong feelings, either positive or negative. This type of language engages the audience by directly influencing their emotions, making them feel more connected and responsive to the content.

1. Read the first exchange between the interviewer and Deborah Ellis from the student D sample below.

**Student D sample**

**Interviewer**: Hi. This is the Booklit podcast. Today I am interviewing the writer of *Parvana*, Deb Ellis. Hi Deb.

**Deb**: Hi

1. Rate your engagement on a scale of 1–5 with the podcast after this first exchange.
2. Justify your rating in a sentence or 2.

Table 128 – engagement scale

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 1 – not at all engaged | 2 – slightly engaged | 3 – moderately engaged | 4 – very engaged | 5 – highly engaged |
| I was completely uninterested. | I was a bit interested but mostly indifferent. | I was fairly interested and attentive. | I was very interested and wanted to learn more. | I was completely absorbed and eager to hear more! |

1. What rating did you give this sample for the engagement it creates? Provide specific reason(s) that influenced your level of interest and rating.

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

1. Now, read the first exchange between the interviewer and Deborah Ellis from the student A sample below.

**Student A sample**

**Interviewer**: Imagine that you are a young girl growing up in Afghanistan in the time of the Taliban rule …imagine you had to abide by specific rules just because of your gender and you would be severely punished if you broke them… image that you were prevented from going to school and getting an education. Well, that’s the context of today’s novel in our podcast chat with author of *Parvana*, Deborah Ellis.

Hello and welcome to this weeks’ edition of Booklit I have been lucky enough to sit down with this multi award winning author to discuss how and why she chose to write about such harsh and confronting real life experiences for young people, in her novel *Parvana*.

Good morning and welcome Deb. I mentioned in the introduction a little about the context of your novel, could you please tell those in the audience who have not yet read *Parvana*, a little more about the storyline.

**Deborah Ellis**: Good morning and thank you. Yes, well, as you mentioned, *Parvana* is set in a war-torn Afghanistan where the Taliban rulers enforced particularly harsh laws like excluding girls from school. Although the plot follows Parvana’s physical journey after her father is taken away, it is Parvana’s inner journey and what she learns about herself and the world that is the real focus of the novel.

1. Again, rate your engagement on a scale of 1–5 with the podcast after this first exchange.
2. Like before, justify your rating in a sentence or 2.

Table 129 – engagement scale

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 1 – not at all engaged | 2 – slightly engaged | 3 – moderately engaged | 4 – very engaged | 5 – highly engaged |
| I was completely uninterested. | I was a bit interested but mostly indifferent. | I was fairly interested and attentive. | I was very interested and wanted to learn more. | I was completely absorbed and eager to hear more! |

1. What rating did you give this sample for the engagement it creates? Provide specific reason(s) that influenced your level of interest and rating.

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

1. Look back over the interviewer’s opening to the podcast (‘Imagine that you are a young girl …’). Using a highlighter, mark where the interviewer used anaphora.
2. What does the interviewer repeat and how does this engage the audience?

|  |
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1. Look back over the Deborah Ellis’s response to the interviewer (‘Good morning …’). Using a highlighter, mark where Deborah Ellis has used emotive language. Hint: look for words that create negative feelings. Can you find more than 3 emotive words?
2. How does the Deborah Ellis’s use of emotive language engage the audience?

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1. Your turn! Write a new version of the exchange between the interviewer and Deborah Ellis. For the interviewer, use a different version of anaphora to create engagement. For Deborah Ellis, use different emotive language (aim for at least 3 emotive words or terms). Aim for no more than 50 words each for the interviewer and Deborah Ellis. Remember to correctly format the exchange as a transcript.

## Phase 6, resource 7 – using rhetorical questions

**Teacher note:** this resource has been provided as an example of how features of the podcast transcript can be explicitly taught to support student skill development. **Phase 6, resource 3 – structure and features of a podcast** **answers** includes a range of other relevant devices to support students to compose an engaging podcast transcript.

**Student note:** a **rhetorical question** is defined as ‘a question that is asked to provoke thought rather than require an answer’. Rhetorical questions are a [rhetorical device](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/glossary) ‘used by writers or speakers to achieve a particular effect, such as, to stimulate an audience’s imagination or thought processes, to draw attention to a particular idea, or simply to display wit and ingenuity in composition’. (NESA 2022)

Below is a table with examples of when, where and how you can include rhetorical questions in your podcast segment transcript, and later in your assessment task, for rhetorical effect.

Table 130 – examples of when and how to use rhetorical questions

|  |  |
| --- | --- |
| When can you use a rhetorical question in your podcast transcript? | What is the effect of its use at this time in your transcript? |
| Beginning of a paragraph  Have you ever stopped to think about the poor, innocent civilians whose homeland has been terrorised by war and conflict? | Opening a paragraph, or response, with a rhetorical question builds a connection between the speaker, their audience and the text. Using adjectives like ‘innocent’ or verbs such as ‘terrorised’ establishes the speaker’s perspective – which mirrors Ellis’s purpose – and creates an emotional connection between the speaker and their intended audience. |
| Middle of a paragraph  Can you even imagine this kind of brutality and suffering? | This draws the audience’s thought process towards the cruelty and suffering depicted by Ellis through her characters in the novel. This provokes an emotional response and audiences empathise with the characters who are forced to live under the brutal conditions of the Taliban, positioning us to share her value of peace and desire to end war. |
| End of a paragraph  This leads me to wonder, what will it take for our government and society to come together to bring an end to the horrific tragedy of war and conflict? | Ending with a rhetorical question draws attention to the idea of the injustice of war and conflict and the way it can result in such devastation for the people affected. This rhetorical question calls the audience’s attention to sharing Ellis’s purpose in rejecting war and promoting peace and resolution, so innocent civilians are no longer forced to live under such tyrannical systems. |

## Phase 6, activity 4 – peer feedback

Collaboration with your peers is a very effective way to learn. You will gain feedback and also see another person’s view of your composition. In this activity, you are going to ask your peer to be an editor to check for your use of the writing mechanics.

1. Find a partner in your class and swap drafts of your podcast transcript.
2. Read over your partner’s draft as they read over yours.
3. Using the peer feedback scaffold below, make notes on your partner’s draft. Each feedback prompt asks you to look at a specific aspect of your partner’s writing, assess how often they are doing that aspect well, provide an example of where they can improve and give advice on the next steps they need to take to make their draft even better.
4. Once you have completed the feedback scaffold, finish with feedback comments where you summarise your feedback and identify 3 strengths and 3 areas for improvement, overall.
5. Remember that feedback should always be offered in a positive and helpful way. After all, they will be providing feedback for you, also!

Table 131 – peer feedback scaffold

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| --- | --- | --- |
| Language device or feature | Used | Example or suggestion for improvement |
| Is vocabulary appropriate to audience and purpose used? |  |  |
| Is punctuation used appropriately? |  |  |
| Is there a variety of sentence types used (simple, complex, compound)? |  |  |
| Vivid language (adjectives, adverbs, figurative language) has been used |  |  |
| Is tense used consistently throughout? |  |  |
| Accurate spelling and punctuation |  |  |

Table 132 – feedback comments

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| --- | --- |
| Strengths | Areas for improvement |
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## Phase 6, activity 5 – actioning feedback

**Teacher note**: the traffic lights strategy used in this activity is an expansion of the strategy as referenced on the department’s [Strategies for student peer assessment](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/peer-and-self-assessment-for-students/strategies-for-student-peer-assessment) webpage. This webpage contains a variety of feedback strategies that could be used in the classroom.

To guide you in actioning feedback, it helps to visualise where you need to focus your attention.

**What you need**

* your response
* green highlighter and green sticky notes for your ‘do’ annotations
* orange highlighter and orange sticky notes for your ‘fix’ annotations
* red or pink highlighter and red or pink sticky notes for your ‘ask’ annotations.

**Fine tuning your writing**

The ‘traffic lights’ method will help you to reflect, revise and rewrite where necessary. Use this strategy to apply the written feedback you have received about your response.

**Step 1 – revise**

1. Read and highlight in green the sections of your response where you have done well. On a green sticky note, make points about how you can keep these successes in your next draft.
2. Read and highlight in orange the sections of your work that were identified as needing improvement, which you know how to improve. On an orange sticky note, explain how you will refine your writing to implement the feedback provided.
3. Read and highlight in red the sections of your work that were identified as needing improvement, which you don’t know how to improve. That is, you will need to ask clarifying questions about what you can do to act on the feedback. On a red sticky note labelled ‘ask’, write questions to ask your teacher and a peer marker.

**Step 2 – refine and rewrite**

1. Refine your response based on the traffic light strategy. Seek clarification or advice from your peer on areas that you have highlighted in red. Alternatively, discuss these issues with your teacher during your student-teacher conference.

## Phase 6, activity 6 – student-teacher conference

**Teacher note:** students should be introduced to the student-teacher conference if they have not already used it. The goal of this activity is to provide teacher feedback to assist the student to improve their work prior to the final submission of this task. The student focus of this activity engages students in actively understanding what they need to do to improve their work.

This planning sheet is to help you and your teacher identify the strengths of your writing and those areas that need further attention. A one-on-one conference allows your teacher to focus on your writing and suggest strategies and revision activities that can help you develop a plan to refine these aspects of your writing.

To get the most out of your conference, there are some tasks you need to complete.

**Before the conference**

1. Review the peer feedback you received on your draft.
2. Complete the ‘traffic lights’ strategy to reflect on your writing.

**Self-evaluation**

Answer the following questions before the student-teacher conference.

1. Which ideas about the real world does my podcast explore?

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1. Which structures and features of a podcast have I used?

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1. Which things have I done well?

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1. Some questions I would like to ask…

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**Conference**

Complete the following sections with your teacher during the conference.

1. The strengths of my response are:

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1. Areas for improvement:

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1. My plan moving forward:

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1. The strategies I am going to use to reach my goals:

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**Revise and refine**

1. Use the feedback during your teacher conference to refine your podcast transcript.

## Phase 6, resource 8 – insubstantial extracts used in the program

The insubstantial extracts used from *Parvana* by Deborah Ellis have been included below. We recommend that if teachers are using this text for the program, they purchase the novel for a comprehensive exploration of the text.

Table 133 – insubstantial extracts from *Parvana* by Deborah Ellis

|  |  |  |
| --- | --- | --- |
| Extract | Chapter | Resource or activity it is used in |
| ‘… made by people living in … whose opinions on the matter are not even solicited’ | Foreword | **Phase 3, activity 2 – 3, 2, 1 chapter summary** |
| ‘I’ve seen the way bombs and bullets … for food, for shelter, for documents, for peace.’ | Foreword | **Phase 3, activity 2 – 3, 2, 1 chapter summary** |
| ‘Books can help us … do with mine.’ | Foreword | **Phase 3, activity 2 – 3, 2, 1 chapter summary** |
| ‘… ninety-five percent … have done no harm.’ | Foreword | **Phase 3, activity 2 – 3, 2, 1 chapter summary** |
| ‘This means that when we give … have done us no harm.’ | Foreword | **Phase 3, activity 7 – understanding author purpose and values**  **Phase 3, activity 14 – using ellipses** |
| ‘I’ve met children who … kindness and beauty.’ | Foreword | **Phase 3, activity 7 – understanding author purpose and values** |
| ‘War is made by people … that does not involve murder.’ | Foreword | **Phase 3, activity 14 – using ellipses** |
| ‘I have met teachers … raising them with love and care.’ | Foreword | **Phase 3, activity 14 – using ellipses** |
| ‘The Taliban had ordered all … stay inside their homes.’ | 1 | **Core formative task 3 – analysing how language is used to represent the real world**  **Phase 3, resource 7 – modelled example of a character profile** |
| ‘”I can read that letter” … and women in Afghanistan to stay inside their homes.’ | 1 | **Phase 3, activity 8 – examining point of view in *Parvana***  **Phase 3, activity 11 – letter from Parvana to her father** |
| ‘Most people in Afghanistan could not read or write … and they believed in education for everyone …’ | 1 | **Phase 3, activity 11 – letter from Parvana to her father** |
| ‘… wasn’t supposed to be outside at all.’ | 1 | **Phase 3, activity 8 – examining point of view in *Parvana*** |
| ‘Now most of the country … “a kinder place to live!’ he said”.’ | 1 | **Phase 3, resource 7 – modelled example of a character profile** |
| ‘”The lesson here,” … inheritors of the courage of Malali.’ | 1 | **Phase 3, activity 12 – creating a character profile** |
| ‘Hossain had been … he was fourteen years old.’ | 2 | **Phase 3, activity 7 – understanding author purpose and values** |
| ‘The Taliban encourages … “safer to keep to ourselves.”’ | 2 | **Phase 3, resource 7 – modelled example of a character profile** |
| ‘Parvana realised that Mother … a year and a half before.’ | 4 | **Phase 3, activity 12 – creating a character profile** |
| ‘Parvana had seen shopkeepers beaten for serving women inside their shops.’ | 5 | **Phase 6, resource 4 – A grade sample response** |
| ‘There had been a war going on … Parvana had lived.’ | 7 | **Phase 3, activity 10 – how Ellis builds authenticity in *Parvana* through integration of Pashtu language** |
| ‘Many bombs fell on Kabul … Parvana’s whole life.’ | 8 | **Phase 3, activity 7 – understanding author purpose and values**  **Phase 3, activity 10 – how Ellis builds authenticity in *Parvana* through integration of Pashtu language** |
| ‘Nooria had an idea … before the Taliban changed her plans.’ | 9 | **Phase 3, activity 12 – creating a character profile** |
| ‘”I can’t help that!’ … I’ll die if I have to stay here!”’ | 12 | **Phase 3, activity 12 – creating a character profile** |
| ‘Parvana was tired. … death or blood or pain.’ | 12 | **Phase 3, activity 10 – how Ellis builds authenticity in *Parvana* through integration of Pashtu language** |
| ‘”I need a break,” … Some things just had to be taken care of.’ | 12 | **Phase 3, activity 12 – creating a character profile** |
| ‘Kabul was a dark city at night. It had been under curfew for more than twenty years. Many of the street lights had been knocked out by bombs, and many of those still standing did not work.’ | 14 | **Phase 4, activity 11 – description in prose fiction** |
| ‘”They grabbed my father … finished killing people at my house.”’ | 14 | **Phase 3, activity 12 – creating a character profile** |
| ‘Kabul was the hot spot …, progress and excitement.’ | 14 | **Phase 4, activity 11 – description in prose fiction** |
| ‘Some soldiers drove by … “we must stay inside.”’ | 14 | **Phase 3, resource 7 – modelled example of a character profile** |
| ‘“I’m Malali, leading the troops” … her and her companion.’ | 14 | **Phase 4, activity 11 – description in prose fiction** |
| ‘’’The Taliban is in Mazar” ... busy killing at other houses.’ | 14 | **Phase 4, activity 12 – subjectivity and objectivity in prose fiction** |
| ‘There’s no evidence … “We must not give up hope!”’ | 14 | **Phase 3, activity 12 – creating a character profile** |

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