English Stage 5 (Year 10) – resource booklet – part 2

Digital stories – Phases 3 and 4

This document contains the teacher-facing resources and activities that accompany the Year 10 teaching and learning program, ‘Digital stories’.

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**Updating the table of contents**

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

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

# About this resource

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

## Purpose of resource

This resource booklet is not a standalone resource. It is intended to be used in conjunction with the following materials:

* Assessment task notification – Digital stories – interactive multimodal digital text (group composition) and individual reflection – Term 4
* Assessment task stimulus texts – Digital stories
* Core formative tasks booklet – Digital stories
* Teaching and learning program – part 1 – Digital stories – Phases 1, 2, 5 and 6
* Teaching and learning program – part 2 – Digital stories – Phases 3 and 4
* Resource booklet – part 1 – Digital stories – Phases 1, 2, 5 and 6
* Phase 2 – simple and complex ideas – PowerPoint
* Phase 3 – types of narrative structures – PowerPoint
* Phase 4 – exploring authority in the core text – PowerPoint
* Phase 5 – how to use Canva for Education – PowerPoint
* Phase 5 – reflective writing – PowerPoint
* Year 10 scope and sequence.

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 resource booklet is intended to support teachers and curriculum leaders as they develop contextually appropriate teaching and learning resources for the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022). Teacher-facing material has been included as a ‘resource’, while student-facing material has been labelled ‘activity’ in this booklet.

## When and how to use

These resources have been designed for Term 4 of Year 10. The activities and resources in this document are intended to be used after the completion of the teaching and learning activities in **English Stage 5 (Year 10) – teaching and learning program – Digital stories – part 1**, after the formal assessment has been submitted. This resource booklet provides opportunities for the teacher to strengthen class rapport, while encouraging students to explore and understand new texts and concepts, and experience new ways of learning. The program and associated materials can be used as a basis for the teacher’s own program, assessment or scope and sequence, or be used as an example of how the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022) can be implemented.

The program and associated resources are not intended to be taught exactly as is presented in their current format. Teachers using this program and the associated materials should adapt these to suit their students’ needs, interests, abilities and the texts selected. The resources should be used with timeframes that are created by the teacher to meet the overall assessment schedules.

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

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

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

## Core text and text requirements

The texts identified in the table below have been used as the ‘core texts’ in Phases 3 and 4 of this program. A succinct overview of the texts required for the teaching and learning program is outlined in the table below. This brief overview provides the name and details of each text, the syllabus requirement being addressed and points of note.

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

|  |  |  |
| --- | --- | --- |
| Text | Text requirement | Annotation and overview |
| Boltin K (2021) [*Ravi & Emma: an interactive documentary in Southern Dialect Auslan*](https://raviandemma.sbs.com.au/#:~:text=Ravi%20and%20Emma'%20is%20an%20interactive%20documentary%20in%20Southern%20Dialect)*,* Special Broadcasting Service (SBS), Australia. | The interactive digital text helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022) as students are required to engage meaningfully with texts about diverse experiences, including authors with a disability.**EN5-RVL-01 requires students to use a range of strategies to read complex texts.**This interactive digital text 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/)[.](https://www.ofai.edu.au/media/01nixkio/national-literacy-progressions-v3-for-publication.pdf) It provides students opportunities to engage with a text with words from other languages (Southern Dialect Auslan) that include unique structural elements. | *Ravi & Emma: an interactive documentary in Southern Dialect Auslan* is an engaging interactive text that is accessible to all learners. It demonstrates how narratives can represent and shape personal and shared identities and experiences through the dual points of view of Ravi and Emma.Interacting with this text will support students to appreciate how narrative conventions of interactive digital texts can represent ideas and values to shape audiences’ responses.A study of this text will allow students to explore diverse cultural experiences and develop an understanding of how meaning is constructed in texts to shape audience engagement. |
| Etingof B (2017)[*K’gari: the real story of a true fake*](https://www.sbs.com.au/kgari/), Special Broadcasting Service (SBS), Australia. | The interactive digital text helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022) as students are required to engage meaningfully with multimodal and digital texts and experience a range of texts by Aboriginal authors. **EN5-RVL-01** requires students to read texts that are increasingly complex and present perspectives and experiences of Aboriginal Peoples.This interactive digital text contains a range of markers which align to the highly complex level of the Text Complexity scale as per the [NLLP (V3).](https://www.ofai.edu.au/media/01nixkio/national-literacy-progressions-v3-for-publication.pdf) It provides students opportunities to engage with a text with subtle evaluative language reflecting author viewpoint, multiple voices that depict cultural and historical references, and complex visual and audio features. | *K'gari: the real story of a true fake* is an engaging interactive text that, with support, is accessible for all learners. It develops readers’ understanding of the concepts of representation and narrative to evoke questions about argument and authority.Engaging with this text will support students to appreciate how authority over meaning in multimodal and interactive texts can be distributed and is a negotiation between acts of authorship, publication and interpretation.A study of this text will allow students to explore diverse cultural experiences and develop an understanding of how authority of a text is continually negotiated and reassessed by readers. Students will develop an understanding of how narrative conventions vary across media, and how narratives can represent and shape personal identities, values and experiences.Aboriginal and Torres Strait Islander Peoples are advised that this text contains reference to people who have died. |

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

The ‘discovering and engaging analytically with the core text’ phase facilitates a strong initial personal connection to the core text. Students will analyse the codes and conventions used in the interactive digital story [[*Ravi & Emma: an interactive documentary in Southern Dialect Auslan*](https://raviandemma.sbs.com.au/)](https://raviandemma.sbs.com.au/#:~:text=Ravi%20and%20Emma'%20is%20an%20interactive%20documentary%20in%20Southern%20Dialect)*.* In this phase, students will consider how authority is shared between composers and responders in digital texts. Through engagement with this phase students will develop an appreciation of the ways authority can be distributed and negotiated, and how interactive texts present opportunities to learn new skills that have relevance to their lives outside the classroom.

The aim of this phase is to increase students’ understanding of the distinctive language forms, features and structures specific to digital texts. Students begin investigating the ways language forms and features are used by composers for specific purposes and effects. Students are guided to respond analytically and experiment with the application of known and new knowledge and skills.

**Please note:** ***Ravi & Emma: an interactive documentary in Southern Dialect Auslan*,** requires access to devices that have a webcam. If webcams are not available, adapt the activities in this phase using another text such as [*The Last Generation*](https://www.pbs.org/wgbh/frontline/interactive/the-last-generation/) or [*My Grandmother’s Lingo*](https://www.sbs.com.au/mygrandmotherslingo/)*.*

## Phase 3, activity 1 – exploring hybridity in *Ravi & Emma: an interactive documentary in Southern Dialect Auslan*

**Teacher note: in this phase, students will return to the interactive multimodal digital text *Ravi & Emma: an interactive documentary in Southern Dialect Auslan*, which they were first introduced to in Phase 2. Phase 2, resource 1 – glossary of key terms and features and Phase 2, activity 1 – understanding interactivity and hybridity** may also support students in completing this activity.

**Student note:** this activity furthers your understanding of hybridity and interactivity in digital multimodal texts. The glossary of key terms and features should support you to complete this activity.

1. Think about the texts you have explored throughout your study of this unit. In the space below, draw or explain your understanding of how layers of meaning are constructed in multimodal digital texts.

Table 2 – how layers of meaning are constructed in multimodal digital texts

|  |
| --- |
| Brainstorm how layers of meaning are constructed in multimodal digital texts |
|  |

1. What makes *Ravi & Emma: an interactive documentary in Southern Dialect Auslan* a hybrid multimodal text?

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1. Why do you think the creators of *Ravi & Emma: an interactive documentary in Southern Dialect Auslan* blend informative and narrative elements in telling this story?

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1. How effective would *Ravi & Emma: an interactive documentary in Southern Dialect Auslan* be without the hybridity of the informative and narrative text structures? Explain your reasons.

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## Phase 3, activity 2 – learning new skills through interactive digital texts

**Teacher note:** this activity uses the [gradual release of responsibility](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies/gradual-release-of-responsibility) to support students in completing the [5 Whys](https://www.mindtools.com/a3mi00v/5-whys) thinking routine when exploring interactivity and skill development in *Ravi & Emma: an interactive documentary in Southern Dialect Auslan*.

1. Use the 5 Whys thinking routine to deepen your understanding of interactive features used in *Ravi & Emma: an interactive documentary in Southern Dialect Auslan*. An example has been done for you.
2. What interactive feature is used in *Ravi & Emma: an interactive documentary in Southern Dialect Auslan* to help responders learn a new skill?

Table 3 – 5 Whys thinking routine – *Ravi & Emma: an interactive documentary in Southern Dialect Auslan*

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Answer | Why? | Why? | Why? | Why? | Why? |
| Video feedback using the webcam helps responders learn a new skill. | Because the responder controls the narrative pathway with Southern Dialect Auslan signs. | To help responders to learn some Southern Dialect Auslan signs. | So that responders develop understanding of how to communicate with the deaf community. | Because communicating with diverse groups promotes inclusivity. | Because inclusivity helps to build understanding and harmony in our diverse society. |

1. What is another interactive feature used in *Ravi & Emma: an interactive documentary in Southern Dialect Auslan* to help responders learn a new skill?

Table 4 – independent 5 Whys thinking routine – *Ravi & Emma: an interactive documentary in Southern Dialect Auslan*

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Answer | Why? | Why? | Why? | Why? | Why? |
| Practising Southern Dialect Auslan signs | To identify these signs as Ravi and Emma tell their story. |  |  |  |  |

## Phase 3, activity 3 – emotional responses to the core text

**Teacher note:** students will need to access the [wheel of emotions](https://psychcentral.com/health/emotion-wheel#:~:text=Benefits%20of%20using%20an%20emotion%20wheel) when identifying how their interaction with *Ravi & Emma: an interactive documentary in Southern Dialect Auslan* made them feel. This can be printed out or displayed in the classroom.

1. Working with a partner, you should each choose either Emma or Ravi’s story and revisit Chapter 2: The Test.
2. Complete the following questions in your English book.
3. How might Ravi and Emma’s emotions have influenced how they saw things?
4. What impact did the use of Auslan have on their understanding of the events?
5. How did the use of Auslan in retelling these events emphasise the emotions they experienced?
6. Reflecting on your interaction with this section, how did you feel when using the camera to sign, even knowing no-one was watching?
7. How does this help shape an understanding of Emma’s experience?
8. With your partner, write 3 to 4 sentences explaining how texts can have an emotional impact on responders. Use evidence from *Ravi & Emma: an interactive documentary in Southern Dialect Auslan.*

## Phase 3, activity 4 – codes and conventions used in *Ravi & Emma: an interactive documentary in Southern Dialect Auslan*

**Teacher note:** organising this activity as a jigsaw activity with individual expert groups is recommended as a way to complete this task in a timely manner.

**Student note:** use your glossary to support you to complete this activity.

1. Use the following table to analyse the different sections of *Ravi & Emma: an interactive documentary in Southern Dialect Auslan.* The first row has been completed as an example. You should find specific examples from each section about:
2. what you can see
3. what you can hear
4. what you can do
5. how you have been positioned to think or feel about the characters of Ravi and Emma or the text as a whole.

Table 5 – exploring the impact of codes and conventions in *Ravi & Emma: an interactive documentary in Southern Dialect Auslan*

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Section of the text | What can you see? | What can you hear? | What can you do? | How does it make you think or feel? |
| Opening | * Heart filled with brightly coloured animation and title ‘Ravi & Emma’
* Graphic of a man and a woman holding hands
* Coloured blocks with text
* Animation of the signs for ‘Ravi’ and ‘Emma’
* Me signing on webcam
* Pastel pinks, oranges, yellows and blues with bright blue and green accents
 | * Bubbling sound effect as text blocks appear on screen
* Upbeat background music
* Confetti popping sound effect
* Tapping sound when signing ‘Ravi’
 | * Select the ‘Let’s begin’ button
* Practise signing ‘Ravi’ and ‘Emma’ using the webcam
* Select buttons to ‘Tweet’, ‘Like’ or ‘Share’ *Ravi & Emma: an interactive documentary in Southern Dialect Auslan* on social media
* Select buttons for help, make text full screen or to mute all sound
* Hover mouse to animate signs for ‘Ravi’ and ‘Emma’
* Select ‘I got this!’ button to progress
* Select to hide or unhide webcam
* Sign or click button to navigate to Ravi or Emma’s story
 | The opening section feels upbeat and hopeful. The love heart makes me think this might be a story about how 2 people met and fell in love. The interactivity makes me feel included in the story, and I like that I can use my webcam and sign language to navigate to different parts of the story. |
| Ravi – Chapter 1 |  |  |  |  |
| Ravi – Chapter 2 |  |  |  |  |
| Ravi – Chapter 3 |  |  |  |  |
| Emma – Chapter 1 |  |  |  |  |
| Emma – Chapter 2 |  |  |  |  |
| Emma – Chapter 3 |  |  |  |  |
| Closing |  |  |  |  |

## Phase 3, activity 5 – identity, values and experiences in *Ravi & Emma: an interactive documentary in Southern Dialect Auslan*

**Teacher note:** this activity uses a [Step in, Step out, Step back](https://pz.harvard.edu/resources/step-in-step-out-step-back) to support students in developing an understanding of how identities, values and experiences are represented in *Ravi & Emma: an interactive documentary in Southern Dialect Auslan.*

1. Using the table below, complete a Think, Pair, Share to define the terms ‘identity’, ‘values’ and ‘experiences’.
2. Write your personal definition of the term in the ‘think’ column.
3. Pair up with a peer and swap definitions – write their definition in the ‘pair’ column.
4. Discuss your 2 definitions and combine them to create an agreed definition in the ‘share’ column.

Table 6 – think, pair, share

|  |  |  |  |
| --- | --- | --- | --- |
| Terms | Think – your definition  | Pair – your partner’s definition | Share – your combined definition |
| Identity |  |  |  |
| Values |  |  |  |
| Experiences |  |  |  |

1. In the table below, Step in, Step out, Step back to consider how the identities, values and experiences of Ravi and Emma have been represented in *Ravi & Emma: an interactive documentary in Southern Dialect Auslan*. Where possible, support your comments with evidence from the text.

Table 7 – step in, step out, step back

|  |  |  |
| --- | --- | --- |
| Thinking routine | Ravi | Emma |
| Step in – Who is the character? What do you think they feel, believe, know or experience? |  |  |
| Step out – What do we need to learn to understand the character’s point of view better? |  |  |
| Step back – What do you notice about your own worldview after taking on this character’s point of view? |  |  |

## Phase 3, activity 6 – reflecting on the values, identities and actions of the core text

**Teacher note:** this activity uses Project Zero’s [Values, Identities, Actions](https://pz.harvard.edu/resources/values-identities-actions) thinking routine to support students in reflecting on how *Ravi & Emma: an interactive documentary in Southern Dialect Auslan* invites the audience to think about the values represented and how the text inspires them to take action.

1. In the table below, use the Values, Identities, Actions thinking routine to connect your understanding of values, identities and experiences with the values, identities and actions reflected in *Ravi & Emma: an interactive documentary in Southern Dialect Auslan*.

Table 8 – values, identities, actions

|  |  |
| --- | --- |
| Thinking routine | Your response |
| Values – What values does *Ravi & Emma: an interactive documentary in Southern Dialect Auslan* invite us to think about? |  |
| Identities – Who is *Ravi & Emma: an interactive documentary in Southern Dialect Auslan* about? Who is its audience? |  |
| Actions – What actions or beliefs does *Ravi & Emma: an interactive documentary in Southern Dialect Auslan* encourage or inspire? |  |

1. Why has the author of *Ravi & Emma: an interactive documentary in Southern Dialect Auslan* included the interactive webcam where responders learn aspects of sign language?

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1. How have technological advancements, such as webcams, shaped the way audiences engage with and respond to different languages?

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1. Reflect on your experience engaging with *Ravi & Emma: an interactive documentary in Southern Dialect Auslan*. Has this text led to some personal growth or understanding of deaf culture?

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## Phase 3, activity 7 – types of narrative structures

**Teacher note:** notes on the different types of narrative structures are found in **Phase 3 – types of narrative structures – PowerPoint. This resource can be downloaded from 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)**. The** instructions in this activity are replicated there.

1. Use the definitions of different types of narrative structures to categorise the following texts. The first row has been done as an example.

Table 9 – types of narrative structures

|  |  |  |
| --- | --- | --- |
| Text | Narrative structure(s) | Description |
| *K'gari: the real story of a true fake* | LinearMultiple narrators | *K’gari: the real story of a true fake* follows a linear narrative structure where the events occur in chronological order from Eliza Fraser’s arrival on K’gari, her interactions with the Butchulla people and her legacy.The text also uses a multiple narrator narrative structure. The story shifts from Eliza’s point of view to Fiona Foley’s point of view. |
| *My Grandmother’s Lingo* |  |  |
| *Ravi & Emma: an interactive documentary in Southern Dialect Auslan* |  |  |
| *The Last Generation* |  |  |

1. What do you notice about the narrative structure of digital multimodal texts? Explain.

|  |
| --- |
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1. How do multiple point of view narratives shape the relationship between the audience and the text? In your response, refer to *Ravi & Emma: an interactive documentary in Southern Dialect Auslan.*

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# Phase 4 – deepening connections between texts and concepts

In the ‘deepening connections between texts and concepts’ phase, students extend their conceptual understanding. Students will critically consider why multimodal representations can be more engaging for contemporary audiences. Students will consider the unique nature of digital texts and the authority they can possess.

In this phase students will develop an understanding of the ways codes and conventions of interactive digital texts influences the distribution and negotiation of authority. Students will understand how representations of multiple points of view can influence responses to texts. They will demonstrate their understanding of the connections between the core text, the conceptual focus and the relevance to their own world. Students continue developing their understanding and appreciation of the choices made by the composers to shape meaning.

## **Phase 4, activity 1 – creating an adventure story with a chatterbox**

**Teacher note: the YouTube video** [Adventure Maker - Chatterbox made out of folded paper - Asha shows you How to Make up Stories (4:26](https://www.youtube.com/watch?v=yC0jhCJS5kM)**) should also be used to support this activity.**

Follow the steps and instructions below to create an adventure story using a chatterbox.

**Choose your own adventure chatterbox**

Explore the process of pre-determining choices in a story by making your own choose your own adventure chatterbox. Your story will include 3 prompts for your reader to respond to, with different options for each prompt. You will then use your plan to create a chatterbox and test your story on a peer.

**Plan your story**

1. Use the outline and scaffolds below to plan your story.
2. You find yourself lost and alone in a … Write down 4 possible settings.

Table 10 – choose your own setting

|  |  |  |  |
| --- | --- | --- | --- |
| Option 1 | Option 2 | Option 3 | Option 4 |
|  |  |  |  |

1. You are faced with ... Write down 4 possible challenges.

Table 11 – choose your own challenge

|  |  |  |  |
| --- | --- | --- | --- |
| Option 1 | Option 2 | Option 3 | Option 4 |
|  |  |  |  |

1. You are pleasantly surprised to find … Write down 4 possible surprises.

Table 12 – choose your own surprise

|  |  |  |  |
| --- | --- | --- | --- |
| Option 1 | Option 2 | Option 3 | Option 4 |
|  |  |  |  |

1. What happens? What do you do? Write down 4 possible conclusions to a challenge.

Table 13 – choose your own conclusion

|  |  |  |  |
| --- | --- | --- | --- |
| Option 1 | Option 2 | Option 3 | Option 4 |
|  |  |  |  |

1. What happens? What do you do? Write down 4 possible reactions to a surprise.

Table 14 – choose your own reaction to a surprise

|  |  |  |  |
| --- | --- | --- | --- |
| Option 1 | Option 2 | Option 3 | Option 4 |
|  |  |  |  |

**Create your chatterbox**

1. Watch the Adventure Maker YouTube video or follow the instructions below to create your own chatterbox.
2. Fold all 4 corners of your square piece of paper into the centre.
3. Flip the page over and fold all 4 corners into the centre again.
4. Flip the chatterbox over so only 4 small squares are facing upwards. Add your possible settings to each square. Number each option 1 to 4.
5. Flip the chatterbox back over so that 4 triangles are facing upwards. Each triangle is divided into 2 pieces. Add your 4 possible challenges and 4 possible surprises to each small triangle. Number each option 1 to 8.
6. Open up the chatterbox by unfolding each triangle so that there are 4 diagonal squares pointing out from the centre of the page. Each diagonal square is divided into 2 smaller triangles. Add your 4 possible outcomes to each challenge and 4 possible responses to a surprise to each triangle. Number each option 1 to 8.
7. To use your chatterbox, fold the diagonal squares back into the centre and turn the chatterbox over. Place your thumbs and forefingers under each square and bring your fingers together so the chatterbox comes to a point. ‘Click’ your chatterbox by moving your fingers vertically and horizontally.

**Sample chatterbox**

The following sample shows you how to use a choose your own adventure chatterbox with a peer.

**Storytelling script:** You find yourself lost and alone. Where are you?

Your peer can choose from one of the 4 options listed on your chatterbox. An example has been provided below.

Table 15 – sample setting

|  |  |  |  |
| --- | --- | --- | --- |
| Option 1 | Option 2 | Option 3 | Option 4 |
| Dark cave | Tropical island | Beautiful rainforest | Barren desert |

Use your thumbs and forefingers to move the chatterbox according to the number selected by your peer. For example, move the chatterbox one click for option 1 or 3 clicks for option 3.

**Storytelling script:** You are faced with …

Your peer can choose from one of the 4 options listed inside your chatterbox. These may present them with a challenge or a pleasant surprise.

Table 16 – sample challenge

|  |  |  |  |
| --- | --- | --- | --- |
| Option 1 | Option 2 | Option 3 | Option 4 |
| Starvation | A sleeping lion | A storm | An angry bear |

Or …

Table 17 – sample pleasant surprise

|  |  |  |  |
| --- | --- | --- | --- |
| Option 1 | Option 2 | Option 3 | Option 4 |
| A pot of gold | Your friend, Charlie | A puppy | A lush oasis |

Use your thumbs and forefingers to click the chatterbox according to the number selected by your peer.

**Storytelling script:** And…

Your peer can choose from one of the 4 options listed inside your chatterbox. These may present them with a challenge or a pleasant surprise. They must not select the same option as the previous prompt.

**Storytelling script:** In the end, you …

Open up the chatterbox and read the corresponding conclusion for the challenge or surprise your peer has selected.

Table 18 – sample conclusion

|  |  |  |  |
| --- | --- | --- | --- |
| Option 1 | Option 2 | Option 3 | Option 4 |
| Fade away into nothing | Quietly escape | Collect the rainwater to drink | Are torn to shreds, limb by limb |

Or …

Table 19 – sample reaction to a surprise

|  |  |  |  |
| --- | --- | --- | --- |
| Option 1 | Option 2 | Option 3 | Option 4 |
| Dance with excitement and happiness | Hug, relieved to have found each other | Play fetch all day and forget you are even lost | Build a shelter and rest for the night |

**Instructions:** Storyteller opens the folded option chosen by the reader and reads the conclusion of their journey.

**Choose your own adventure with a peer**

1. As you test out a peer’s chatterbox, record your story in the space below.

You find yourself lost and alone in \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. You are faced with \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. In the end, you \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

## Phase 4, activity 2 – understanding autonomy and authority in *Ravi & Emma: an interactive documentary in Southern Dialect Auslan*

**Teacher note:** this activity is designed to support students to develop their understanding of how a responder’s choices are pre-determined by the composer and the responder’s sense of autonomy is often false. It should be approached using the [gradual release of responsibility model](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#:~:text=Gradual%20release%20of%20responsibility%20model%20%2D%20adapted%20from%20Fisher%20and%20Frey%20(2003), in which you move between modelled, guided and independent instruction throughout the activity as required. This activity could also be adjusted and completed for *K’gari: the real story of a true fake.*

1. With a partner, discuss what autonomy you have in your life. Note any ideas which relate to your experiences in the space below.

Table 20 – student notes

|  |
| --- |
| Space to take notes |
|  |

1. **What choices and freedom do responders have when engaging with *Ravi & Emma: an interactive documentary in Southern Dialect Auslan*? For example, the choice to follow Ravi or Emma’s point of view makes us feel like we have control.**

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1. **Does the responder have any control over the outcome of the story? Or does this control and authority remain with the composer?**

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1. How is authority shared between Ravi, Emma, the composers and the audience in *Ravi & Emma: an interactive documentary in Southern Dialect Auslan*? Think about the following features and use them to inform your response:
2. the use of Auslan
3. different points of view presented
4. digital navigation
5. audience interaction using a camera
6. publication of the text on the SBS website.

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1. Complete the table below to reflect on the shared authority in *Ravi & Emma: an interactive documentary in Southern Dialect Auslan*.
2. Identify the feature of the text that allows authority to be shared.
3. Explain how this allows authority to be shared.
4. Explain the effect this shared authority has on the responder and their understanding of the text.

Table 21 – What is the effect of shared authority in this text?

|  |  |  |
| --- | --- | --- |
| Identify feature | How does this share authority? | What is the effect of this shared authority? |
| Interactivity of webcam | The reader chooses how and when to navigate through the story, allowing them to control the pace. By signing on webcam, the reader learns how to communicate in the same manner as Ravi and Emma. | The reader can communicate in the same manner as Ravi and Emma, and at a pace of their choosing, making them an equal partner in the storytelling. |
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1. In your English workbook, write a paragraph analysing how the distribution of authority in the text shapes audience responses.

## Phase 4, activity 3 – comparing points of view in *K’gari: the real story of a true fake*

**Teacher note:** this activity is designed to support students in developing an understanding of how the multiple points of view in *K’gari: the real story of a true fake* are shaped using the codes and conventions of the text.

1. Complete the table below, comparing how the different points of view of Fiona Foley and Eliza Fraser are communicated in *K'gari: the real story of a true fake.* An example has been provided. You may like to consider the following in your comparison:
2. colour palette
3. language choices to create tone, imagery and connotation
4. interactive elements
5. tone created through sound and music.

Table 22 – comparing the points of view in *K’gari: the real story of a true fake*

|  |  |  |
| --- | --- | --- |
| Points of comparison | Fiona Foley | Eliza Fraser |
| Fiona Foley’s voice over narration compared with Eliza Fraser’s journal entries. | Fiona Foley’s voice over narration recounts, ‘my people knew Eliza couldn’t survive alone, so they took her in’, showcasing the kindness of the Butchulla people. | In contrast, Eliza Fraser’s journal uses violent imagery and negative connotations, ‘the frightful looking savages approached us, with the ferocity of wild beasts’, suggesting the Butchulla people sought to harm Eliza. |
|  |  |  |
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1. The authority of texts that share Aboriginal and/or Torres Strait Islander histories and cultures is significantly enhanced when shared by or in consultation with relevant community members. How does *K’gari the real story of a true fake* reinforce the authority of Aboriginal voices in sharing Aboriginal history and diminish the authority of non-Aboriginal voices?

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## Phase 4, resource 1 – silent discussion of *K’gari: the real story of a true fake*

**Teacher note:** this resource has been developed to provide an example of a silent discussion. Students can complete this activity on paper or using a collaborative document, such as [Google Docs](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/66?clearCache=e05e905-1a4a-de61-eca5-5919ed9a66b2). Students should each begin with one of the 3 questions, exchanging responses to engage in ‘conversation’ about the text.

In groups of 3, students respond to the following questions:

1. How is meaning negotiated through the interactive features of *K'gari: the real story of a true fake*? Use examples from the text to support.
2. Since the release of *K’gari: the real story of a true fake*, the name has been changed from Fraser Island to K’gari. What does that reveal about the power of texts like this?
3. To what extent has Etingof’s use of interactive multimodal features created a powerful argument about the true history of K’gari?

**Example of response to Question 1**

**Student A:** When I was interacting with K'gari: *the real story of a true fake* I really liked how I could use the mouse to delete Eliza Fraser’s story. The lightning, waves and leaves appearing at each click of the mouse was cool.

**Student B:** Yeah, but we weren’t really in control of the story. We couldn’t change the story or the information. I think the power and the meaning were all in the hands of Fiona Foley, or whoever created this text. I mean, we could erase Eliza’s words, but that was all.

**Student A:** That’s a good point. You’re not wrong. But maybe it’s not about the meaning between us and the narrator, maybe it’s about the meaning between Fiona and Eliza. I liked the way that we were invited to erase the fake, or exaggerated story that has become fact for over a hundred years. This was about giving power to Fiona Foley and the people of K’gari. I like how we were expose to 2 versions and we can think about which version we agree with.

**Student B:** Yeah, but we didn’t really get to choose. Because we were told from the start the Eliza’s story was fake. I agree with you that it’s important to promote the true story of the Butchulla people. What I liked was how when Fiona was speaking the sounds in the background were really peaceful, nature sounds, and the colour was all bright. Then for the Eliza part it was darker and more boring colours and had thunder and lightning.

**Student A:** For sure! I liked that too.

## Phase 4, activity 4 – understanding how interactive codes and conventions shape meaning

**Student note:** return to your answers in **Phase 4, activity 3 – comparing points of view in *K’gari: the real story of a true fake*** to help support your responses to the questions in this activity.

1. What interactive codes and conventions used in *K’gari: the real story of a true fake* are most influential to your understanding of the text? Explain why.

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1. How do these codes and conventions shape meaning in the story of *K’gari: the real story of a true fake*?

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1. How does Fiona Foley’s context shape the way *K’gari: the real story of a true fake* represents the story of Eliza Fraser and the Butchulla people?

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1. As a responder, what valuable knowledge and understanding have you gained from engaging with *K’gari: the real story of a true fake*?

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1. In small groups, discuss your responses to the questions above, reflecting on your experience with *K'gari: the real story of a true fake* as a responder. Use the table below to record your perspective and the perspectives of your peers. Please ensure you are respectful, appropriate and considerate in your discussion.

Table 23 – discussing different perspectives on *K’gari: the real story of a true fake*

|  |  |
| --- | --- |
| Person | Perspective on *K’gari: the real story of a true fake* shared |
| My own perspective |  |
| Peer 1 |  |
| Peer 2 |  |
| Peer 3 |  |

## Core formative task 3 – analytical response

**Teacher note:** in this Core formative task, students will analyse the codes and conventions of the core text, *K'gari: the real story of a true fake*.

**Student note:** your analytical responses to this core formative task should be structured using the Seldon Method, or This does that. **Phase 4, activity 5 – composing an analytical response using the Seldon Method** led you through a plan for chunking your response to the question below. Revisit this activity should you require revision of this approach to analytical writing.

Select one of the 3 questions below and compose a 150-to-200-word analytical response. In your response make direct reference to *K’gari: the real story of a true fake*.

* How do interactive digital texts give the responder some control over the text?
* How is authority over meaning shared between composer and responder in interactive digital texts? Refer to 3 multimodal codes and conventions in your response.
* To what extent do the codes and conventions of the text influence the way authority moves between composer and responder?

## Phase 4, activity 5 – composing an analytical response using the Seldon Method

**Teacher note:** the [Seldon Method for writing](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/secondary-literacy), also known as ‘This does that’, has previously been explored in [Year 10, Term 1 – Novel voices](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-10-novel-voices) and [Year 10, Term 2 – Reshaping the world.](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-10-reshaping-the-world) If you are not familiar with the Seldon Method as an explicit teaching scaffold take some time to familiarise yourself with the related department materials which can be found on the [Literacy in secondary schools](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/secondary-literacy) webpage.

**Student note:** the table below provides a model for developing complex sentences to analyse examples and evidence from your model texts. Use this scaffold as a guide to develop your own personal analysis for your analytical response. It is advised that you have at least 3 textual examples in an analytical paragraph.

The ‘This does that’ sentence structure is one that can be used to create complex analytical sentences. The sentence structure is as follows:

* **This** – ‘this’ refers to the textual evidence – example and device being analysed
* **Does that** – your ‘does that’ should begin with a synonym for the verb ‘shows’ and begins to explain the effect of your evidence within the text
* **Doing that** – you should then select another synonym for the verb ‘shows’ to begin this phrase, then explain the effect in relation to the question and/or author’s purpose.

A ‘This does that’ sentence structure can be used to write effective analytical paragraphs. You begin your paragraph with a statement (or topic sentence) about the question. Then include you ‘This does that’ sentences, before linking back to the question you have been asked.

1. Use the This does that table below to plan an analytical response to your chosen question
* An example has been done for you for the question ‘How is authority over meaning shared between composer and responder in interactive digital texts? Refer to 3 multimodal codes and conventions in your response.’

Table 24 – this does that scaffold for core formative task question

|  |  |  |
| --- | --- | --- |
| This | Does that | Doing that |
| *K’gari: the real story of a true fake’s* use of interactive elements, such as clicking the screen with the mouse or touchscreen | **distributes** authority to the reader by giving them agency over the appearance of visual elements, such as lightning and leaves, | **allowing** the reader to control aspects of the visual narrative that accompanies the voice over. |
|  |  |  |
|  |  |  |
|  |  |  |

Below is an example of how the This does that example sentence above reads once the scaffold is removed:

*K’gari: the real story of a true fake’s* use of interactive elements, such as clicking the screen with the mouse or touchscreen distributes authority to the reader by giving them agency over the appearance of visual elements, such as lightning and leaves, allowing the reader to control aspects of the visual narrative that accompanies the voice over.

1. Unpack each of your sentences from the scaffold and write them as a full analytical paragraph with:
2. a topic sentence
3. at least 3 This does that sentences
4. a sentence to link your answer back to the question.

## Phase 4, resource 2 – synonyms for ‘shows’

**Teacher note:** this resource can be printed and provided to students or used as examples for teachers to lead a group brainstorm for possible synonyms. Specific attention should be given to the connotations of each verb, making explicit to students when to select various terms for precision in students’ writing.

The table below provides a range of synonyms for the word ‘shows’.

Table 25 – synonyms for ‘shows’

|  |  |
| --- | --- |
| Verb type | Examples |
| Verbs for shows with positive connotations | champion, celebrate, promote, encourage, confirm, praise, recommend, mirror, inspire, strengthen, approve, advocate, privilege |
| Verbs for shows with negative connotations | admonish, condemn, critique, challenge, expose, caution, warn, lament, argue, confront, advise against, decry, threaten, distort |
| Neutral verbs for shows | reveal, examine, imply, describe, position, outline, illustrate, communicate, allude to, present, voice, showcase, further demonstrate |
| High modality verbs for shows | provoke, highlight, prove, question, accentuate, educate, persuade, demand, assert, make visible, focalise, exemplify |

## Phase 4, activity 6 – self-assessment of analytical response

**Teacher note:** the following activity is designed to support students to self-assess, edit, refine and revise their draft analytical response for **Core formative task 3 – analytical response** before submitting to the class teacher for feedback. Ensure all students have drafted their analytical response before completing this activity and allow time for students to revise their draft as required.

Complete the following activity to self-assess your draft analytical response.

1. Circle where you have used key words from the question (or synonyms).
2. Underline where you have used analytical *-s* or *-ing* verbs. Return to the list of synonyms for ‘shows’ for examples of the various analytical verbs.
3. Use the following colour-code to highlight:
4. pink – topic sentence that answers the question
5. yellow – codes and convention or multimodal feature from the text (evidence)
6. green – analysis of how each piece of evidence supports your response to the question. This should be the most common colour used
7. blue – linking sentence back to the question.
8. Reflect on your coding – do you have a mix of colours? Have you used a range of verbs? Is there anything missing? What has not been highlighted? Why is this blank and can this be revised to focus on the features listed above?
9. Revise your draft as required.
10. Identify your strengths, areas for improvement and questions for feedback in the table below.

Table 26 – strengths and areas for improvement

|  |  |  |
| --- | --- | --- |
| One thing I am proud of … | One thing I know I need to work on … | One question I have for my teacher is … |
|  |  |  |

1. Submit your refined analytical responses to your teacher for feedback.

## Phase 4, activity 7 – reflecting on your growth as an English student

To complete the following reflection, you will need access to a task or learning activity that you completed in Year 9 or in Term 1 of Year 10.

1. Read the task you completed in a previous unit of work.
2. Compare this with a piece of work from this term or from last term.
3. Identify the improvements you can see. Have you mastered or improved a particular skill, such as the use of complex sentences? Aim to identify 3 to 4 aspects of your work that have improved.

Table 27 – areas of strength

|  |  |
| --- | --- |
| Number | Areas of strength |
| 1 |  |
| 2 |  |
| 3 |  |

1. Identify one to 2 aspects of your work that you are continuing to develop. These will become goals for you as you move into the Year 11 English course.

Table 28 – areas for improvement

|  |  |
| --- | --- |
| Number | Areas for improvement |
| 1 |  |
| 2 |  |

1. In the table below, identify at least one success you have experienced in Stage 5 English, one challenge you have faced and one experience you have enjoyed.

Table 29 – describing the successes, challenges and pleasures in English

|  |  |  |
| --- | --- | --- |
| Success | Challenge | Pleasure |
|  |  |  |

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