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

Transport me to the ‘real’

This resource is a sample teaching and learning program for Year 8, Term 2. It provides an example of one way to approach programming through a conceptual lens. In this program, students will explore the ways in which both fiction and non-fiction texts represent the ‘real world’ in dynamic and engaging ways. They will understand and become critically aware of the constructed nature of representations and how these reflect the composers’ worlds and values. They will develop an informed perspective and demonstrate this through the creation of informative and analytical texts.

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

Table 1 – class details

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

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**Updating the table of contents**

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

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

# About this resource

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

## Purpose of resource

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

* Year 8 – scope and sequence
* Resource booklet – Transport me to the ‘real’
* English Stage 4 (Year 8) – sample assessment notification – *Transport me to the ‘real’* – podcast transcript – Term 2’
* Core formative tasks booklet – Transport me to the ‘real’
* Core texts booklet – Transport me to the ‘real’
* Phase 1, activity 1 – what does real mean – PowerPoint
* Phase 1, Core text 1 – Short & Curly podcast – BITE – Family Sacrifices transcript – PowerPoint
* Phase 3, activity 8 – examining point of view in Parvana – PowerPoint
* Phase 4, Core formative task 4 – Jennifer Wong podcast – PowerPoint
* Phase 6, activity 1 – structure and features of a podcast – PowerPoint

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

## Target audience

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

## When and how to use

This teaching and learning program has been designed for Term 2 of Year 8. It provides opportunities for the teacher to support students to develop a broadening understanding of the world around them and explore and understand new texts and concepts. The program and associated materials can be used as a basis for the teacher’s own program, assessment or scope and sequence, or be used as an example of how the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022) can be implemented. The program and associated resources are not intended to be taught exactly as is presented in their current format. Teachers using this program and the associated materials should adapt these to suit their students’ needs, interests, abilities and the texts selected. The resources should be used with timeframes that are created by the teacher to meet the overall assessment schedules.

This program provides success criteria aligned to each learning sequence. These are suggestions only. While success criteria can be presented to students, evidence based research suggests that it is important to [share success criteria](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies/sharing-success-criteria) with students. It should be discussed and agreed using language the students can understand. The department’s [Explicit teaching](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies/sharing-success-criteria) webpage provides a range of links to support the use of learning intentions and success criteria. It also provides further information and examples of what it could like like in the classroom and suggestions for further reading.

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

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

This program aligns with the English K–10 Syllabus requirements for Stage 4 as per the department’s [Sample scope and sequence – Year 8](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/year-8-sample-scope-and-sequence).

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

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

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

# Transport me to the ‘real’

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

## Overview

Students will explore the ways in which both fiction and non-fiction texts represent the ‘real world’ in dynamic and engaging ways. They will understand and become critically aware of the constructed nature of representations and how these reflect the composers’ worlds and values. They will develop an informed perspective and demonstrate this through the creation of informative and analytical texts.

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

## Teaching and learning program rationale

**Teacher note:** the rationale expands on the overview. It establishes the learning goals, identifies what is going to be achieved and the reasons for the content and structure of the program. It aligns with the syllabus outcomes and reflects the requirements of the [Syllabus requirements planner – Stage 4](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-4-syllabus-requirements-planner) and the scope and sequence. The value of the learning beyond the classroom is established and there is a connection to the wider world and the relevance to students’ futures.

This teaching and learning program supports students to use a range of personal, creative and critical strategies to read texts that examine the ways in which readers are invited into ‘real’ world experiences. Students engage personally with and analyse the chosen novel. They will explore how representation, point of view and characterisation are represented through narrative structures and codes and conventions. Students are guided to investigate the purpose of authors writing about real-world contexts and experiment with expressing an author’s perspective. They broaden their understanding of how texts may represent real-world contexts in varying degrees.

## Guiding questions

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

* What is the relationship between the representation of the real world in a text and the real-world purpose and context of the composer and reader?
* How do composers use narrative conventions to transport readers to a different world?
* How can engaging with diverse texts help to develop a broad and balanced understanding of the world?

### Conceptual programming questions

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

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

|  |
| --- |
| **Phase 1 – engaging with the unit and the learning community** |
| * What does ‘real’ mean and why does it matter? * How is the real world explored in modern contexts? |
| **Phase 2 – unpacking and engaging with the conceptual focus** |
| * What is the connection between reality and representation? * How do composers use a text’s codes and conventions to represent their perspective of the ‘real’? |
| **Phase 3 – discovering and engaging analytically with the core text** |
| * How do different reading strategies help readers develop an understanding of the purpose and values of an author? * How do authors use characterisation and point of view to represent perspectives of the real world in dynamic and engaging ways? * How do authors communicate their purpose through linguistic and stylistic choices? |
| **Phase 4 – deepening connections between texts and concepts** |
| * How and why do composers seek subjectivity and objectivity when representing the ‘real’? * How do composers embed their perspective in texts by representing the ‘real’? * To what extent can both composers and responders exercise authority through or over a text? |
| **Phase 5 – engaging critically and creatively with model texts (integrated)** |
| * How can writers apply codes and conventions to represent the ‘real’ in fiction and non-fiction texts? * How can the writing process support the development of informative, analytical, reflective and imaginative writing skills?   **Teacher note:** in this program, Phase 5 has been integrated into Phases 1, 3 and 4. These are dedicated sequences within each phase. |
| **Phase 6 – preparing the assessment task** |
| * How can marking guidelines and sample assessment task responses be used as a support for learning? * How can effective research skills help inform the content of the task? * What are the best strategies for developing and expanding skills in planning, monitoring and refining composition? |

## Assessment overview

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

**Formal assessment:** students will compose an informative and analytical podcast transcript.

**Formative assessment**: in this program, students will engage with an extended text that represents the real world. The formal assessment is a podcast transcript. Students use the stylistic conventions of a podcast transcript to interview the author of the novel. The core formative tasks build students’ capacity to demonstrate their understanding in the formal assessment task. This includes listening, identifying, exploring, analysing, planning and revising.

See the Core formative tasks booklet for an overview of tasks.

### Outcomes and content groups

A student:

* **EN4-RVL-01** uses a range of personal, creative and critical strategies to read texts that are complex in their ideas and construction
* **reading, viewing and listening skills**
* **reading, viewing and listening for meaning**
* **EN4-URA-01 analyses how meaning is created through the use of and response to language forms, features and structures**
* **representation**
* **code and convention**
* **point of view**
* **characterisation**
* **narrative**
* **EN4-URB-01 examines and explains how texts represent ideas, experiences and values**
* **theme**
* **perspective and context**
* **argument and authority**
* **style**
* **EN4-ECA-01 creates personal, creative and critical texts for a range of audiences by using linguistic and stylistic conventions of language to express ideas**
* **representing**
* **speaking**
* **text features: informative and analytical**
* **sentence-level grammar and punctuation**
* **EN4-ECB-01 uses processes of planning, monitoring, revising and reflecting to support and develop composition of texts**
* **planning, monitoring and revising**

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

## Core texts and text requirements

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 3 – 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 sensitively.  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 an understanding of the ways in which composers reflect the real world in a fictional text. |
| Smith C, Daniels M and Beard M (hosts) and Lee J (series producer) (6 December 2022) ‘[BITE – Family Sacrifices](https://www.abc.net.au/listen/programs/shortandcurly/bite-family-sacrifices/101707300)’ [podcast], *Short & Curly – Curly Bites:* S2 Ep 5, 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’. |

## Prior and future learning

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

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

* an understanding of the textual features and purpose of imaginative, persuasive, informative and analytical writing
* an understanding of how contextual reading strategies develop understanding of texts
* literacy skills in description, both describing as part of personal response and analysis, and description as an element of student composition in imaginative, persuasive, informative and analytical writing.

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

* comparing the contextual understanding of perspective in the novel with ideas in **Year 7, Term 1 – powerful youth voices**
* using knowledge and understanding of the world of the novel developed in **Year 7, Term 3 – escape into the world of the novel**
* identifying and using reflective writing skills developed in **Year 7, Term 4 – speak the speech**
* exploring how texts are constructed using intertextuality and adaptation of traditional texts in **Year 8, Term 1 – knowing the rules to break the rules** and **Year 8, Term 3 – from page to stage**
* developing listening and analytical writing skills in preparation for **Year 8, Term 4 – the camera never lies**
* building skills and knowledge in preparation for podcast assessment in **Year 9, Term 3 – Poetic purpose**
* building literacy skills to craft more sophisticated writing in Stage 4 and 5.

## Pre-reading for teachers

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

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

* *Novel ideas: teaching fiction in the middle years* (2021) by Boas and Kerin. In particular, Chapter 1 ‘Teaching novels in the middle years’ and Chapter 2 ‘Selecting novels for our students’ provide valuable guidance for an effective approach to teaching fiction in the middle years and considerations for text selection.
* *Teaching Writing* (2020) Daffern and Mackenzie (eds). Approaches to learning and teaching writing in this program have been drawn in particular from Chapter 4 ‘What is involved in the learning and teaching of writing?’ (Daffern, Anstey and Bull), Chapter 5 ‘Supporting meaning-making through text organisation’ (Derewianka) and Chapter 6 ‘Supporting meaning-making through sentence structure and punctuation’ (Exley and Kitson).
* State of New South Wales (Department of Education) (2024) [*Explicit teaching strategies*](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies), Department of Education website, accessed 5 July 2024.
* State of New South Wales (Department of Education) (2024) ‘Pre-reading’ in *Resource booklet – Transport me to the ‘real’*, [Planning, programming and assessing English 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10), accessed 20 June 2024.
* State of New South Wales (2024) Podcasting, [Issue 17](https://e.issuu.com/embed.html?d=t4lkids-issue17&u=technology4learning) and [Issue 28](https://e.issuu.com/embed.html?d=28_magazinet4l_issue28_v8&hideIssuuLogo=true&u=technology4learning), (T4L) Technology 4 Learning, accessed 26 May 2024..

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

The ‘engaging with the unit and the learning community’ phase is a brief and stimulating introduction and is intended to build the field for students. 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.

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

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

* What does ‘real’ mean and why does it matter?
* How is the real world explored in modern contexts?

Table 4 – engaging with the unit and the learning community

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN4-URA-01  Representation  Explore how language and text are acts of representation that range from objective to subjective and may offer layers of literal or implied meanings, and apply this understanding in own texts  EN4-ECA-01  Speaking  **Participate in informal discussions about texts and ideas, including speculative and exploratory talk, to consolidate personal understanding and generate new ideas**  ****EN4-ECA-01****  ****Representing****  **Select modal elements to work together to support meaning or shape reader response**  ****Sentence-level grammar and punctuation****  **Use a range of linking devices to create cohesion between ideas** | **Phase 1, sequence 1 – What does ‘real’ mean?**  **Learning intention**  By the end **of this learning sequence, students will:**   * understand the subjective nature of what constitutes the ‘real’.   **Teacher note: the idea of the following activities is to stimulate discussion on what students think is real and what is actually constructed to appear real. The teacher should direct the discussion in this direction if students are unable to make the connection themselves. Phase 1, activity 1 – What does ‘real’ mean? – PowerPoint has been provided as a sample to support the teaching and learning in this sequence.**  This sequence, and further phases, contains a series of discussion questions and discussion structures. The [peer discussion and conferencing card](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/547?clearCache=addcf968-16dd-d68e-456a-781676bdbf09) on the department’s [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?cache_id=97288) contains a slide deck that includes a range of sentence starters that students could use to structure contributions to peer, small group and whole class discussions. Teachers will need to explicitly teach students these structures.  **Exploring the ‘real’**   * **Connecting learning and prior knowledge around the ‘real’ to prompt conversation – students work in pairs to create a** [Words and images brainstorm](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/542?clearCache=29d914e9-1c5d-6f9e-39bc-758d72286c5f) **for the prompt written on the board – What does ‘real’ mean and why does it matter? They share their ideas with the class.** * **Broadening opinions to expand the idea of the ‘real’ – class discussion is extended to cover Facebook, TikTok and other forms of social media: Are the posts and images we put on social media real, constructed or a combination of both?** * **Extending ideas through visual and written prompts – the teacher uses the gradual release of responsibility learning process to extend student thinking on the idea of the ‘real’ in Phase 1, activity 1 – extending ideas of the ‘real’. They discuss the reasons for the images chosen and their explanations. Sentence stems are provided in one section of the activity to guide the use of the because … but … so … strategy. Consult Pre-reading, resource 4 – supporting writing if this strategy is unfamiliar. This is an opportunity to assess student use of conjunctions and re-teach if necessary.** * **Checking for understanding of the ‘real’ – as an exit ticket, students write because … but … so … sentences that reflect their understanding about ‘reality’. An example has been provided on slide 22 of Phase 1, activity 1 – What does ‘real’ mean? – PowerPoint.**   **Teacher note: this can be an exit ticket activity to check for understanding. If this is the first time students have completed this type of writing activity, the teacher may need to model it first with a simple example. If there is limited understanding of how reality or the ‘real’ is different for everyone, the teacher should revisit the idea in an alternate way to reinforce the idea that the ‘real’ can be constructed. This** activity could allow for some valuable discussion of the ‘real’ and what reality is for some people. The teacher should be aware of student triggers and remove triggering topics if required. For more support, please refer to the PDHPE resource on the [Learning environment](https://education.nsw.gov.au/teaching-and-learning/curriculum/pdhpe/planning-programming-and-assessing-pdhpe-k-12/learning-environment#/asset1). | **Success criteria**  **To demonstrate their learning, students can:**   * **identify representations of the ‘real’** * **share personal ideas and support these through textual evidence during a guided discussion** * **summarise personal observations and ideas about representations of the ‘real’** * **use because … but … so …sentences to reflect on how the ‘real’ is different for different people.**   **Evaluation and registration:**   * [Record evaluation and registration information] |
| ****EN4-RVL-01****  ****Reading, viewing and listening skills****  **Apply reading pathways to determine form, purpose and meaning**  ****Reading for challenge, interest and enjoyment****  **Communicate purposefully with peers in response to texts**  ****EN4-URB-01****  ****Style****  **Describe the distinctive rhetorical and aesthetic qualities of a text that contribute to its textual style, and reflect on these qualities in own texts**  EN4-ECA-01  Speaking  **Communicate information, ideas and viewpoints using verbal and/or nonverbal language, **including gestural features**, to enhance and clarify meaning**  EN4-ECB-01  Reflecting  **Consider how purposeful compositional choices are influenced by specific elements of model texts**  ****EN4-ECA-01****  ****Sentence-level grammar and punctuation****  **Control and experiment with aspects of syntax, including agreement, prepositions, articles and conjunctions to shape precise meaning and develop personal expression**  **Make choices about sentence structure or length by constructing a variety of simple, compound and complex sentences for purpose**  **Use pronouns consistently and appropriately to maintain cohesion, context and purpose**  Note: bold outcome content is not addressed in this sequence. | **Phase 1, sequence 2 – exploring the podcast form**  **Learning intention**  By the end of this learning sequence, students will:   * **understand the purpose of a podcast.**   **Teacher note: Phase 1, resource 1 – creating a transcript has been included in the resource booklet for knowledge on creating a transcript for this or other podcasts as required.**  **Identifying structural features of the podcast form**   * **Checking for prior knowledge of the podcast form to initiate learning – students complete a short response activity about podcasts (Phase 1, activity 2 – What is a podcast?). They brainstorm a class list of podcasts and identify what they are about and why they are good.** * **Examining the codes and conventions of a podcast – students explore podcast codes and conventions. They** * **complete Part 1 of Phase 1, activity 3 – Think Pair Share to familiarise themselves with 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) **and consolidate understanding by completing a mix and match of the different types of podcasts** * **engage in the gradual release of responsibility in Phase 6, activity 1 – structure and features of a podcast – PowerPoint using Phase 6, activity 1 – structure and features of a podcast and Phase 6, resource 3 – structure and features of a podcast answers for support.** * **Exploring the model podcast to gain an initial impression of the text – students** listen to [Short & Curly podcast – BITE – Family Sacrifices (4:47)](https://www.abc.net.au/listen/programs/shortandcurly/bite-family-sacrifices/101707300) and identify the content of the podcast (**Core text 1 – S*hort & Curly* podcast transcript)**. They * make connections to the context of ‘family’ * discuss the content and purpose of the podcast * listen to the podcast for a second time and complete Part 2 of **Phase 1, activity 3 – Think Pair Share** to identify stylistic features * discuss as a class which features were the most effective using examples from the text. Students should be encouraged to experiment with the verbal features used in the text. * **Identifying language and stylistic features to understand the interaction between host and listener – students listen to the teacher introduce the lesson using the teacher script in Phase 1, activity 4 – understanding host-to-listener interaction. (Phase 1, resource 2 – understanding host-to-listener interaction suggested responses has been included to support out-of-area teachers.) Students** * **identify what stood out in the text and rewrite it removing the unnecessary conjunctions** * **complete the activities about features** * **rewrite a podcast transcript extract to improve it.** * **Using effective questioning to extend the schema of podcasts – students identify their selected features and explain why they decided they were important features of a podcast. They discuss the effect of their chosen feature on the audience to engage, provoke or create interest.** * **Checking for understanding of how the ‘real’ is represented in the podcast – students complete an exit ticket on a sticky note with their name and response to the question: How is the ‘real’ represented in the podcast? Encourage students to write at least 3 sentences and use the coordinating conjunctions: but and so, and the subordinating conjunction: because.** | **Success criteria**  **To demonstrate their learning, students can:**   * **identify prior knowledge of a podcast (what it is and if students have previous engagement)** * **listen for meaning** * **identify structural features of a podcast** * **identify language features that influence the listener** * **discuss how podcasts represent the ‘real’ by giving specific examples** * **use conjunctions accurately** * **explain a personal response to the text** * **support ideas with reference to podcast features when completing the sticky note checking for understanding task.**   **Evaluation and registration:**   * [Record evaluation and registration information]   **Differentiation** **note:** the accompanying resource **Phase 1, Core text 1 – *Short & Curly* podcast – BITE – Family Sacrifices transcript – PowerPoint** contains sentence-level grammar and punctuation exercises. The focus is clarifying meaning when writing a podcast transcript: simple sentences; declarative, exclamatory and imperative sentences; adjectival and adverbial clauses; agreement, prepositions, articles, conjunctions, elaborated noun groups and modal verbs. It also contains an exercise in summarisation skills. Use this as needed to support students in their development of their formal assessment task. |
| ****EN4-RVL-01****  ****Reading, viewing and listening for meaning****  **Explain personal responses to characters, situations and issues in texts, recognising the role of written, oral or visual language in influencing these personal responses**  ****EN4-ECA-01****  ****Writing****  **Demonstrate control of structural and grammatical components to produce texts that are appropriate to topic, purpose and audience**  ****Text features: informative and analytical****  **Compose texts that include a detailed introduction of ideas, the logical progression of supporting points, and a rhetorically effective conclusion, which reflect a broadening understanding of facts, concepts and perspectives beyond immediate experience**  Sentence-level grammar and punctuation  **Make choices about sentence structure or length by constructing a variety of simple, compound and complex sentences for purpose**  **Use pronouns consistently and appropriately to maintain cohesion, context and purpose** | **Phase 1, sequence 3 – engaging with the form and structure of podcasts (integrated Phase 5)**  **Learning intentions**  By the end of this learning sequence, students will:   * personally engage with the podcast form * reflect on the effective use of the structure and features of the podcast form.   **Critically engaging with a podcast**   * **Using effective questioning to understand student ability** – students are prompted to respond to the following question in their English book: What are the parts of a letter? If students cannot respond effectively, the teacher should spend some time reviewing ABC Education’s [Everyday English: Writing a formal letter (6:18)](https://www.abc.net.au/education/learn-english/everyday-english-writing-a-formal-letter/9815732) before progressing to the next activity. * **Writing a letter to critique and provide feedback on a podcast** – students write a letter to the podcasters of **Core text 1 – *Short & Curly* podcast transcript** (this is also provided in the Core texts booklet) providing a critique of the episode. Students could include what they liked in the structure and features of the podcast, what they would like to see discussed in future episodes and areas where they feel the podcast could be improved. They * use conjunctions and complex sentences in **Phase 1, activity 5 – email writing scaffold (integrated Phase 5)** tostructure their letter.   **Literacy note:** this writing activity contains embedded literacy in which students demonstrate control of structural and grammatical components to produce texts that are appropriate to topic, purpose and audience. Complex and compound sentences are indicated in the activity, but teachers may use the activity to embed further structural and grammatical components as needed.  A transcript of the podcast is provided in **Core text 1 – *Short & Curly* podcast transcript** for students to reference to supplement or enhance their listening to the podcast. **Pre-reading, resource 6 – English as an additional language or dialect (EAL/D) vocabulary support** has been provided to support students in accessing this text. | **Success criteria**  To demonstrate their learning, students can:   * write a letter critiquing a podcast using the structures and features of a letter * provide positive feedback for improvement of a podcast.   **Evaluation and registration:**   * **[Record evaluation and registration information]** |
| EN4-RVL-01  Reading, viewing and listening for meaning  **Explore the main ideas and thematic concerns posed by a text for meaning**  EN4-ECA-01  Writing  E**xperiment with applying a wide range of punctuation to support clarity and meaning, and to control pace and reader response**  Representing  Apply codes and conventions of written, spoken, visual and multimodal texts to enhance meaning and create tone, atmosphere and mood  Sentence-level grammar  Control and experiment with a range of declarative, exclamatory, interrogative and imperative sentences to suit purpose and for intended meaning  Experiment with applying a wide range of punctuation to support clarity and meaning, and to control pace and reader response  EN4-ECB-01  Planning, monitoring and revising  **Seek and respond to verbal and written feedback to improve clarity, meaning and effect**  Note: bold outcome content is not addressed in this sequence. | **Phase 1, sequence 4 – experimenting with interview questions**  **Learning intention**  **By the end of this learning sequence, students will:**   * **understand how open-ended questions can encourage well-developed responses in an interview.**   **Questioning techniques**   * **Connecting learning about using open-ended questions in an interview – students are asked if they know what an open-ended question is in a class discussion. They** * **read Phase 1, resource 3 – open-ended questions to gain a greater understanding of open-questions and to clarify anything they do not understand** * **apply understanding by completing Phase 1, activity 6 – experimenting with open-ended questions. Suggested responses have been provided in Phase 1, resource 4 – experimenting with open-ended questions suggested responses.**   **Completing Core formative task 1 – using open-ended questions**   * **Connecting learning by revisiting the model podcast to prepare for the task – students listen to** *[Short & Curly](https://www.abc.net.au/listen/programs/shortandcurly/bite-family-sacrifices/101707300)* [podcast – BITE – Family Sacrifices (4:47)](https://www.abc.net.au/listen/programs/shortandcurly/bite-family-sacrifices/101707300) **and read Core text 1 – *Short & Curly* podcast transcript located in Phase 1, activity 4 - understanding host-to-listener interaction. They** * identify structural features of a podcast in a class brainstorm based on prior learning developed in **Phase 6, activity 1 – structure and features of a podcast – PowerPoint**, **Phase 6, activity 1 – structure and features of a podcast** and **Phase 6, resource 3 – structure and features of a podcast answers** * discuss how the podcast has been constructed using the teacher to model and guide responses to the provided prompt questions in **Core formative task 1 – using open-ended questions** * discuss how punctuation indicates vocal pauses in spoken texts and can be included to allow for a responder to think about their answer * identify if there are any open-ended questions or where some could have been included. * **Developing punctuation use in texts – students engage in the gradual release of responsibility process using Phase 1, resource 5 – punctuation development (sentence punctuation). The teacher explicitly teaches the sentence punctuation skill, then students identify sentence punctuation in the model text and revise and refine sentence punctuation in their own writing.** * **Applying understanding to complete Core formative task 1 – using open-ended questions** – studentsuse the provided scaffold to write open-ended questions and interview someone using the questions. * **Checking understanding** **of the meaning of the ‘real’ – students complete a** [3-2-1](https://forms.office.com/Pages/ShareFormPage.aspx?id=muagBYpBwUecJZOHJhv5kb87DsS3IbZAkL-M8JBLNh9UNVY3VjRFVExFNldSQlowRlVGV01SUU9SViQlQCN0PWcu&sharetoken=59KXJhTMPx3fiMccf0LY&clearCache=abce5d86-8134-8639-ef38-83b3b8d279d0) **thinking routine to organise their thoughts on what makes something ‘real’.** | **Success criteria**  **To demonstrate their learning, students can:**   * **read a text for meaning** * **create a list of things they do not understand about open-ended questions** * **practise creating open-ended questions** * **apply understanding of open-ended questions** * **interview someone about a topic using open-ended questions they have created.**   **Evaluation and registration:**   * **[Record evaluation and registration information]**   **Differentiation** **note:** student interviews can be collated and made into an audio vox pop for sharing purposes. This helps students see other examples. This is a good way of getting students engaged with the podcast form. The ‘developing questions’ writing strategy has been outlined in **Pre-reading, resource 4 – supporting writing** and can be used with students who need more support writing specific types of sentences. |

# 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.

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

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

* What is the connection between reality and representation?
* How do composers use a text’s codes and conventions to represent their perspective of the ‘real’?

Table 5 – unpacking and engaging with the conceptual focus

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN4-URB-01  Perspective and context  Examine how elements of personal and social contexts can inform the perspective and purpose of texts and influence creative decisions  Code and convention  Understand how language forms, features and structures, in a variety of texts, vary according to context, purpose and audience, and demonstrate this understanding through written, spoken, visual and multimodal responses  EN4-URA-01  Representation  Explore how language and text are acts of representation that range from objective to subjective and may offer layers of literal or implied meanings, and apply this understanding in own texts  EN4-ECA-01  Writing  Demonstrate control of structural and grammatical components to produce texts that are appropriate to topic, purpose and audience  Sentence-level grammar and punctuation  Use pronouns consistently and appropriately to maintain cohesion, context and purpose | **Phase 2, sequence 1 – exploring representation, perspective and purpose**  **Learning intentions**  By the end of this learning sequence, students will:   * understand that representation is a conscious choice made by the composer * develop understanding of the ways representation is guided by form, purpose, context and audience.   **Activating knowledge about representation, perspective and purpose**  Posters for the textual concepts of representation, perspective, authority, and context are included in **Phase 2, resource 2 – textual concepts posters**. It is recommended these be displayed in the classroom or printed for inclusion in students’ books for regular reference throughout the program.   * **Writing an account to understand subjectivity and perspective** – students consider a hypothetical playground incident. Using **Phase 2, resource 1 –representation, perspective and purpose** and **Phase 2, activity 1 – representation, perspective and purpose,** students write a statement from a particular witness’ perspective. They: * explore objectivity and subjectivity and the ways each text has a purpose, context and audience that impacts its representation of the event. * **Applying metalanguage to engage with the conceptual focus** – students swap their statements, reading the different accounts, discussing reasons for these differences. Students then answer a series of short questions on objectivity, subjectivity, representation, perspective and purpose in the statements, using the metalanguage of the conceptual focus (**Phase 2, activity 1 – representation, perspective and purpose**).   **Teacher note:** students should be directed to begin reading the novel Parvana and record main ideas in a reading journal. Suggested reading strategies and a reading journal format can be found in **Phase 3, activity 1 – reading journal**.  For support in improving reading comprehension, refer to [Literacy and numeracy guides](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/resources-for-schools/guides) and ‘The Improving reading comprehension Years 3 to 10: A guide to support conversations about evidence-based practice in reading (PDF 1.4MB)’ located on that site. Specific ideas for making predictions or inference can be located on [Stage 4 reading – 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 differentiation, [Stage 3 reading – Inference](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-3/reading/stage-3-inference-). | **Success criteria**  To demonstrate their learning, students can:   * understand the focus of textual concepts * write a witness statement * use the metalanguage of textual concepts in their own writing.   **Evaluation and registration:**   * [Record evaluation and registration information]   **Differentiation note:** Textual concepts videos are also available for teacher use: [Understanding representation video (2:46)](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts#/asset9), [Understanding perspective video (3:37)](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts#/asset6), [Understanding authority video (2:39)](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts#/asset12) and [Understanding context video (5:24)](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts#/asset13).  Use **Pre-reading, resource 4 – supporting writing** to build student capabilities in writing sentences. |
| EN4-URB-01  Perspective and context  Understand how perspectives are shaped by language and text  Code and convention  Use appropriate metalanguage to describe how meaning is constructed through linguistic and stylistic elements in texts  Understand how language forms, features and structures, in a variety of texts, vary according to context, purpose and audience, and demonstrate this understanding through written, spoken, visual and multimodal responses  EN4-URC-01  Representation  Explore how language and text are acts of representation that range from objective to subjective and may offer layers of literal or implied meanings, and apply this understanding in own texts  EN4-ECA-01  Text features  Understand the uses of active and passive voice for particular purposes | **Phase 2, sequence 2 – consolidating representation, perspective, purpose, code and convention**  **Learning intention**  By the end of this learning sequence, students will:   * engage deeply with the conceptual metalanguage of representation, perspective, purpose, and code and convention, building confidence in its use.   **Introducing the novel**   * **Preparing to read the novel** – students are issued with a copy of the novel, *Parvana* by Deborah Ellis, and complete initial predicting activities on what the book will be about using the cover and blurb.   **Refining knowledge of representation, perspective and purpose and code and convention**   * **Answering comprehension questions on representation to engage explicitly** – students read the passage in **Phase 2, activity 2 – going deeper into representation** to refine the knowledge activated in the previous learning sequence and use metalanguage explicitly through a short answer comprehension. * **Completing a cloze activity on perspective to engage explicitly** – students read the passage in **Phase 2, activity 3 – going deeper into perspective** to refine the knowledge activated in the previous learning sequence and use metalanguage explicitly through a cloze activity. * **Composing questions on code and convention to engage explicitly** – students read the passage in **Phase 2, activity 4 – going deeper into code and convention** to refine the knowledge activated in the previous learning sequence and use metalanguage explicitly through a question writing activity in pairs, with embedded literacy on active and passive sentences.   **Teacher note:** further resources to assist in unpacking these concepts can be found in the [Understanding representation video (2:46)](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts#/asset9), [Understanding perspective video (3:37)](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts#/asset6) and [Understanding code and convention video (2:42)](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts#/asset11) that will extend and revise prior learning and textual experiences.  Guidance for writing in **Phase 2, activity 4 – going deeper into code and convention** can be located in **Pre-reading, resource 4 – supporting writing.** | **Success criteria**  To demonstrate their learning, students can:   * make predictions about the text * write short answers exploring the ideas of the concepts of representation, perspective, and code and convention.   **Evaluation and registration:**   * [Record evaluation and registration information] |
| ****EN4-RVL-01****  ****Reading, viewing and listening skills****  **Use contextual cues to infer the meaning of unfamiliar words**  ****Reading, viewing and listening for meaning****  **Explore the main ideas and thematic concerns posed by a text for meaning**  EN4-URB-01  Perspective and context  Examine how elements of personal and social contexts can inform the perspective and purpose of texts and influence creative decisions  EN4-ECA-01  Speaking  Communicate information, ideas and viewpoints using verbal and/or nonverbal language, including gestural features, to enhance and clarify meaning | **Phase 2, sequence 3 – investigating the composer’s context and purpose**  **Learning intentions**  **By the end of this learning sequence, students will:**   * **identify the personal context that shapes the composer’s representation** * **understand the purpose of the composer in creating the representation.**   **Understanding the ‘real’ behind the representation**   * **Investigating the author’s purpose and context to understand representation** – students read the foreword from Parvana, answering the questions in **Phase 2, activity 5 – investigating the author**. Students should use contextual cues to infer meaning of unfamiliar words. They should be encouraged to craft their responses using a range of sentence writing strategies as outlined in **Pre-reading, resource 4 – supporting writing**.   **Applying knowledge to the core text**   * **Class discussion on the composer’s representation to guide reflection** – students discuss whether they think it is possible to accurately represent a world if you are not a part of it. What are the barriers to writing from the outside? What are the possibilities of writing from the outside? | **Success criteria**  To demonstrate their learning, students can:   * identify key biographical information from a short text * use biographical information to respond to comprehension questions about the author * list the advantages and disadvantages of writing from outside a context.   **Evaluation and registration:**   * [Record evaluation and registration information] |
| EN4-RVL-01  Reading for challenge, interest and enjoyment  Read texts selected to challenge thinking, develop interest and promote enjoyment, to prompt a personal response  EN4-URA-01  Narrative  Examine how narratives can depict personal and collective identities, values and experiences  EN4-ECA-01  Sentence-level grammar and punctuation  **Compose complex sentences using embedded adjectival clauses and appropriate placement of adverbial clauses**  **Use a range of linking devices to create cohesion between ideas**  EN4-ECB-01  Planning, monitoring and revising  Integrate information and perspectives from different sources to create detailed and informed texts | **Phase 2, sequence 4 – determining the composer’s purpose**  **Learning intentions**  **By the end of this learning sequence, students will:**   * **reflect on the connection between purpose, code and convention, representation and the real world** * **understand why the composer wrote the text as a representation of the real world.**   **Completing Core formative task 2 – About the author**   * **Developing punctuation use in texts – students engage in applying punctuation using Phase 2, resource 3 – punctuation development (using commas). The teacher explicitly teaches the use of commas, then students identify comma use in the model text and revise and refine sentence punctuation and comma use in their own writing.** * **Writing an About the author section** **of the novel to explore the composer’s purpose** – students write an About the author section for the novel, based on their answers to questions in the first part of **Phase 2, activity 5 – investigating the author**. Embedded literacy in the use of connectives is contained within the task, recalling and independently applying the learning on connectives in **Year 8 knowing the rules to break the rules** (**Phase 2, resource 2 – modelled paragraph on context and form).**   **Teacher note: work completed for Core formative task 2 – About the author can be directly used in the formal assessment task. Make sure students keep their notes in a safe place in preparation for the formal assessment task.**  **The teacher may like to include supplemental research questions for this task to include more biographical information and images from other sources to further extend students’ skills in research, notetaking and synthesising sources. Resources to support student research, including determining the reliability of sources and** [The Cornell Note Taking System](https://lsc.cornell.edu/how-to-study/taking-notes/cornell-note-taking-system/)**, can be found in Year 7, Term 4 – speak the speech (Phase 2, resource 7 – determining the reliability of a source). Other research that may help guide the student response is visiting the school library to look at examples of** About the author **sections in a variety of books.** | **Success criteria**  To demonstrate their learning, students can:   * develop use of commas in writing * write about the context of the setting * identify the author’s purpose in writing the text * write reflectively on how the ‘real’ is represented in the text**.**   **Evaluation and registration:**   * [Record evaluation and registration information] |
| EN4-RVL-01  Reading, viewing and listening for meaning  Explore the main ideas and thematic concerns posed by a text for meaning  EN4-ECA-01  Speaking  Participate in informal discussions about texts and ideas, including speculative and exploratory talk, to consolidate personal understanding and generate new ideas  EN4-ECB-01  Reflecting  **Reflect on own ability to plan, monitor and revise during the composition process, and how this shapes clarity and effect** | **Phase 2, sequence 5 – introducing the assessment task**  **Learning intentions**  By the end of this learning sequence, students will:   * understand the requirements of the assessment task for this program * begin planning their approach to the assessment.   **Exploring the assessment**   * **Exploring the assessment** – teacher explains the task requirements, key words, marking criteria and submission requirements. * **Understanding the assessment** **policy** – students are guided through appropriate assessment practice. Dedicate time to helping students understand what malpractice is and how to avoid this issue. Reiterate that their core formative tasks are designed to support them with recursive writing and develop their planning, monitoring and revising skills. * **Think Pair Share to identify the ingredients of assessment success** – students undertake a [Think Pair Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=27c53e59-7691-7979-673a-b6a24b7fe620) to discuss the question – What do you need to know and do to be able to achieve success in the assessment task?   **Teacher note: Phase 6, resource 1 – evidence-based practice in assessment procedures** can help teachers to ensure that students understand the requirements and processes and are aware of the timeline of activities that will support them to produce their best work. Students should refer to Phase 6 resources to construct the podcast transcript including: **Phase 6, resource 2 – avoiding plagiarism,** **Phase 6, resource 6 – support for drafting the podcast transcript**, **Phase 6, activity 4 – peer feedback, Phase 6, activity 5 – actioning feedback** and **Phase 6, activity 6 – student-teacher conference.** | **Success criteria**  To demonstrate their learning, students can:   * identify and explain task requirements and their initial personal plans * make annotations on the task that elaborate on the expectations * identify areas of support required for the preparation of the task * undertake a Think Pair Share to discuss the assessment task requirements.   **Evaluation and registration:**   * **[Record evaluation and registration information]** |

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

The ‘discovering and engaging analytically with the core text’ 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. They move from initial engagement towards deeper analysis of how stylistic and linguistic choices of code and convention 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.

**Expected duration:** this phase should take approximately 9 hour-long lessons.

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

* How do different reading strategies help readers develop an understanding of the purpose and values of an author?
* How do authors use characterisation and point of view to represent perspectives of the real world in dynamic and engaging ways?
* How do authors communicate their purpose through linguistic and stylistic choices?
* How can the reading process support the development of informative, analytical, reflective and imaginative writing skills? (**integrated Phase 5**)

Table 6 – discovering and engaging analytically with the core text

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN4-RVL-01  Reading, viewing and listening skills  Apply reading pathways to determine form, purpose and meaning  Apply a range of strategies to develop fluency in reading aloud, including an understanding of pace, tone and voice  Revisit texts to develop a clear understanding of the themes, ideas and attitudes they express  Reading, viewing and listening for meaning  Understand how language use evolves over time and in different places and cultures, and is influenced by technological and social developments  Reading for challenge, interest and enjoyment  Read texts of interest for sustained periods of time and respond to this reading in a variety of ways  Use strategies to enhance interest and overcome challenges experienced when reading  Reflecting  Reflect on how reading, viewing and listening to texts has informed learning  Use reading strategies, and consider their effectiveness, when reflecting on the success and challenges of extended reading  EN4-URB-01  Theme  Understand how repetition, patterning and language features used within a text communicate ideas about social, personal, ethical and philosophical issues and experiences, and demonstrate this understanding through written, spoken, visual and multimodal responses  Note: bold outcome content is not addressed in this sequence. | **Phase 3, sequence 1 – reading the core text –** Parvana  **Learning intentions**  By the end of this learning sequence, students will:   * understand and apply a range of reading strategies to engage with their core text * express an initial personal response to the core text.   **Teacher note:** throughout this phase, students read and engage with the core text, Parvana. The instructions, resources and activities in this sequence should be used concurrently with the subsequent sequences in Phase 3 as they read the text. Teachers may wish to distribute the novel at the beginning of the program and request students begin reading at home. Students complete **Phase 3, activity 1 – reading journal** while Phases 1 and 2 of the teaching and learning activities are being delivered. Depending on work completion progress, you may need to identify which learning sequences are most relevant for your individual cohort and explicitly teach these and omit others.  The following strategies can be used to formatively assess students’ understanding of the core text as they engage in reading. There is no expectation that all of these strategies be used for each part of the text. Rather, teachers should select from and adapt the menu of strategies as required for specific students and context. These strategies should be used in conjunction with the teaching and learning instructions in subsequent sequences.  **Reading strategies**   * **Reading the text** **for meaning –** students use a range of teacher-instructed reading strategies to engage with the core text, supported by the Phase 3 activities 1, 2, 3, 4 and 5. Suggested reading strategies are outlined in **Phase 3, resource 1 – suggested reading strategies for engaging with the core text**. * **Explaining how reading strategies have informed learning** – students complete exit tickets throughout the program to reflect on the successes and challenges of different reading strategies implemented by the teacher. Sample templates are provided in **Phase 3, resource 2 – exit tickets**.   **Assessing student reading**   * **Providing a menu of reading strategies to support student reading** – teachers use discretion, or offer student choice, of the following reading strategies * **use a reading journal to reflect on aspects of the core text** – students use **Phase 3, activity 1 – reading journal** to document their understanding of the characters, plot and their personal connection to the text as they read and predict what may follow * provide an opportunity to connect learning or check for understanding by asking students to complete a mind map brainstorming any prior knowledge students have about Afghanistan, refugees, war, the Middle East, and so on * **3, 2, 1 chapter summary for understanding the text** – students use **Phase 3, activity 2 – 3, 2, 1 chapter summary** to record their understanding of the essential content and evidence of a chapter, key vocabulary and the main ideas and concepts being represented by Ellis * **6-word summaries for summarising the text** – students use **Phase 3, activity 3 – 6-word summaries** to condense the events of a section of the novel into 6 words. Students can complete this for individual chapters, different parts of the novel or the novel in its entirety * **content quizzes to check for understanding** – students complete a quiz at the end of each chapter or series of chapters of the novel to assess their understanding of what they have read. An example for Chapter 2 from Parvana has been provided in **Phase 3, activity 4 – content quiz for *Parvana* Chapter 2** * **vocabulary list as a future record and reference** – as students read Parvana and engage with the program, they continue to add to the vocabulary list provided in **Phase 3, activity 5 – vocabulary list**. | **Success criteria**  To demonstrate their learning, students can:   * apply a range of reading strategies to determine and record their initial response to the core text * reflect on the successes and challenges of various reading strategies * use a range of reading strategies to express their initial personal response to a text * create short responses showing personal understanding.   **Evaluation and registration:**   * [Record evaluation and registration information]   **Literacy note: the Phase 3 reading strategies have been adapted from Chapter 7 ‘Practical strategies for closing the reading gap’ in** Closing the Reading Gap **(Quigley 2022). Students should be provided with opportunities to apply a range of reading strategies through their engagement with the core text.**  **Differentiation note:** consider using a word wall for recording new and unfamiliar vocabulary in the classroom. This was introduced in the Year 7 programs. Further information about [explicit teaching of vocabulary](https://schoolsnsw.sharepoint.com/sites/WiSresourcehub/SitePages/Vocabulary.aspx) can be found on the department’s [Writing in Secondary Resource Hub.](https://education.nsw.gov.au/teaching-and-learning/professional-learning/writing-in-secondary) Suggestions for sentence expansion activities have been provided in **Pre-reading, resource 4 – supporting writing**. |
| EN4-RVL-01  Reading for challenge, interest and enjoyment  Read texts selected to challenge thinking, develop interest and promote enjoyment, to prompt a personal response  EN4-URA-01  Code and convention  Use appropriate metalanguage to describe how meaning is constructed through linguistic and stylistic elements in texts  Narrative  Understand narrative conventions, such as setting, plot and sub-plot, and how they are used to represent events and personally engage the reader, viewer or listener with ideas and values in texts, and apply this understanding in own texts  Examine how narratives can depict personal and collective identities, values and experiences  Note: bold outcome content is not addressed in this sequence. | **Phase 3, sequence 2 – revising and refining understanding of plot and structure**  **Learning intentions**  By the end of this learning sequence, students will:   * **connect with prior learning of plot and structure** * **understand cause and effect by identifying pivotal plot points within texts** * **consider the intended impact the author creates for the reader by plot choices made within a text.**   **Revisiting prior knowledge**   * **Recalling narrative conventions to revisit prior knowledge** – students participate in a recall activity by brainstorming everything they can remember about narrative terminology, structures and conventions in 3 minutes. Under teacher instruction and using **Phase 3, activity 6 – examining the plot and structure of Parvana**, they * share their responses one at a time with the class * cross an answer off their list if someone else says it * count their original responses at the end and the winner is the student who has the most responses left on their list * discuss any terms or definitions for which clarification is required. * **Consolidating prior learning through revisiting** [**Escape into the world of the novel – Year 7, Term 3**](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)– students use **Phase 3, activity 6 – examining the plot and structure of Parvana** to revisit the difference between story, plot and narrative. Students work independently, in pairs or in a group to complete the details for Parvana.   **Teacher note:** the learning in this sequence 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.   * **Exploring the novel structure to extend understanding** – students use a thinking routine of a [Think Pair Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=f2fb85df-526f-2b4e-5e00-aefd5add9ac0) to identify the terminology for different structures of a novel. Through gradual release of responsibility, the teacher reviews structures such as foreword, main narrative, linear narrative, and historical note and asks them to identify if these are used in *Parvana*. Students complete the relevant section of **Phase 3, activity 6 – examining the plot and structure of Parvana. Phase 3, resource 3 – defining key terms about plot and structure** has been created to supplement understanding of terminology. * **Extending prior knowledge of narrative conventions through understanding cause and effect** – students reflect on the definition of ‘causation’ in using **Phase 3, activity 6 – examining the plot and structure of Parvana.** They * share their ideas then write 2 sentence examples labelling the parts of cause and effect * brainstorm 5 key events in the novel and complete the cause, effect and impact table for 3 or 4 events * share their findings with another pair. | **Success criteria**  To demonstrate their learning, students can:   * make connections to prior learning about plot and structure * recall pivotal plot points in the text which are causal * analyse how causal plot events impact aspects of character development * analyse how causal plot events impact reader engagement * share their findings about causation in the novel.   **Evaluation and registration:**   * **[Record evaluation and registration information]**   **Literacy 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, often changing a character or later events of a story dramatically. Cause and effect are also very important to plot, moving the action forward. |
| EN4-RVL-01  Reflecting  Reflect on how reading promotes a broad and balanced understanding of the world and enables students to explore universal issues  EN4-URA-01  Code and convention  Use appropriate metalanguage to describe how meaning is constructed through linguistic and stylistic elements in texts  Understand how language forms, features and structures, in a variety of texts, vary according to context, purpose and audience, and demonstrate this understanding through written, spoken, visual and multimodal responses  Point of view  Recognise how texts engage and position the audience to perceive events, characters and ideas using narrative voice and focalisers, tense, sequencing and intrusion, and apply this understanding in own texts  Understand how choice of first, second and third-person voice can establish different relationships between creator and audience, and experiment with changes in point of view in own texts  EN4-ECA-01  Text features: informative and analytical  Compose informative texts that summarise conceptual information  Note: bold outcome content is not addressed in this sequence. | **Phase 3, sequence 3 – consolidating understanding of author purpose and values**  **Learning intentions**  By the end of this learning sequence, students will:   * recognise the purpose and values of an author * understand the effect of third-person limited voice in establishing relationships between author and audience * analyse how authors communicate their purpose in fiction through the selection of deliberate textual features – specifically point of view.   **Teacher note: this sequence is designed to reinforce and consolidate students’ understanding of the purpose and values motivating authors to write texts. Use teacher judgement to determine whether this revision is necessary. Graphic organisers such as an** [Affinity diagram](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?clearCache=f8e1f35d-6713-d328-7126-b57d51e1304c) **or** [Concept map](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?clearCache=f8e1f35d-6713-d328-7126-b57d51e1304c) **can be accessed through the department’s** [Digital Learning Selector.](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?clearCache=f8e1f35d-6713-d328-7126-b57d51e1304c)  **Understanding author purpose and values**   * **Revisiting author purpose and values to expand student understanding –** students brainstormEllis’s purpose for writing Parvana and what values she champions throughout her text. Use **Phase 3, activity 7 – understanding author purpose and values** to record responses. Draw upon information discussed in **Phase 2, activity 5 – investigating the author** to inform responses. * **Examining the effect of purpose and values on stylistic choices –** students outlinewhere the author’s purpose and values are evident in the text through the representation of characters and point of view in the text. Complete the brainstorm and tables in **Phase 3, activity 7 – understanding author purpose and values.** * **Exploring third-person point of view** – the teacher leads the class through explicit teaching of point of view and how Ellis uses third-person limited point of view to communicate her purpose and values. Use **Phase 3, activity 8 – examining point of view in** Parvana and Phase 3, activity 8 – examining point of view in Parvana – PowerPoint with the accompanying sample responses provided in **Phase 3, resource 5 – examining point of view in** Parvana suggested responses to support students with this task.   Part of **Phase 3, activity 8 – examining point of view in** Parvana requires students to understand modality, and this is identified as an area of need for many Stage 4 students. This has been introduced in the Year 7 programs through an exploration of high modality verbs. Modal verbs are defined in **Year 7, Term 3 – escape into the world of the novel** in **Phase 1, resource 13**. There is a modal verb cline in **Phase 3, resource 4**, then modality for suggesting and discussing in **Phase 3, activity 9** (including a table of modal verbs). There is also peer teaching of modal verbs in **Phase 3, resource 7** and a note in the student work sample in **Phase 6, resource 3** where the student reflects on their use of modality.   * **Identifying examples of language features through a close reading of Chapter 1** – students use **Phase 3, resource 4 – glossary of narrative stylistic devices** as revision and to support students to complete this activity. * **Class discussion to connect language features to an understanding of how Ellis uses point of view to communicate her purpose** – students explore how Ellis constructs an emotive response from readers that positions us to share her purpose and values. They complete **Phase 3, activity 8 – examining point of view in Parvana** to analyse Ellis’s language choices. * **Composing a short informative text to summarise the author’s purpose**– students compose a response reflecting on how Ellis’s choice of point of view is informed by her purpose and values. An example has been provided at the end of **Phase 3, resource 5 – examining point of view in** Parvana suggested responses**. Refer to Pre-reading, resource 4 – supporting writing for information on informative writing.** | **Success criteria**  To demonstrate their learning, students can:   * use a graphic organiser to list author purpose and values * explain how stylistic choices are impacted by the author’s context and purpose * explain the effect of third-person limited voice and support this understanding with evidence * express ideas in an informative text about how authors communicate their purpose through point of view.   **Evaluation and registration:**   * **[Record evaluation and registration information]**   **Literacy note: Phase 3, resource 4 – glossary of narrative stylistic devices** has been created to support students with specific metalanguage of stylistic devices. Provide this to students or adapt into a more interactive activity, dependent on the needs of your students.  The department’s [Universal Resources Hub](https://resources.education.nsw.gov.au/home) has a range of resources designed to support teachers engage students with literacy and comprehension. In this sequence, teachers could access the [Years 7 to 8 Audience and purpose](https://resources.education.nsw.gov.au/detail/C-50) resources to supplement instruction.  **Differentiation note**: use Pre-reading, resource 4 – supporting writing for ideas to assist student writing development. |
| EN4-RVL-01  Reading, viewing and listening for meaning  Understand how language use evolves over time and in different places and cultures, and is influenced by technological and social developments  Reading for challenge, interest and enjoyment  Understand the ways reading helps us understand ourselves and make connections to others and to the world  Reflecting  Discuss and reflect on the value of reading for personal growth and cultural awareness  EN4-URA-01  Representation  Explore how language and text are acts of representation that range from objective to subjective and may offer layers of literal or implied meanings, and apply this understanding in own texts  EN4-URA-01  Narrative  Understand narrative conventions, such as setting, plot and sub-plot, and how they are used to represent events and personally engage the reader, viewer or listener with ideas and values in texts, and apply this understanding in own texts  EN4-URB-01  Perspective and context  Consider the influence of cultural context on language  EN4-ECB-01  Planning, monitoring and revising  Produce co-constructed texts to represent different ideas and values  Note: bold outcome content is not addressed in this sequence. | **Phase 3, sequence 4 – engaging with and examining representations of real-world places and contexts in texts**  **Learning intentions**  By the end of this learning sequence, students will:   * understand how the narrative convention of setting is used to represent real events to engage readers * understand how Pashtu language and other stylistic devices can be used to represent the contextual setting in texts.   **Exploring setting and how it represents real events**   * **Connecting learning to setting to identify prior understanding – students are asked to recall what they can remember about the term ‘setting’ and the teacher creates a class brainstorm on the board. They extend this understanding by suggesting settings from the novel. These can be added to Phase 3, activity 9 – exploring setting and how it represents real events as additional settings if they are not already identified.** * **Engaging with setting in** Parvana **to understand how it has been represented** – students work in small groups to complete **Phase 3, activity 9 – exploring setting and how it represents real events. They are assigned to small groups and** * complete a group brainstorm about their assigned setting * find evidence and examples from the novel that describe the setting, drawing from the chapter references provided as support * create a 4W poster using the instructions outlined in **Phase 3, activity 9 – exploring setting and how it represents real events**. * **Reflecting on the representation of setting** – students consolidate learning by using prior learning from **Phase 2, activity 5 – investigating the author** and their reading of the novelto examine each group’s posters and place a sticker on the setting elements they believe are accurate representations of the setting. They discuss the most effective setting elements in a class discussion and justify their decisions. * **Exploring how purpose is communicated to immerse students in the world of a text –** students are explicitly taught to understand how Ellis integrates Pashtu language to build authenticity in Parvana. Using **Phase 3, activity 10 – how Ellis builds authenticity in *Parvana* through integration of Pashtu language, students respond using a variety of sentence structures to explain** * **Ellis’s possible intention for integrating Pashtu language** * **how this use of Pashtu can lead to authenticity of the narrative** * **how this contributes to Ellis’s reliability as an author.** * **Idenitying other stylistic devices used to create authenticity in *Parvana* – students work independently or in small groups to find examples of other stylistic devices used by Ellis to build authenticity when representing narrative, characters and setting. Complete the table in Phase 3, activity 10 – how Ellis builds authenticity in *Parvana* through integration of Pashtu language, using the examples provided as a model.** | **Success criteria**  To demonstrate their learning, students can:   * identify and describe fictional settings of the text * reflect on whether the language in the novel gives an accurate representation of the novel * explain how the integration of Pashtu language has been used to represent the setting * identify examples of other stylistic devices and supporting examples used to represent the real world.   **Evaluation and registration:**   * **[Record evaluation and registration information]** |
| EN4-URA-01  Point of view  Understand how choice of first, second and third-person voice can establish different relationships between creator and audience, and experiment with changes in point of view in own texts  ****EN4-ECA-01****  ****Writing****  **Apply understanding of the structural and grammatical codes and conventions of writing to shape meaning when composing imaginative, informative and analytical, and persuasive written texts**  Text features: imaginative  Create imaginative texts for creative effect and that reflect a broadening world and relationships within it  EN4-ECB-01  Planning, monitoring and revising  Seek and respond to verbal and written feedback to improve clarity, meaning and effect | **Phase 3, sequence 5 – transforming the text (integrated Phase 5)**  **Learning intentions**  By the end of this learning sequence, students will:   * experiment with how characterisation is impacted by setting and events * understand that other people have different perspectives on reality and personal experiences of reality.   **Writing reflectively and imaginatively**   * **Class discussion on the power and importance of literacy** – students examine 2 quotes from Chapter 1 about literacy and share their responses to the questions contained in **Phase 3, activity 11 – letter from Parvana to her father** to activate their writing in the following letter writing activity. * **Revising summarising techniques to prepare for letter writing** – students are introduced to summarising and note taking through a modelled process detailed in **Pre-reading, resource 4 – supporting writing**. This is a good opportunity to also introduce the use of abbreviations for streamlining in note taking. * **Understanding different perspectives and realities through letter writing** – students write a letter from Parvana to her father in prison, recounting what has happened in Chapter 4 using **Phase 3, activity 11 – letter from Parvana to her father**. They * share their writing with a peer for constructive feedback * use editing strategies from Phase 6, including those indicated in **Phase 6, activity 4 – peer feedback**, **Phase 6, activity 5 – actioning feedback** and **Phase 6, activity 6 – student-teacher conference** to support the writing process. | **Success criteria**  To demonstrate their learning, students can:   * summarise the key events within a chapter * transform a third-person narrative into a first-person letter * create characterisation through a variety of language features.   **Evaluation and registration:**   * [Record evaluation and registration information]   **Literacy note:** this imaginative writing activity provides the opportunity to address embedded literacy. First person and direct speech are indicated in the activity, but teachers may use the activity to embed other, or extended, focuses as needed. |
| EN4-URA-01  Characterisation  **Analyse how engaging characters are constructed in texts through a range of language features and structures,** and use these features and structures in own texts  **Describe how characters in texts, including stereotypes, archetypes, flat and rounded, static and dynamic characters represent values and attitudes,** and experiment with these in own texts  Understand how the interactions of characters, such as protagonists and antagonists, might be perceived to represent aspects of human relationships, ****and experiment**** with interactions when composing own texts  EN4-ECA-01  Sentence-level grammar and punctuation  **Select appropriate noun groups for clarity or effect, including succinct noun groups for simplicity and elaborated noun groups for complexity**  **Compose complex sentences using embedded adjectival clauses and appropriate placement of adverbial phrases**  ****Note: bold outcome content is not addressed in this sequence.**** | **Phase 3, sequence 6 – examining characterisation**  **Learning intentions**  By the end of this learning sequence, students will:   * **recognise how characters are constructed in** Parvana **to represent various values and attitudes** * **understand how fictional characters can represent author purpose and values** * **understand and compose noun groups for emotive descriptions for effect.**   **Teacher note:** this sequence is designed to follow 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) strategy, for the gradual release of responsibility, implementing [Explicit teaching](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching) and scaffolding to prepare students for independent construction. **Phase 3, resource 7 – modelled example of a character profile** has been provided as a guide to support students in this task.  **Exploring characterisation and how characters can represent real people and experiences**   * **Establishing prior understanding of characterisation through review of terminology – students use Phase 3, resource 6 – revising key terms relating to characterisation to review important terms and metalanguage for discussing and analysing character in texts.** * **Exploring characterisation by creating a character profile – students apply terminology to characters in** Parvana, working through **Phase 3, activity 12 – creating a character profile. They** * collaborate **in small groups to develop a character profile for an important character in** Parvana**. Note: a template listing the characters and text references has been provided to support students to find relevant evidence to complete this activity. A modelled example has been provided in Phase 3, resource 7 – modelled example of a character profile to use as a support** * **complete Phase 3, activity 13 – writing emotive descriptions, using the examples provided and Phase 3, resource 7 – modelled example of a character profile to develop complex noun groups using embedded adjectival and adverbial phrases for conveying emotive descriptions of the characters and situations in *Parvana*** * **discuss how the different relationships are reflective of Ellis’s purpose and values, recording important information in their English books** * keep notes to use for responses for **Core formative task 3 – analysing how language is used to represent the real world.**   **Literacy note: Phase 3, activity 13 – writing emotive descriptions** models explicit sequencing of how to construct emotive descriptions about characters and situations using noun groups. Students can adapt this learning to their formal assessment to compose a more effective and engaging podcast transcript. | **Success criteria**  To demonstrate their learning, students can:   * define key terms relating to characterisation * contribute to class discussion and co-construction of a character profile * work collaboratively in small groups to create a character profile that is supported by textual evidence * use noun groups to construct emotive descriptions to depict the characters, situations and places in Parvana.   **Evaluation and registration:**   * **[Record evaluation and registration information]**   **Differentiation note:** **Phase 3, activity 12 – creating a character profile** provides opportunity to group students based on level of challenge. As some of the characters are more dynamic and complex than others, consult the department’s implementation of its [High potential and gifted education](https://education.nsw.gov.au/teaching-and-learning/high-potential-and-gifted-education/supporting-educators/implement#Grouping5) policy, differentiating grouping of students to align with level of challenge and support. |
| EN4-URA-01  Code and convention  Analyse how texts can draw on the codes and conventions of a range of modes and media to shape new meanings, and demonstrate this understanding in own texts  EN4-ECA-01  Text features: informative and analytical  Embed textual evidence within sentences to support the articulation of a personal perspective of a text  Sentence-level language  Apply punctuation conventions relevant to quotations and citing of sources  Experiment with applying a wide range of punctuation to support clarity and meaning, and to control pace and reader response | **Phase 3, sequence 7 – analysing textual evidence**  **Learning intentions**  By the end of this learning sequence, students will   * understand how to apply punctuation to reduce the lexical density of a response * experiment with selecting and embedding appropriate textual evidence in analytical sentences.   **Completing Core formative task 3 – analysing how language is used to represent the real world**   * **Developing punctuation use in texts** – students engage in applying punctuation using **Phase 3, resource 8 – punctuation development (using ellipses).** The teacher reviews the use of ellipsis skill, and students apply knowledge in **Phase 3, activity 14 – using ellipses** in their own writing. * **Exploring the novel to extract evidence** – students use **Core formative task 3 – analysing how language is used to represent the real world** to help them find textual evidence in the novel to reflect how Ellis has represented the real world. They use the evidence to write analytical sentences using the Embedding evidence in analytical sentences support provided in **Core formative task 3 – analysing how language is used to represent the real world.** * **Checking for understanding** – students are asked to turn one of their analytical sentences into spoken form using one of the provided sentence starters.   **Teacher note:** the activities included in this core formative task have been designed to support students to extract evidence in preparation for their formal assessment. | **Success criteria**  To demonstrate their learning, students can:   * experiment with the rules of using ellipses * use an ellipsis to demonstrate the contraction of a quotation * identify relevant textual evidence to support ideas * **write analytical sentences using textual evidence** * **turn an analytical sentence into spoken language using sentence starters.**   **Evaluation and registration:**   * **[Record evaluation and registration information]** |

# 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.

**Expected duration:** this phase should take approximately 7 to 8 one-hour lessons, with opportunities for extension to the ways in which readers can also exercise authority over texts, as well as further extension to composition activities. The teacher should choose options as appropriate to the context.

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

* How and why do composers seek subjectivity and objectivity when representing the ‘real’?
* How do composers embed their perspective in texts by representing the ‘real’?
* To what extent can both composers and responders exercise authority through or over a text?
* How can writers apply codes and conventions to represent the ‘real’ in fiction and non-fiction texts? (integrated Phase 5)
* How can the writing process support the development of informative, analytical, reflective and imaginative writing skills? (integrated Phase 5)

Table 7 – deepening connections between texts and concepts

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| ****EN4-RVL-01****  ****Reading, viewing and listening for meaning****  **Engage with the ways texts contain layers of meaning, or multiple meanings**  **Identify and understand that relevant prior knowledge and personal experience enables and enhances understanding when reading, viewing or listening to texts**  **Explain how the use of language forms and features in texts might create multiple meanings**  ****EN4-URB-01****  ****Argument and authority****  **Understand how argument in text is constructed through specific language forms, features and structures, and apply this understanding in own texts**  ****Style****  **Examine how different styles can be recognised by distinctive features of language and form in a range of texts**  **Describe and reflect on how particular arrangements of language features in texts can be found appealing according to personal preferences** | **Phase 4, sequence 1 –the appeal and trustworthiness of non-fiction texts**  **Learning intention**  By the end of this **learning sequence**, students will:   * understand that non-fiction texts have a distinctive style that is created through the arrangement of language forms and features.   **Responding personally to the style of a non-fiction text**   * **Investigating the nature of non-fiction to activate background knowledge** – students consider the following definition from [Wikipedia](https://en.wikipedia.org/wiki/Non-fiction#:~:text=Non%2Dfiction%20(or%20nonfiction),than%20being%20grounded%20in%20imagination.): non-fiction ‘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.’ They * work in pairs to highlight ideas in the definition that they find useful, interesting or problematic then contribute to a class discussion of these first impressions * respond to the activity questions in **Phase 4, activity 1 – investigating non-fiction** to check understanding of key terminology related to the language forms and features typical of non-fiction texts * predict the distinctive features of several non-fiction types of text * explain whether those features make the text trustworthy and appealing during class discussion.   **Examining the conceptual problem in relation to a non-fiction text**   * **Preparing to read the non-fiction core text to activate background knowledge** – students are given (or shown) only the title, sub-heading and first 2 paragraphs of **Core text 5 – ‘Swimming with Dolphins’ by Jennifer Wong**. In a class discussion, they check for challenging vocabulary, predict the type of non-fiction text and predict what other content and language forms and features they will find in the rest of the text. * **Playing roles to support reading comprehension** – students are placed in groups of 4 and given a role with which to read the whole text. These are: a dolphin expert, a depression expert, someone who suffers from depression and a swim instructor. Using the role support cards in **Phase 4, activity 2 – reading Core text 5**, they read the text ‘as’ their role and share findings to compare what they noticed (enjoyed or found problematic), especially in relation to trust and appeal. | **Success criteria**  **To demonstrate their learning, students can:**   * develop a personalised definition of non-fiction * categorise the language forms and features typical of non-fiction writing * share their experiences of reading a text in a provided role.   **Evaluation and registration:**   * **[Record evaluation and registration information]** |
| ****EN4-URB-01****  ****Theme****  **Understand how repetition, patterning and language features used within a text communicate ideas about social, personal, ethical and philosophical issues and experiences, and demonstrate this understanding through written, spoken, visual and multimodal responses**  ****Style****  **Examine how different styles can be recognised by distinctive features of language and form in a range of texts**  **Describe and reflect on how particular arrangements of language features in texts can be found appealing according to personal preferences**  **Understand how the style of a text can be the product of a particular time period, culture or genre**  ****EN4-ECA-01****  ****Text features****  **Understand the uses of active and passive voice for particular purposes** | **Phase 4, sequence 2 – reconsidering the appeal and trustworthiness of non-fiction texts**  **Learning intention**  By the end of this **learning sequence**, students will:   * know about the distinctive arrangement of forms and features that create a hybrid non-fiction text.   **Class plenary – initial personal responses to hybridity**   * **Considering terminology to develop an initial response** – students are guided to consider a variety of hybrid texts they are familiar with. They discuss as a class their personal preferences. A definition of hybrid non-fiction writing that the teacher can choose to supply to students and links to example texts are included in **Phase 4, resource 1 – hybrid non-fiction texts.** Students explain whether they would read such texts and why, then share experiences of reading and viewing others. * **Examining the ‘real’ in ‘Swimming with Dolphins’** – students complete the table in **Phase 4, activity 3 – the ‘real’ in ‘Swimming with Dolphins’** to identify the different content and textual features that can be described as representing the ‘real’ in this text. Teaching support, including suggested answers, is provided in **Phase 4, resource 2 – teaching support for ‘Swimming with Dolphins’**. * **Encountering hybridity in Core text 5** – students create an initial outline of the ways in which specific language features characteristic of non-fiction and fiction have been used to create a blended text of fiction and non-fiction. Continuing with **Phase 4, activity 3 – the ‘real’ in ‘Swimming with Dolphins’**, they * work with a partner to identify the language features of fiction and non-fiction texts that have been used in the representation of the dolphins * collaborate to practise new learning about the use of the passive and active voice in non-fiction and fiction writing (see also **Phase 2, activity 4 – going deeper into code and convention** for introductory work on active and passive voice) * co-write an analytical response with a partner exploring how the identified features make this a hybrid text, and whether that hybridity heightens or reduces the level of trust and appeal of the text * swap their work with another pair and annotate the response with a tick for points they agree with, a cross when they disagree, and a question mark for points they would like to discuss. Pairs return the work and discuss each other’s ideas. | **Success criteria**  **To demonstrate their learning, students can:**   * share and explain personal preferences in relation to hybrid texts * identify and match examples of language features used in hybrid, fiction and non-fiction texts * rewrite sentences from passive to active voice and vice versa * compose an analytical paragraph about the nature of hybrid texts.   **Evaluation and registration:**   * **[Record evaluation and registration information** |
| ****EN4-URB-01****  ****Perspective and context****  **Understand how perspectives are shaped by language and text**  ****Argument and authority****  **Explain how the subjectivity or objectivity of arguments in texts is constructed through specific language forms, features and structures, **and reflect on these in own texts****  **Select and sequence appropriate evidence from texts and reliable sources to support arguments and build authority**  ****EN4-ECA-01****  ****Speaking****  **Use rhetorical strategies to engage an audience and evoke an emotional response**  **Use features of gesture, manner and voice to signal the progression and development of ideas through language and structure**  Note: bold outcome content is not addressed in this sequence. | **Phase 4, sequence 3 – developing an informed response to the text**  **Learning intentions**  By the end of this **learning sequence**, students will:   * understand how both objectivity and subjectivity are constructed through language forms and features in a hybrid non-fiction text * be able to recognise how language features associated with description in hybrid non-fiction texts create a distinctive representation of the ‘real’.   **Subjectivity, objectivity and authority in hybrid non-fiction texts**   * **Considering the use of humour** – in pairs, students re-read **Core text 5 – ‘Swimming with Dolphins’** **by Jennifer Wong** to begin their examination of the distinctive features of the text. They annotate a printed copy of the text for sections that they find funny, or they consider were intended to be funny. They * prepare for and participate in a class discussion about which parts were or were not funny, why the composer may have chosen to include humour, and whether they think humour is an appropriate approach to the topic * respond to the discussion prompts in **Phase 4, activity 4 – writer and narrative voice in Core text 5** to consider the tone of the piece and assess the effect of the multiple voices on the trustworthiness of the piece. * **Examining subjectivity and objectivity in hybrid non-fiction** – students respond critically to the definitions of ‘subjectivity’ and ‘objectivity’ in **Phase 4, activity 5 – the construction of hybrid non-fiction texts**. They * annotate their copy of the text for subjective and objective language * explain how they think this impacts on trustworthiness and appeal * experiment with a ‘balanced view’ paragraph structure using a conjunction and phrases indicative of formal register to practise an objective explanation. * **Analysing the language forms and features that contribute to subjectivity** – students identify language forms and features used in the text and assess their role in developing subjectivity. They complete the activities as part of **Phase 4, activity 6 – subjectivity in non-fiction texts** then explore how their understanding of key terminology has developed through a [‘I Used to Think… Now I Think…’](https://pz.harvard.edu/resources/i-used-to-think-now-i-think) thinking routine. Teacher support for this activity is available in **Phase 4, resource 3 – teacher support for subjectivity in non-fiction texts.** | **Success criteria**  **To demonstrate their learning, students can:**   * annotate the different voices and their tone on a copy of the text * annotate and analyse a sample balanced, informative paragraph and compose their own version to practise new learning * find and match language features associated with description to extracts * reflect on learning through a thinking routine.   **Evaluation and registration:**   * **[Record evaluation and registration information]** |
| ****EN4-URA-01****  ****Code and convention****  **Analyse how texts can draw on the codes and conventions of a range of modes and media to shape new meanings, and demonstrate this understanding in own texts**  EN4-URB-01  Perspective and context  Explore how the perspectives of audiences shape engagement with, and response to, texts  EN4-RVL-01  Reading for challenge, interest and enjoyment  Communicate purposefully with peers in response to texts  EN4-ECA-01  Writing  **Understand the interconnectedness of textual features for the overall cohesive effect**  Representing  Compose visual and multimodal texts to represent ideas, experiences and values  Text features: informative and analytical  **Discuss a central idea, from personal and objective positions, to broaden the exploration of a concept**  ****EN4-ECB-01****  ****Planning, monitoring and revising****  **Seek and respond to verbal and written feedback to improve clarity, meaning and effect** | **Phase 4, sequence 4 – analysing and experimenting with hybridity (integrated Phase 5)**  **Learning intentions**  By the end of this **learning sequence**, students will:   * understand how hybrid non-fiction language forms and features can increase the appeal and trustworthiness of a text * understand the usefulness of model texts and the brainstorming part of the writing process to their developing skills as writers * be able to compose a draft hybrid text on a topic of their choice.   **Deepening awareness of the nature and effects of hybridity**   * **Assessing the role of fictionalisation in a non-fiction text –** students annotate their printed or digital copy of **Core text 5 – ‘Swimming with Dolphins’ by Jennifer Wong** for stylistic features that would normally be found in fiction writing. Guided by ideas and teacher support in **Phase 4, resource 4 – fiction-style writing in non-fiction texts**, they * participate in a [Think Pair Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?cache_id=22bc4) structure to assess with their partner if features they have annotated are appropriate, engaging and useful in this type of text before sharing responses with the class * agree as a class and co-write (with their partner) a one-sentence summary of the composer’s overall purpose in writing ‘Swimming with Dolphins’ * participate in an informal debate about whether the inclusion of these elements of fiction-style writing allow the composer to achieve her purpose. The teacher may use a physical continuum where students stand on a spot aligned with their opinions (agree to disagree as a line across the classroom) and justify their choice. * **Experimenting with fictionalising a section of text (optional activity) –** students experiment with creative writing by rewriting a ‘fictionalised’ section (such as the text message conversation between the persona and her mum) to make it more traditionally informative and objective. They then reflect, in an individual brainstorm at the end of their composition, on how this change impacts on the trustworthiness and appeal of the piece. * **Analysing the impact of juxtaposition (extension activity)** – students complete the activities in **Phase 4, activity 7 – juxtaposing styles** to investigate how new meanings are created in the juxtaposition of a variety of non-fiction and fiction textual features. They * research and construct their own definition of the term ‘juxtaposition’ as this term does not appear in the [glossary](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/glossary) of the English K–10 Syllabus (NESA 2022) at the time of writing * analyse the juxtaposition of 2 different styles * evaluate how language features and juxtaposition impact on trustworthiness and appeal to the target audience * compare the hybrid **Core text 5 – ‘Swimming with Dolphins’** **by Jennifer Wong** with their choice of a news report or song on the subject of mental health to extend their understanding of the role of objectivity and subjectivity in representing the ‘real’.   **Experimenting with the form (integrated Phase 5)**   * **Writing in response to the model text** – students plan their own composition in the style of ‘Swimming with Dolphins’. They experiment with writing in the hybrid style by completing the planning table in **Phase 4, activity 8 – experimenting with the form**, then write a 250 to 400 word piece about an issue that they are knowledgeable about and interested in. They combine at least 2 fiction and non-fiction textual features to practise representing reality through a hybrid text. To prepare for and reflect on their writing, students * complete the planning table then work with a partner to comment on and extend the plan * review their earlier work on the choices made by the composer of **Core text 5 – ‘Swimming with Dolphins’** **by Jennifer Wong** and add and apply this thinking to their own planning table * compose their piece and seek feedback from a peer using a [peer feedback scaffold](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549?clearCache=b1df09b-5a53-2135-c604-78d06e81e53a) * reflect on how the model text and the brainstorm, planning and collaborative processes have helped them to develop their experimental piece. | **Success criteria**  **To demonstrate their learning, students can:**   * **annotate a model text for language features associated with fiction writing** * **discuss and debate, based on informed perspectives, the impacts of writer’s choices** * **rewrite a fictionalised section of the model text to make it more informative** * **compare the hybrid model text with a non-hybrid text of their choice** * **compose** and reflect on **their own hybrid non-fiction text, practising key language forms and features inspired by the model text.**   **Evaluation and registration:**   * **[Record evaluation and registration information]** |
| ****EN4-RVL-01****  ****Reading, viewing and listening skills****  **Revisit texts to develop a clear understanding of the themes, ideas and attitudes they express**  ****EN4-URB-01****  ****Style****  Describe and reflect on how particular arrangements of language features in texts can be found appealing according to personal preferences  **Identify elements of an author’s work that represent their distinct style**  ****Argument and authority****  **Explain how the subjectivity or objectivity of arguments in texts is constructed through specific language forms, features and structures, and reflect on these in own texts** | **Phase 4, sequence 5 – analysing a fictional story set in a real-world context**  **Critical analysis of prose fiction extract**  **Learning intentions**  By the end of this learning sequence, students will:   * understand the role of an embedded narrative within a prose fiction text * understand how descriptive language can be used to embed a perspective in prose fiction * understand that authority of a text can be strengthened through description.   **Teacher note:** there are 2 options in the following ‘Engaging with the extract’ activity. One is a re-reading activity for classes where students have independently completed their reading of *Parvana*, as the extract is from Chapter 14. This is followed by an option that prepares students for the extract for those classes reading the text together.  **Engaging with the extract**   * **Revisiting the extract (option 1)** – students are guided through **Phase 4, activity 9 – revisiting the extract**, working in pairs to recall aspects of the extracts by participating in a speed quiz. Students then prepare a readers theatre performance that differentiates between Parvana’s sections and the embedded narrative of Homa’s experience. * **Reading the extract together (option 2)** – students are prepared for the text and then read in pairs following the instructions in **Phase 4, activity 10 – reading the extract**. They * brainstorm texts they are familiar with that include an embedded narrative (or ‘story within the story’) and discuss the composer’s purposes for structuring a story in this way * analyse the placement of adverbs in key sentences from the extract to experiment with word order and deepen awareness of the role of adverbs in descriptive writing. This activity also functions to clarify complex vocabulary so that students can access the text * read the extract with a partner, noting where the tension of the narrative rises and falls during the stories, to share with the class for discussion at the end.   **Critical analysis of the extract**   * **Examining the role of description** – students analyse how descriptive language has been used by the composer to create setting, and embed personal and subjective perspectives that position the reader towards the city and the 2 characters. Following the steps in **Phase 4, activity 11 – description in prose fiction**, students * analyse descriptive language features connected to characterisation, mood and setting * investigate and analyse the use of lexical chains * assess whether there are specific aspects of the composer’s descriptive style that can be recognised as distinctive * discuss what they find personally appealing in the style of the extract. * **Assessing subjectivity and objectivity in a prose fiction extract** – students explore how description has been used in both subjective and objective ways to create authority and appeal. They complete the table in **Phase 4, activity 12 – subjectivity and objectivity in prose fiction** to analyse the language forms and features that have been used. Students reflect on how this impacts their developing understanding of authority in fiction texts. | **Success criteria**  To demonstrate their learning, students can:   * perform a reading that differentiates between the voices of storytellers * analyse, in short answer and matching activities, how descriptive language has been used to represent the ‘real’ * consider and share ideas about objectivity in prose fiction through class discussion.   **Evaluation and registration:**   * **[Record evaluation and registration information]**   **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 **Term 3 – escape into the world of the novel**, Phase 4, activities 12 and 13, for example. Revisit these activities if needed. |
| ****EN4-URB-01****  ****Argument and authority****  Understand that the authority of a text may be questioned through comparison with other texts  Examine how audiences can express degrees of authority over meaning in a text  **Understand how the authority of a text is constructed by the author’s choices in content and style, and use this knowledge to influence the composition of own texts** | **Phase 4, sequence 6 –composers and responders exercising authority (optional extension sequence)**  **Learning intentions**  By the end of this learning sequence, students will:   * be able to compare fiction and non-fiction core texts with each other, and a related news report, to investigate the authority of the core texts * understand the ways in which they, as readers, can exercise authority over both fiction and non-fiction texts that represent reality * know how narrative forms and features, used in both fiction and non-fiction texts, can impact on the authority of a text.   **Investigating authority in fiction and non-fiction texts**   * **Comparing the inclusion of real-world references to deepen understanding of authority** – students compare the content and language forms and features that have been used in both core texts to represent the ‘real’. After completing the first 2 tables in **Phase 4, activity 13 – comparison of fiction and non-fiction narrative structures**, they discuss whether fiction and non-fiction composers could learn from each other about ways to engage readers in their texts by representing the ‘real’. * **Researching the ‘real’** – the class is divided into 2 ‘expert’ groups and source a news report connected to either the fiction or non-fiction core text. They work in pairs to examine the news report then, using summarising and note-taking skills, reflect critically through **Phase 4, activity 14 – the authority of readers** on the strategies and responsibilities readers have in questioning the authority of texts. New pairs, comprising one student from each expert group, then work together to complete the last table in the comparison analysis activity and prepare for class discussion about how and why readers may express authority over a text. | **Success criteria**  To demonstrate their learning, students can:   * compare and contrast the narrative structure of a fiction and a non-fiction text * research a connected news report and guide a partner through the preparation for discussion of reader authority over a text.   **Evaluation and registration:**   * **[Record evaluation and registration information]** |
| ****EN4-URB-01****  ****Argument and authority****  **Analyse how engaging personal voice is constructed in texts through linguistic and stylistic choices, and experiment with these choices in own texts**  ****EN4-ECA-01****  ****Writing****  **Demonstrate control of structural and grammatical components to produce texts that are appropriate to topic, purpose and audience**  ****EN4-ECA-01****  ****Text features****  **Express ideas in logically structured and cohesively sequenced texts to enhance meaning**  ****Sentence-level grammar and punctuation****  **Use a range of linking devices to create cohesion between ideas**  ****EN4-ECB-01****  ****Planning, monitoring and revising****  **Develop a coherent thesis for extended analytical and persuasive texts that represents logical thinking about a text or topic**  **Plan a logical sequence of arguments or ideas, and set goals at conceptual, whole text and paragraph levels**  ****Reflecting****  **Consider how purposeful compositional choices are influenced by specific elements of model texts**  ****EN4-ECA-01****  ****Sentence-level grammar and punctuation****  **Select appropriate noun groups for clarity or effect, including succinct noun groups for simplicity and elaborated noun groups for complexity**  **Use a range of verb forms, tenses and modifiers to express aspects of modality**  **Experiment with positioning adverbial phrases and clauses to clarify meaning or intention, and to modify the meaning of other clauses** | **Phase 4, sequence 7 – Core formative task 4 – writing a podcast interview response from the perspective of the author (integrated Phase 5)**  **Learning intentions**  By the end of this learning sequence, students will:   * understand how passive and active voice, text connectives, and inclusive language have been used by a composer to organise a non-fiction text and engage the reader * be able to use knowledge of the language forms and features of informative writing to compose a text using new knowledge and skills acquired from the model text.   **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 the writer’s use of language forms and features appropriate to the text, many of which have been the focus of teaching and learning activities in this phase. The core formative task then invites students to practise new skills in a structured composition influenced by the model text.  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 provides valuable and engaging information about the writer, the text and the ways in which it was written.  **Reading and responding to the model text**   * **Exploring the interview question to prepare for reading** – students are given the interview question (supplied within **Phase 4, resource 5 – response to podcast interview question**) and brainstorm ideas with a partner. They * jot down ideas for what the ‘relationship’ between writer and reader might be in a non-fiction text * predict the ideas that Jennifer Wong might cover in her response. * **Examining morphology to deal with challenging vocabulary** – students follow the activity instructions under ‘Morphology’ in **Core formative task 4 – writing a podcast interview response from the perspective of the author.** They analyse the structure of 3 key words from the text (credibility, absurdity and comedic) to understand the meaning and how the part of speech is constructed. * **Reading the model text** – students read the response transcript within **Phase 4, resource 5 – response to podcast interview question** noting whether their predictions were accurate and highlighting key phrases that create a ‘relationship’ between writer and reader in this model text. Students contribute to class discussion about these 2 topics.   **Analysing the model text to prepare for composing**   * **Analysing the writer’s choice of language forms and features** – students match textual evidence with 3 key features of the model text **Phase 4, resource 5 – response to podcast interview question:** passive and active voice, text connectives, and inclusive language. * **Composing Core formative task 4** – students write 3 more questions that they would ask of the composer. They: * answer one of their questions ‘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). | **Success criteria**  To demonstrate their learning, students can:   * analyse the morphology of key words and apply their learning to new vocabulary * annotate, analyse and practise the use of target language forms and features * compose a response in the voice of the author to a podcast interview question * use a range of sentence-level grammar and punctuation to clarify meaning in a podcast.   **Evaluation and registration:**   * **[Record evaluation and registration information]**   **Differentiation note:** **Phase 4, Core formative task 4 – Jennifer Wong podcast – PowerPoint** contains a series of sentence-level grammar and punctuation exercises to clarify meaning in writing a podcast transcript, including simple sentences, declarative sentences, exclamatory sentences, imperative sentences, adjectival clauses, adverbial clauses, agreement, prepositions, articles, conjunctions, elaborated noun groups and modal verbs. Use sections of this, where relevant to student needs, to support students in the completion of Core formative task 4, and in their development of their formal assessment task. **Phase 1, Core text 1 – *Short & Curly* podcast – BITE – Family Sacrifices transcript – PowerPoint** also supports literacy in context. Revisit this resource if necessary. |
| ****EN4-ECA-01****  ****Sentence-level grammar and punctuation****  **Experiment with applying a wide range of punctuation to support clarity and meaning, and to control pace and reader response**  EN4-ECB-01  Planning, monitoring and revising  **Engage with model texts to develop and refine features, structures and stylistic approaches in own work** | **Phase 4, sequence 8 – revising and reflecting on the core formative task**  **Learning intentions**  By the end of this learning sequence, students will:   * be able to refine their use of punctuation * understand differences in the style of non-fiction writing in comparison to other styles.   **Refining and reflecting on their composition**   * **Developing punctuation use in texts** – students engage in applying punctuation using **Phase 4, resource 6 – punctuation development (using dashes and parentheses**). The teacher has explicitly taught the usefulness of dashes and parentheses for elaborating on ideas. Students add dashes and parentheses as appropriate to their core formative task and revise and refine the use of sentence punctuation, commas, ellipses, dashes and parentheses in their own writing. Note that answers for the earlier language activities are provided as **Phase 4, resource 7 – teacher support for Core formative task 4.** * **Assessing the usefulness of this core formative task for their formal assessment task** – students discuss the tone, style and structure of their response in comparison to the model text under the ‘Reflection and application’ heading in Core formative task 4. They then assess how this style of non-fiction writing compares to others they have investigated in this phase. In addition, they reflect on how this process will be useful for their formal assessment task. | **Success criteria**  To demonstrate their learning, students can:   * monitor and revise the use of punctuation in their composition * engage in a discussion that compares their text to the model text.   **Evaluation and registration:**   * **[Record evaluation and registration information]** |

# 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, 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 assessment task. They are not meant to be completed consecutively, nor are they a checklist. They should be introduced when required, running concurrently within the other phases. Some activities may take a few minutes in a one-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 completion of the task in **Year 8, Term 1 – knowing the rules to break the rules – poetry composition and reflection**. These may include understanding instructions, being aware of the demands of marking criteria, or using samples to improve their response.

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

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

* How can marking guidelines and sample assessment task responses be used as a support for learning?
* How can effective research skills help inform the content of the task?
* What are the best strategies for developing and expanding skills in planning, monitoring and refining composition?

Table 8 – preparing the assessment task

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN4-ECB-01  Reflecting  Reflect on own ability to plan, monitor and revise during the composition process, and how this shapes clarity and effect | **Phase 6, sequence 1 – working with the assessment task**  **Learning intentions**  By the end of this learning sequence, students will:   * understand the requirements of the assessment task for this program * begin planning their approach to the assessment.   **Teacher note:** **Phase 6, resource 1 – evidence-based practice in assessment procedures** can help teachers to ensure that students understand the requirements and processes and are aware of the timeline of activities that will support them to produce their best work.  **Phase 6, resource 2 – avoiding plagiarism** can help teachers to ensure that students understand what plagiarism is, why it matters and how to avoid it.  **Exploring the assessment**   * **Exploring the assessment to understand task requirements** – issue **Transport me to the ‘real’ - podcast transcript** and guide students through the task requirements. Students may benefit from co-developing a glossary of key terms, translating to home language or writing an agreed definition. * **Understanding the assessment policy to ensure compliance** – guide students through appropriate assessment practice. Dedicate time to helping students understand what malpractice is and how to avoid this issue. Reiterate that their core formative tasks are designed to support them with recursive writing and develop their planning, monitoring and revising skills. * **Identifying the steps to success to chunk task** – use a [Think Pair Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=27c53e59-7691-7979-673a-b6a24b7fe620) to discuss the question ‘What do you need to know and do to be able to achieve success in the assessment task?’ Use the structure below to guide this activity * **Think** – students write responses to the guiding question. Encourage reflection and focus on the marking criteria and steps to success. They can develop a list of potential challenges ahead, and a list of aspects they feel ready for * **Pair** – encourage students to share in pairs and then in small groups * **Share** – reconvene the class and generate a list of needs and requests * **Identifying strengths and areas of need to plan support** – students identify their areas of strength and areas of need in relation to the task. Teacher guides the reflection by asking * What support will you need in the planning, monitoring and revision process? * What has helped you do your best work in the past? * What didn’t work well for you in the past? * What can the teacher do to support your learning? * **Developing a plan for support** – students create a personal plan for how they will seek support on completing the task. | **Success criteria**  To demonstrate their learning, students can:   * investigate examples of how to best prevent plagiarism * identify and explain task requirements and their initial personal plans * make annotations that elaborate on the task expectations to support them in their preparation for the task * develop a personalised plan for support.   **Evaluation and registration:**   * [Record evaluation and registration information] |
| EN4-URA-01  Code and convention  **Use appropriate metalanguage to describe how meaning is constructed through linguistic and stylistic elements in texts**  **Understand how language forms, features and structures, in a variety of texts, vary according to context, purpose and audience, and demonstrate this understanding through written, spoken, visual and multimodal responses** | **Phase 6, sequence 2 – understanding the podcast form**  **Learning intentions**  By the end of this learning sequence, students will:   * understand the language and structural features of a podcast transcript * understand the importance of open-ended questions, introductions and conclusions in directing the reading pathway for audiences.   **Teacher note**: the activities within this sequence could be used at various stages within the teaching and learning program. They are explicitly connected to **Phase 1, sequence 2 – exploring the podcast form**.  **Reviewing podcast structure and features**   * **Reviewing the podcast form to scaffold the task** – students read **Phase 6, activity 1 – structure and features of a podcast**. Students complete cloze passages on the definition, purpose, style, audience, structure and language features of a podcast. **Phase 6, resource 3 – structure and features of a podcast answers** has been provided for additional support. * **Annotating a podcast to identify structure and features** – students use **Phase 6, activity 2 – ‘Short & Curly’ podcast transcript annotation** to annotate the structure and features of a podcast onto the transcript.   **Teacher note:** **Phase 6, resource 3 – structure and features of a podcast answers** may also be beneficial when considering student work samples **Phase 6, resource 4 – A grade sample response** and **Phase 6, resource 5 – D grade sample response** in the next learning sequence whenunpacking the assessment marking criteria and student-facing rubric. | **Success criteria**  To demonstrate their learning, students can:   * **contribute to a class discussion about language and stylistic features of the podcast form** * **annotate a podcast transcript with the structures and features studied in Phase 1.**   **Evaluation and registration:**   * [Record evaluation and registration information] |
| EN4-ECB-01  Planning, monitoring and revising  Engage with the features and structures of model texts to plan and consider implications for own text creation | **Phase 6, sequence 3 – working with the marking criteria**  **Learning intentions**  By the end of this learning sequence, students will:   * be able to co-construct a marking criteria * identify the characteristics of a student work sample for each grade and marking guideline descriptor * understand the structure and purpose of the marking criteria for the summative task.   **Teacher note:** there are 2 student work samples provided to accompany the assessment task for this program: **Phase 6, resource 4 – A grade sample response** and **Phase 6, resource 5 – D grade sample response.** Both have been annotated for student and teacher use. These activities can be used to supplement the distribution of the assessment task. The distribution of the task is recommended to occur during Phase 2. Note that the co-construction of the marking criteria is an exercise in experimenting and collaborating. Students are guided to experience the process of construction. The focus is on the substantive discussions that arise, not the product that is created. They compare their work to the professional marking guidelines at the end of the process.   * **Co-constructing marking guidelines to understand task requirements –** students investigate **the** sample **Phase 6, resource 4 – A grade sample response** to develop awareness of the marking guidelines. They: * work in pairs and categorise the features found in the sample that align with the requirements of the task (for example, representation of real-life experiences, analysis of textual evidence, evidence of research, conventions of a podcast) * share and discuss the features they have identified. As a class, guide the refinement of the annotations on the sample. * **Unpacking the marking criteria to understand key terms –** students are shown both the teacher-facing and student-facing marking criteria from the assessment task. Activities that would help students to understand the purpose and organisation include * comparing the teacher and student-facing versions without being told which is which. Students justify explanation based on the language and organisation * using the [common grade scale](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/understanding-the-curriculum/awarding-grades) to unpack the language of the marking criteria. Students find the words in the marking criteria that align with the key terms in the common grade scale (for example ‘extensive’) and check understanding of terminology | **Success criteria**  To demonstrate their learning, students can:   * identify features within a sample task * apply a marking criteria to a piece of writing in order to assign a grade.   **Evaluation and registration:**   * [Record evaluation and registration information] |
| EN4-ECB-01  Planning, monitoring and revising  Engage with the features and structures of model texts to plan and consider implications for own text creation | **Phase 6, sequence 4 – working with supplied student work samples**  **Learning intention**  By the end of this learning sequence, students will:   * understand the key differences between an effective and a limited imaginative writing student sample and be able to use the provided marking criteria to grade a student work sample.   **Teacher note**: students are shown these samples at an appropriate point in the program. We suggest that teachers wait until students have had time to experiment with their own writing. Note also that in the activity below, students are first shown the D sample without annotations. Teachers should exercise professional judgment about whether the grading process is appropriate to their context.  **Working with a D and an A sample**   * **Annotating a (D grade) sample to understand the marking criteria** – students are given **Phase 6, resource 5 – D grade sample response** (if appropriate to class context). Students could grade the piece using the marking criteria and practise being the teacher by annotating it in the style of the A grade sample response. Students could then look at the sample annotations to check their own annotations, noting similarities and differences. * **Practising giving feedback to identify opportunities for improvement** – students work in pairs to decide on what feedback they would give to put this sample into a higher-grade range, then discuss and prioritise areas for improvement as a class. Areas of improvement may include * **use of podcast conventions** * **use of open-ended question** * **engagement with the idea of the real world.** * **Consolidating ideas to create 3 areas of focus – students use their collaborative discussion to create a list of the 3 most important things they need to do for improvement.** * **Analysing samples for audience engagement – students compare the opening of the D and A grade sample responses for the level of engagement created in the audience, identifying the language devices of anaphora and emotive language using Phase 6, activity 3 – creating engagement.** | **Success criteria**  To demonstrate their learning, students can:   * grade a sample effectively using a supplied marking criteria * discuss and reflect on samples and marking criteria in order to prepare more effectively for their assessment task.   **Evaluation and registration:**   * [Record evaluation and registration information] |
| ****EN4-ECA-01****  ****Writing****  **Apply understanding of the structural and grammatical codes and conventions of writing to shape meaning when composing imaginative, informative and analytical, and persuasive written texts**  ****Text features****  **Express ideas in logically structured and cohesively sequenced texts to enhance meaning**  ****Sentence-level grammar and punctuation****  **Control and experiment with a range of declarative, exclamatory, interrogative and imperative sentences to suit purpose and for intended meaning** | **Phase 6, sequence 5 – support for drafting the podcast transcript**  **Learning intention**  By the end of this learning sequence, students will:   * **understand the process of creating an engaging podcast transcript.**   **Teacher note: this sequence is aimed at providing explicit support for completing the formal assessment task. It should be used as required for individual students and classes. The teacher may like to use other resources and activities in combination with those suggested in this sequence to further support students’ writing.**  **Drafting the podcast transcript**   * **Using provided support for drafting the podcast transcript** – students use the information and scaffold provided in **Phase 6, resource 6 – support for drafting the podcast transcript** to draft their transcript. When they have completed a first draft, they * use the language features column of the scaffold to identify their use of language features * add in suitable language features that would improve the transcript * **Creating engagement in the transcript** – students use **Phase 6, activity 3 – creating engagement** to analyse how engagement was or was not created in the student samples. They * identify reasons for engagement and explore language features that add engagement * apply this to their formal assessment podcast transcript. * **Using rhetorical questions to engage the audience** – students explore the effect of using rhetorical questions in **Phase 6, resource 7 – using rhetorical questions** and apply this to their formal assessment transcript. | **Success criteria**  To demonstrate their learning, students can:   * **draft a podcast transcript using the provided scaffold** * **use appropriate language features to enhance the transcript** * **apply language features, including rhetorical questions, to enhance audience engagement.**   **Evaluation and registration:**   * **[Record evaluation and registration information]** |
| ****EN4-ECB-01****  ****Planning, monitoring and revising****  **Seek and respond to verbal and written feedback to improve clarity, meaning and effect**  Monitor word choice, spelling, grammar and punctuation for accuracy and **purpose** | **Phase 6, sequence 6 – receiving and actioning feedback**  **Learning intention**  By the end of this learning sequence, students will:   * engage with and understand a range of different feedback strategies.   **Teacher note**: select from and adapt the activities and resources provided in the resource booklet as appropriate for the needs of your students. A range of additional resources to explore feedback strategies can be found on AITSL’s [Feedback](https://www.aitsl.edu.au/teach/improve-practice/feedback) webpage.  **Applying feedback strategies to improve draft**   * **Engaging in peer feedback to develop critical evaluation** – students use the tables in **Phase 6, activity 4 – peer feedback** to reflect upon a peer’s draft podcast transcript and provide advice for improvement. * **Actioning self and peer feedback to direct the editing process** – students use the traffic lights instructions in **Phase 6, activity 5 – actioning feedback** to action any feedback they have received on their work. * **Requesting and receiving detailed teacher feedback** **to edit and refine writing** – students complete the steps in **Phase 6, activity 6 – student-teacher conference** to prepare for, engage in and respond to feedback from a conference with their teacher about their work. | **Success criteria**  To demonstrate their learning, students can:   * use feedback strategies to reflect on, refine and improve their writing * apply feedback to extend use of podcast codes and conventions * apply feedback to edit word- and sentence-level grammar and punctuation.   **Evaluation and registration:**   * **[Record evaluation and registration information]** |

# Program evaluation

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

Use the English **Teaching and learning evaluation tool** available 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) page as part of the evaluation process.

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# The English curriculum 7–12 team

The English curriculum 7–12 team provides support for the delivery of the English curriculum 7–12 in NSW Department of Education high schools. All curriculum resources are prepared through a rigorous process. Resources are periodically reviewed as part of our ongoing evaluation plan to ensure currency, relevance and effectiveness. If you have any questions regarding the use of material available or would like additional support, please contact the English curriculum team by emailing [English.curriculum@det.nsw.edu.au](mailto:English.curriculum@det.nsw.edu.au).

## Share your experiences

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

## Support and alignment

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

**Alignment to Australian Professional Standards for Teachers**: this resource supports teachers to address [Australian Professional Standards for Teachers](https://educationstandards.nsw.edu.au/wps/portal/nesa/teacher-accreditation/meeting-requirements/the-standards/proficient-teacher) 1.2.2, 1.3.2, 1.5.2, 2.1.2, 2.2.2, 2.3.2, 2.5.2, 3.1.2, 3.2.2, 3.3.2, 3.5.2, 5.1.2.

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

**Consulted with:** Curriculum and Reform subject matter experts from Explicit Teaching, Literacy and Numeracy, and Strategic Delivery, and teachers and head teachers from across NSW.

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

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

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

**Resource:** sample teaching and learning program

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

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

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# References

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