# English Stage 5 (Year 9) – teaching and learning program – shining a new (stage) light

This document contains the sample teaching and learning program for Term 2 Year 9, ‘Shining a new (stage) light’. It provides an example of how to approach programming through a conceptual lens. In this program students will deepen their understanding of how a composer’s context shapes their perspectives and representations. Through engaging with a drama text, students will evaluate how and why drama is a compelling way to represent ideas, experiences and stories. Students will interpret the perspectives presented through the drama script and analyse how the playwright communicates powerful ideas.

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

Table 1 – class details

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

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**Updating the table of contents**

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

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

## About this resource

### Purpose of 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.

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

* a Year 9 scope and sequence
* a sample assessment notification
* a resource booklet
* a sample examination that is support by annotated work samples.

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

### Target audience

This sample is intended to support teachers as they develop contextually appropriate teaching and learning resources for their students’ needs. The program and associated resources are not intended to be taught exactly as is presented in their current format. Teachers using this program and the associated materials should adapt these to suit their students’ needs, interests, abilities and the texts selected. 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 9. It provides opportunities for the teacher to build on students’ conceptual understanding of perspective and context, and code and convention explored in Term 1 of Year 9 (‘Representation of life experiences’). Over the course of the program, students will have an opportunity to transfer this understanding to a new form. This program will allow students to extend their imaginative and creative thinking skills, and to continue to develop their analytical and creative writing skills. 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?tab=course-overview) (NESA 2022) can be implemented. The resource should be used with timeframes that are created by the teacher to meet the overall assessment schedules.

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

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

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

This program aligns with the completed Stage 5 syllabus requirements planner. This ensures all syllabus requirements are met across the stage.

## Shining a new (stage) light

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

### Overview

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

**Description:** in this program, students will deepen their understanding of how a composer’s context shapes their perspectives and representations. Through engaging with a drama text, students will evaluate how and why drama is a compelling way to represent ideas, experiences and stories. Students will interpret the perspectives presented through the drama script and analyse how the playwright communicates powerful ideas.

### Guiding questions

The guiding questions outline the direction of the learning and drive each phase of learning. They are developed in relation to the syllabus aim and rationale, the relevant syllabus outcomes, and the evidence base. They are written in student-friendly language to support class discussion and help students monitor their learning.

* How do playwrights use the codes and conventions of drama to position audiences to accept, challenge or reject perspectives on the world?
* How do playwrights represent contemporary issues?
* How can contemporary texts use stories from the past to explore important ideas in new and engaging ways?

### Assessment overview

**Summative assessment: a**nalytical response – students respond to a range of unseen questions about their set text under timed conditions. The examination document uses the core text from this program, *Tales from the Arabian Nights*.

**Formative assessment:** these planned approaches support ongoing, informal assessments to check for understanding. Throughout the program, students will complete a series of core formative tasks created to engage students both critically and creatively, and to support their understanding of how to respond to unseen questions. ‘[Table 10 – an overview of core formative assessment activities](#_Core_formative_assessment)’ provides a comprehensive overview of the core formative assessment activities that have been provided to guide the students through their engagement with and completion of the summative assessment task.

### Outcomes and content groups

The target outcomes and content groups have been identified.

A student:

* **EN5-RVL-01** – uses a range of personal, creative and critical strategies to interpret complex texts
* Reading, viewing and listening skills
* Reading, viewing and listening for meaning
* Reading for challenge, interest and enjoyment
* Reflecting
* **EN5-URA-01** – analyses how meaning is created through the use and interpretation of increasingly complex language forms, features and structures
* Code and convention
* Point of view
* Characterisation
* **EN5-URB-01** – evaluates how texts represent ideas and experiences, and how they can affirm or challenge values and attitudes
* Perspective and context
* Argument and authority
* **EN5-URC-01** –investigates and explains ways of valuing texts and the relationships between them
* **Intertextuality**
* **Literary value**
* **EN5-ECA-01** – crafts personal, creative and critical texts for a range of audiences by experimenting with and controlling language forms and features to shape meaning
* Writing
* Representing
* Speaking
* Text features
* Sentence-level grammar and punctuation
* Word-level language
* **EN5-ECB-01 – uses processes of planning, monitoring, revising and reflecting to purposefully develop and refine composition of texts**
* **Planning, monitoring and revising**
* **Reflecting**

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

### Core texts and text requirements

The texts identified are core texts that have been mapped across the stage and support the delivery of syllabus requirements.

Table 2 – texts selected and their alignment to the text requirements

|  |  |  |
| --- | --- | --- |
| Text | Text requirement | Annotation and overview |
| Abela, D (2019) Tales from the Arabian Nights, Currency Press, Australia. | This drama text is a complex text as per the [National Literacy Learning Progression (NLLP) (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/). **EN5-RVL-01** requires students to interpret complex texts. The study of this play written by an Australian playwright meets the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=course-overview): engage meaningfully with a drama text, experience fiction regarded as quality literature by Australian authors and explore a range of cultural, social and gender perspectives.  It is important to note that this play is a retelling of the folk tales drawn from *The Arabian Nights*. Husain Haddawy’s adaptation and English translation of *The Arabian Nights (*2008)influenced Donna Abela’s retelling in *Tales from the Arabian Nights (2019).* Most of the tales and the play itself explore serious ideas and some of these relate to death. Ensure you read the text in its entirety before selecting it for study. Ensure it is appropriate for the local context. | The drama text uses dramatic conventions and allegory to represent the refugee experience, compelling audiences to consider the implications of stereotypical depictions of groups or communities. An exploration of the drama text's allegorical argument about the treatment of refugees may not be suitable for all students. Teachers should consider the suitability of this exploration for students within their classes, particularly those from refugee backgrounds. It may be more suitable to consider the thematic concerns of the play. This could include considering an exploration of: frame narrative; the role of storytelling in our society; broader concerns such as the representation of cruelty or kindness; or the responsibility of those with power and the impact of that power on others. |
| Beneba Clarke, M (2021) ‘dorothy’, *How Decent Folk Behave*, Hachette Australia. | This poem is complex text as per the [NLLP (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) in that it requires students to reflect on the concept of intertextuality. **EN5-RVL-01** requires students to interpret complex texts. The poem helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=course-overview): engage meaningfully with poetry, explore quality literature by Australian authors, and explore a range of gender perspectives. | This poem uses explicit intertextuality to provide a new insight into the text *The Wizard of Oz*. An exploration of this text will support students to reflect upon and reconsider the initial text. Students will consider the way that different perspectives on texts can allow us to reassess the value placed on texts from the past. Teachers should consider the suitability of this text and the background knowledge required to access the messages of the poem. |
| Bilston, B (2016) ‘[Refugees](https://brianbilston.com/2016/03/23/refugees/)’, Brian Bilston website, accessed 16 June 2023. [Poem on a website]. | This poem is complex text as per the [NLLP (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) which challenges students’ notions of form and structure. **EN5-RVL-01** requires students to interpret complex texts. The poem helps meets the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=course-overview): to engage meaningfully with poetry, and explore quality literature that explores a range of cultural and social perspectives including popular and youth culture. | The poem subverts linear poetic conventions to represent the refugee experience, compelling audiences to consider the implications of stereotypical depictions of groups or communities. The moral themes and representation of the treatment of refugees may not be suitable for all students. Teachers should consider the suitability of this exploration for students within their classes, particularly those from refugee backgrounds. It may be more suitable to consider the thematic concerns of the poem. This could include broader concerns, such as the responsibility of those with power and the impact of that power on others. |
| ABC Education (2022) [‘Namorrodor’ [animated story]](https://www.abc.net.au/education/digibooks/dust-echoes/101734324#5), Dust Echoes, ABC Education website, accessed 27 June 2023. | This short animated film is a complex text as per the [NLLP (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/). **EN5-RVL-01** requires students to interpret complex texts. The study of this animated film which reflects an ancient Yirritja story meets the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=course-overview): engage meaningfully with multimodal and digital texts; texts by Aboriginal authors (the film was produced in collaboration with the [Djilpin Aboriginal Arts Corporation](https://www.djilpinarts.org.au/)), and explore a range of cultural, social and gender perspectives. | This animated film reflects an ancient Yirritja story and links directly to the conceptual programming question ‘How can story telling be used as a powerful tool for cultural expression?’ Please note that the ‘Namorrodor’ is a nocturnal meat eater. This is a cautionary tale told to ensure that babies are covered and protected at night. Teachers should consider the suitability of this exploration for students within their classes, particularly those from Aboriginal and Torres Strait Islander backgrounds. It may be more suitable to consider the role of fables in our society, including those which present moral values or beliefs such as cruelty or kindness. |

Abela D (2019) *Tales from the Arabian Nights*. 1500 words are reproduced and made available for copying and communication by NSW Department of Education for its educational purposes with the permission of Currency Press, Australia. This has been made possible as permission has been granted by Abela Donna. This resource is licensed up until May 2027. Accessed May 2023.

Beneba Clarke M (2021) ‘dorothy’, *How Decent Folk Behave.* Reproduced it its entirety and made available for copying and communication by NSW Department of Education for its educational purposes with the permission of Hachette, Australia. This has been made possible as permission has been granted by Beneba Clarke, M. This resource is licensed up until May 2027. Accessed May 2023.

Bilston B (2016) [‘Refugees](https://brianbilston.com/2016/03/23/refugees/)’, Some Poems, Brian Bilston website, accessed 16 June 2023. [Poem on website].

## Teaching and learning program rationale

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

This teaching and learning program supports students in their understanding of the relationship between the composer and the responder. Students explore the way composers use their chosen form to reflect particular values and beliefs.This helps students to think about the way in which public identities are constructed and how this impacts particular groups and communities.

Students draw upon their knowledge of the dramatic codes and conventions explored in Stage 4. They will deepen their understanding of the way in which a drama text is a compelling vehicle to represent ideas. Students will focus on the way this form allows for multiple layers of meaning to be constructed and interpreted. Students will enage in both critical and creative writing tasks to develop their analytical writing skills.

### 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 team’s Phases Project. 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 with the most appropriate and effective strategies, particularly for the development of deep knowledge and conceptual engagement. The phases project aims to support the sequencing and progression of learning based on the pedagogical principles of:

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

**Teaching note**: each phase is introduced with an overview and specific conceptual programming questions. These are carefully aligned to outcome content points and they guide teaching and learning. You will find links to these questions within the program, and these provide the teacher and students with further opportunities to consider the conceptual direction of learning. Sub-sections of a phase, organised as rows within each table, are designed to be adaptable to class contexts.

Table 3 – overview of the 6 phases and accompanying conceptual programming questions

|  |
| --- |
| **Phase 1 – engaging with the unit and the learning community** |
| * How can storytelling be a powerful tool for cultural expression? * How can storytelling be used to position an audience to accept or reject particular values and beliefs? * How can stories be told in a range of forms and contexts? |
| **Phase 2 – unpacking and engaging with the key concept** |
| * How do texts from the past influence modern texts? * How can composers position an audience to engage with an argument? * How can intertextual references be used to reassess the authority of a canonical text? |
| **Phase 3 – discovering and engaging analytically with a core text** |
| * How is meaning created within drama texts? * How has Abela experimented with the forms, features and structures of drama texts to explore the power of storytelling? * How can contemporary composers adapt stories from the past for new audiences? |
| **Phase 4 – deepening connections between texts and concepts** |
| * How has Abela’s cultural and political context influenced her perspectives and representation of ideas? * How have the original *The Arabian Nights* folk talesbeen repurposed to present an argument about contemporary society? * How can characters serve structural and allegorical roles in narratives? |
| **Phase 5 – engaging critically and creatively with model texts** |
| * How can interpreting and experimenting with a play text enhance understanding of the playwright's intended meaning? * How can the aesthetic qualities of a drama text contribute to the different ways an audience questions and negotiates the value of the text? |
| **Phase 6 – preparing the assessment task** |
| * How can students identify the key demands of analytical questions? * How can students organise ideas to effectively answer questions? * How can students use technical vocabulary to respond analytically? |

### Prior and future learning

A brief outline of prior and future learning is provided. This overview highlights the important learning that should have come before and an indication of what this learning can lead to in future. 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:

* Draw on students’ knowledge of dramatic codes and conventions explored in Stage 4. Identify what students remember about the playscript, the theatre and the difference between this form and other types of texts they have studied.
* Draw on students’ understanding of perspective and context from [Year 9, Term 1 – Representation of life experiences](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10#:~:text=through%20a%20text-,Stage%205,-Sample%20scope%20and). For example, students studied 'Stories Matter’ by Freya Smith in this program. It is a thought provoking text which compels students to consider the way some stories are privileged over others.

Some potential future links to other programs in the Year 10 course could include:

* Students will study a Shakespearean play in Year 10. They will be expected to understand the conventions of the playscript, the significance of perspective and context, be able to research a composer’s context and write analytically and creatively in response to model texts.

### Pre-reading for teachers

A brief outline of relevant pre-reading has been provided.

Anderson M, Hughes J and Manuel J (eds) (2008) *Drama and English Teaching: Imagination, Action and Engagement*, Oxford University Press, South Melbourne. Chapter 2 **–** ‘Process, Dialogue and Performance: The Dramatic Art of English Teaching’, Chapter 3 **–** ‘Invigorating the Teaching of Fiction through Drama’, Chapter 4 **–** ‘Experiencing Theatre in the English Classroom: Analysing Play Scripts and Performances’ provide strategies that will be useful for the delivery of this teaching and learning program.

Beck IL, McKeown MG and Kucan L (2013) Bringing Words to Life: Robust Vocabulary Instruction, 2nd edn, The Guilford Press, New York. This program incorporates Tier 2 words and introduces word meanings strategies in Chapters 2 and 3 of this text.

Hochman J and Wexler N (2017) The Writing Revolution, Jossey-Bass, San Francisco. This program uses sentence building strategies and scaffolds outlined in Chapter 1 and the Single-Paragraph Outline (SPO) structure in Chapter 4 of this text.

Quigley A (2020) Closing the Reading Gap, Routledge, London. Chapter 7 explores explicit reading strategies.

Sedita J (2019) The Writing Rope: A Framework for Explicit Writing Instruction in All Subjects, Paul H. Brookes Publishing, Baltimore. This program uses adapted templates from this text, including sentence basics – defining sentence types and transition words, which can be found in Chapter 8.

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

In the ‘engaging with the unit and the learning community’ phase, students explore the ways in which storytelling can be used to communicate powerful ideas. A range of structured activities will encourage students to begin to think analytically about how perspective and context can shape a text, and how this can be used to accept, challenge or reject contemporary concerns.

The teacher recognises students' prior understanding of the power of stories to communicate a thematic concern and position an audience. This learning will be built upon in this phase by considering the role of storytelling as a tool for cultural expression across a range of forms. A range of structured activities will encourage students to recognise the way in which code and convention can be used to leverage compelling ideas. These activities will help to support students' understanding as they move towards a close study of the core text.

**Life Skills outcome content:** this phase contains some suggestions for supporting students who are accessing the Life Skills outcomes. These are suggestions only and all activities would need to be adjusted to suit the learning needs of individual students.

**Expected duration: this phase should take approximately 2–3 hour-long lessons.**

**Note: the content in this phase represents more than 2–3 hour-long lessons. Teachers could select content most suitable to their teaching context to meet the purpose of this phase of learning.**

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

* How can storytelling be a powerful tool for cultural expression?
* How can storytelling be used to position an audience to accept or reject particular values and beliefs?
* How can stories be told in a range of forms and contexts?

**Additional resources for this phase:**

Beck et al. (2013) Bringing Words to Life: Robust Vocabulary Instruction, 2nd edn, The Guilford Press, London. This phase incorporates the Tier 2 words and introducing word meanings strategies in Chapters 2 and 3 of this text.

Hochman J and Wexler N (2017) The Writing Revolution, Jossey-Bass, San Francisco. This phase uses sentence building strategies and scaffolds outlined in Chapter 1, and the Single Paragraph Outline (SPO) structure in Chapter 4 of this text.

State of New South Wales (Department of Education) (n.d.) [*Digital Learning Selector*](https://app.education.nsw.gov.au/digital-learning-selector/), NSW Department of Education website, accessed 16 June 2023.

**Advice for adapting this phase for a different drama text**: this opening phase introduces the main idea of the power of storytelling to position an audience. This introductory phase is not text specific and therefore could be applied in its entirety to a range of different drama texts.

Table 4 – engaging with the unit and the learning community

|  |  |  |  |
| --- | --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning | Evaluation and registration |
| EN5-RVL-01  Reading, viewing and listening skills  **Use contextual cues to infer the meaning of unfamiliar or complex words**  ENLS-RVL-02  Reading, viewing and listening to texts  **Access and use reading, viewing and/or listening strategies when engaging with texts**  **Use spelling conventions to infer the meaning of unfamiliar words**  ENLS-COM-01  Speaking, listening and interacting  Communicate in response to other people initiating a dialogue  EN5-ECB-01 Reflecting  Discuss the pleasures, challenges and successes experienced in the processes of understanding and composing | **Engaging with the ‘big ideas’**  **Learning intentions**  By the end of this sequence, students will:   * engage with the language and vocabulary in the Phase One sub-questions * reflect on prior learning and share predictions.   **Teacher note:** this activity draws on students’ conceptual understanding from ‘Representation of life experiences’ (perspective and context, and theme), and highlights significant ideas or words that students may not have mastered.  **Class discussion – using the phase sub-questions**   * Introduce students to the phase sub-questions. Read the questions and explain that these questions will frame the introduction to this term’s program. Explain and discuss how these help students to focus their learning. * Explain the activity in **Phase 1, activity 1 – I wonder**. Use the think aloud strategy if students need guidance on any parts of the activity. * Students: * highlight the words which they find interesting * list the words they do not know the meaning of (or are not sure of) * list the words which make them ‘wonder’ (For example, the word ‘culture’ might make them think about more than one idea). * Instruct students to write these words on a piece of paper and hand them to you (the teacher). This list will be used later in the phase. * Ask students to choose **one** of the words they have highlighted, and provide this sentence starter: * I chose this word because * Students complete the sentence in their books.   **Supporting students accessing the Life Skills outcomes**   * Teachers may wish to summarise the sub-questions for the students. For example, ‘How can storytelling be used as a powerful way to share ideas?’ * Underlining unfamiliar words – students underline the words in the sentence that are unfamiliar and use morphemic patterns to gain an understanding of what the word means. * Word Detective – students break longer words down into their prefixes, suffixes, and base words. Students can find the morphemes in multi-morphemic words like: powerful, storytelling and ideas. Other activities for teaching word morphology can be found at [A Literacy Teaching Toolkit.](https://www.education.vic.gov.au/school/teachers/teachingresources/discipline/english/literacy/readingviewing/Pages/litfocuswordmorph.aspx)   **Class activity – reflecting on the learning journey**   * Discussion – discuss with students where they expect their learning journey to take them based on their exploration of the sub-questions. * Reflecting – ask students to reflect on and explain how this vocabulary activity helped focus their attention on particular terminology. What reading and composing do they expect to engage with in this program? What connections can they make with program one or their learning from Year 7 or Year 8?   **Literacy note:** sentence combining has been identified as a highly effective means of teaching grammar. The introductory sentence writing activity in this teaching and learning sequence is adapted from *The Writing Revolution*, (Hochman and Wexler 2017). The ‘**because-but-so’** sentence activity will be returned to throughout the phase. | **Success criteria**  To demonstrate their learning, students can:   * identify words which they are either not familiar with, or which present new ideas * contribute to class discussion and make connections to prior learning, make connections between the vocabulary and expected learning.   **Literacy note for differentiation:** morphology is the study of words and their parts. Morphemes, like prefixes, suffixes and base words, are defined as the smallest meaningful units of meaning. Morphemes are important for phonics in both reading and spelling, as well as in vocabulary and comprehension. Activities for teaching word morphology can be found at [A Literacy Teaching Toolkit.](https://www.education.vic.gov.au/school/teachers/teachingresources/discipline/english/literacy/readingviewing/Pages/litfocuswordmorph.aspx) This toolkit defines and explores morphemic knowledge and provides a range of activities for highlighting morphemes and morphemes comprehension. |  |
| EN5-RVL-01  Reading, viewing and listening skills  **Apply reading pathways to determine form, purpose and meaning**  EN5-RVL-01  Reflecting  **Reflect on own experiences of reading by interacting with peers in meaningful ways about the value of reading**  **Understand and reflect on the value of reading for personal growth and cultural richness**  ENLS-COM-01  Speaking, listening and interacting  **Communicate in response to other people initiating a dialogue**  **Communicate emotions and feelings in contextually appropriate ways**  **Follow single or multistep instructions** | **The Power of Storytelling – Part 1**  This series of activities will introduce students to the notion of storytelling as a tool for expressing ideas and presenting a particular message. This connects to the conceptual programming question (sub guiding question), ‘How can storytelling be used as a powerful tool for cultural expression?’  **Learning intention**  By the end of this sequence, students will:   * engage with the notion of storytelling as means of communicating powerful ideas.   **Class discussion – what makes stories powerful?**   * [Think-Pair-Share activity](http://www.pz.harvard.edu/resources/think-pair-share) – students respond to the prompt questions as part of **Phase 1, activity 2a – what makes a story powerful? Students will** consider stories which have had an impact on them before sharing these ideas with a peer. The core text ‘Stories Matter’ by Freya Smith was provided in Program 1.   **Think-Pair-Share**  **Think**   * Questions could include: * What do we mean when we refer to a ‘story’? * Recall a story that had an impact on you? Prompt students to consider a story which elicited an emotional response. Answers might include emotions like pity, fear, anger. * Why did the story provoke an emotional response? * Recall a story that made you change your mind about an idea or issue?   **Supporting students accessing the Life Skills outcomes**   * **Think-Pair-Share** supports students so that they have a clear understanding how to approach a task in stages. This enables students to demonstrate that they can follow **multistep instructions**.   **Pair**   * Pair – once students have had time to think on the prompt questions pair them and allow time for them to talk about the stories which have impacted them. Explain to students the class will return to the share part of the activity after a vocabulary activity. * In their pairs ask students to consider the following statement, ‘…used purposefully, storytelling can contribute to inclusion and connection, build confidence, and bring about change.’ (The Health Foundation 2016). This quotation by Clare Patey is taken from an interview for The Health Foundation, [The power of storytelling](https://www.health.org.uk/newsletter-feature/power-of-storytelling). (Students will return to this and **share** after a [think aloud](https://www.education.vic.gov.au/school/teachers/teachingresources/discipline/english/literacy/speakinglistening/Pages/teachingpracmodelling.aspx) and a vocabulary activity).   **Teacher note:** a [think aloud](https://www.education.vic.gov.au/school/teachers/teachingresources/discipline/english/literacy/speakinglistening/Pages/teachingpracmodelling.aspx) is a strategy which allows you to verbalise your thinking providing a transparent and concrete example of how to do a specific activity.   * Support students to respond to the statement from *The power of storytelling* by modelling the activity outlined in **Phase 1, resource 1 and activity 2a – thinking about Tier 2 words.** Choose any of the Tier 2 words that you and the students identify and use a think aloud to model how to complete the vocabulary map. This could include: * verbalising actions – ‘I (the teacher) am going to write down as many forms of the word ‘contribute’ that I can think of.’ * verbalising thoughts – ‘Next, I am going to ask a question that captures what I think this word means. The way it is used in the statement suggests…and then I am going to use this word in another sentence.’ * verbalising thoughts – ‘Now, I am going to consider what the opposite of the word ‘contribute’ might be’.   **Literacy note:** Clare Patey’s statement contains Tier 2 words. Tier 2 words can be described as high frequency words that can be used in a range of contexts (Beck et al. 2013). For example, the words contribute, inclusion and connection can be classified as Tier 2 words. These words tend to appear frequently when exploring subject English. Understanding these words will help students to develop their conceptual understanding for this program especially in relation to argument and authority, and perspective and context. The following activity is included to support students to develop a clear conceptual understanding of these Tier 2 words (as opposed to a dictionary definition). The department also offers a range of professional learning around [‘the upper strands: language 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).  **Supporting students accessing the Life Skills outcomes**  Students can demonstrate ‘Speaking, listening and interacting’, by engaging in dialogue with their peers. Advice about peer inclusion and group work can be accessed via the department’s [Inclusive Practice hub](https://education.nsw.gov.au/campaigns/inclusive-practice-hub/all-resources/secondary-resources/other-pdf-resources/peer-inclusion-and-group-work).   * Expressing feelings – use a feelings chart or map to guide students to express or talk about emotions and feelings. * Expressing ideas – use the mini whiteboards on the [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?cache_id=2a817) to enable students to draw or record their ideas and feelings. * Students complete the vocabulary maps **in Phase 1, resource 1 and activity 2b – thinking about Tier 2 words** for the other Tier 2 words to develop a more purposeful and functional understanding of the language used in Patey’s statement.   **Consolidating ideas**   * Students complete the following sentence starters: * Stories connect with people because * Stories connect with people, but * Stories connect with people, so * Students write their response in their books.   **Literacy note:** the complete **‘because-but-so’** (Hochman and Wexler 2017) sentence activity is used here to develop students’ deep thinking and analysis skills. Students will need to have a clear understanding of the meanings of each conjunction. For example:   * Because explains ‘why’ something is true or not true. * But is indicative of a counter argument or qualification. * So relates to cause and effect – this happened first, and then this happened.   **Share – this resource is in the Consolidating your ideas component of Phase 1, activity 2a – what makes a story powerful?**   * Students participate in a teacher-led structured class conversation about the power of storytelling. Ask students to think about their responses to the prompt questions in the ‘Think’ activity and their conversations with their peers to contribute to a graphic organiser on the board. Some students might like to share their sentences with the rest of the class.   **Teacher note:** there are a variety of graphic organisers that could be employed for this purpose. The department’s [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?cache_id=2a817) site provides a range of options. | **Success criteria**  To demonstrate their learning, students can:   * engage in a Think-Pair-Share activity to consider the impact of storytelling * students complete vocabulary maps the specificity and utility of specific Tier 2 words * students reflect and respond to a statement regarding the purpose of storytelling.   **Teacher note for differentiation:** a [‘Think-Pair-Share’](http://www.pz.harvard.edu/resources/think-pair-share) allows for both independent and collaborative thinking which has been identified by [‘What works best: 2020 update’ (CESE 2020](https://education.nsw.gov.au/about-us/educational-data/cese/publications/research-reports/what-works-best-2020-update)) as best practice. Teachers might also refer to the ‘Question formulation technique (QFT)’ activities on the department’s [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?cache_id=2a817) site for scaffolding suggestions when guiding this activity to support student’s sharing ideas with peers.  **Literacy note for differentiation:** a vocabulary map provides an opportunity for students to ‘capture’ (Beck et al. 2013) the essence of specific words which allows them to construct a definition which relates to a particular context. The vocabulary map used for this activity is adapted from the HSC minimum standard webpage: [Vocabulary – control of language](https://sites.google.com/view/hsc-minimum-standard/writing/vocabulary). |  |
| EN5-RVL-01  Reading, viewing and listening for meaning  **Investigate how layers of meaning are constructed in texts and how this shapes a reader’s understanding and engagement**  ENLS-RVL-01  Engages with a range of texts  **Engage in shared reading, viewing and/or listening experiences** | **The Power of Storytelling – Part 2**  **Learning intention**  By the end of this sequence, students will:   * engage with the notion of storytelling as means of communicating powerful ideas * consider the purpose of storytelling.   **Activating prior knowledge**   * Discuss the following questions with the class to activate prior knowledge: * Do stories have a purpose? * What makes a story engaging? * What must a story contain if it is to have any impact on an audience? * Review **Phase 1, resource 3 – the narrative arc** with the class if their responses to the class discussion questions do not demonstrate consistent understanding.   **Reviewing code and convention**   * Read students the short extract in **Phase 1, resource 2 – what’s missing?** * Initiate a teacher led class discussion using the prompt questions: * What’s missing? * Why is the story boring? * What is basic plot structure for a narrative? * What does the story need to make it more engaging? * What does this story need to make it more engaging? * Encourage students to make suggestions as to how this story could be more engaging. For example, ask students to consider how the girl’s morning could be more eventful – perhaps little things go wrong, her hairdryer doesn’t work, there is no milk. A gentle litany of rising incidents.   **Storytelling as a means of communicating ideas**  **Teacher note:** this activity provides an opportunity for students to transfer their conceptual understanding of narrative. Narrative form and hybrid texts have been explored in previous programs including ‘[Representation of life experiences.’](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10)   * Redirect students back to the phase sub-question ‘How can stories be told in a range of forms and contexts? * Teacher led class discussion aimed to activate student prior learn. Prompt questions could include: * What do we mean when we refer to textual ‘form’? * Can you provide examples of different textual forms? * What is your favourite textual form? For example, it might be a manga novel. * What do we mean when we refer to ‘context’? * Can you provide examples of different contexts? * How would you describe your context? * Tell students that they are going to view a short film entitled [The Power of Storytelling (3:55)](https://vimeo.com/125383660). Advise students that they will watch the short film twice. Firstly, to gain an overall impression of the short film, and then a second time to focus on the ideas presented by the narrator, Sir Ian McKellen. After the first viewing prompt students to make initial observations about the text in their books. Questions could include: * What do you think the narrator is telling us about storytelling? * What are cavemen? * What visual clues are there to the fact that the story is set in prehistoric times. For example, a sabre-toothed tiger eats Brian. * Why do you think the context for the story begins with ‘cavemen’? What do you think is being implied about storytelling? * Why do you think the short film uses animation?   **Supporting students accessing the Life Skills outcomes** This activity provides an opportunity for students to view an animated short film with their peers, and to share their opinion about the ideas explored in the text.   * [Project Zero Harvard ‘Lenses for Dialogue’](https://pz.harvard.edu/resources/lenses) – a scaffold that can be adapted to support students as it provides prompts for the student to consider the text through various ‘lenses’, encouraging students to probe the different perspectives. * Sentence starters – provide sentence started to assist the verbalisation of ideas. * Discussing peer inclusion – provide all students with the [peer inclusion poster](https://education.nsw.gov.au/campaigns/inclusive-practice-hub/all-resources/secondary-resources/other-pdf-resources/peer-inclusion-and-group-work#:~:text=The%20peer%20inclusion%20steps%20poster%20outlines%20the%20key%20steps%20to%20teach%20peers%20to%20be%20mediators.) and provide guidance when students are collaborating with their peers. * Ask students to respond to the following sentence: * The story is set in the context/time of the caveman because…   **Class activity – four reasons why stories have power**   * View the short film a second time. Advise students that the narrator tells us there are 4 reasons why stories have power. Ask students take a more proactive approach to watching the short film this time. Tell students to identify the four reasons as they watch the short film again. * When students have finished watching the video a second time prompt students to identify the 4 reasons that stories have power. Students need to record a copy of these 4 reasons: * stories are in essence, information vessels – they carry messages or warnings * stories have power because they provoke an emotional connection * stories are powerful because allow us to share who we are – our cultural identity * stories have power because they tap into our fears and desires.   **Working in groups – reflecting and consolidating**   * Assign students into groups of no more than 4. * Provide students with an A3 sheet of paper. Students could also use an online application such as Google Jamboard or a Microsoft whiteboard, these can be found on the Department’s [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Browser?cache_id=4bba4). Using these applications will ensure that students can view each other’s ideas interactively. * Instruct students to write the following question at the top of their sheets: * ‘Building on the ideas shared in the short film, what is the purpose of storytelling?’ * Ask students to create a concept map with the words ‘purpose of storytelling’ in the centre. Alternatively, a partially completed concept map has been provided in **Phase 1, resource 4 – concept mapping** that could be given to students. Instruct students that they will be using the concept map to explore the question at the top of the page. * Optional activity: Before students begin the concept map activity reintroduce the list of sub-question words students identified at the beginning of the phase. Provide students with **Phase 1, resource 5 – facets of word meaning**. * Using a think aloud model for the students on how to establish what each word means in context for the target words in **Phase 1, resource 5 – facets of word meaning**. For example, students might have identified the word ‘expression’ as a word they did not fully understand. Use think aloud script below:   Example 1. Expression – a boy tells his friend to ‘chill out, it’s just an expression.’  Example 2. Expression – RAP music is a great example of cultural expression.   * verbalising actions – ‘I (the teacher) am going to reread the sub-question ‘How can storytelling be a powerful tool for cultural expression?’ * verbalising thoughts – ‘Next, I am going to read the first example and try to see if it captures what I think this word means. The way it is used in the statement suggests…and then I am going to do the same with the second example.’ * verbalising thoughts – ‘Now, I am going to consider what the word ‘expression’ might mean in the sub-question and compare it to the examples.’ * verbalising thoughts – I think that the word means... * Ask students to decide which example they think best captures the meaning of the words in the sub-questions. * Instruct students to begin their concept maps and tell them that they should include words from the sub-questions to refine their ideas. * Facilitate a discussion with the class asking them to present their group’s ideas and responses to the question. Create a concept map collaboratively as a class to capture the students’ responses.   **Literacy note:** t**he Phase 1, resource 5 – facets of word meaning**, has been adapted from Beck et al. 2013 *Bringing Words to Life: Robust Vocabulary Instruction*, students need to be able to see a word not ‘as a single block of meaning’ but as having ‘different facets of meaning’ (Beck et al. 2013:84). This activity encourages students to consider words ‘in context,’ as opposed to a basic dictionary definition and supports student’s conceptual understanding and knowledge transfer. | **Success criteria**  To demonstrate their learning, students can:   * work collaboratively to create a concept-based mind map which represents their understanding of the purpose of story telling * engage in discussion and explore the opinions of others and offer examples to support their ideas.   **Literacy note for differentiation:** [The HSC minimum standards webpage](https://sites.google.com/view/hsc-minimum-standard/writing/topic-vocabulary) offers a range of lesson sequences to support the use of topic vocabulary. If students do not have a good grasp of the meaning and concept of ‘purpose’ complete ‘Activity 2: Understanding audience and purpose’ which can be accessed via the [HSC minimum standards webpage](https://sites.google.com/view/hsc-minimum-standard/reading/audience-and-purpose). This activity helps to consolidate understanding of purpose in a range of contexts. This may help students to access this question if more differentiation is needed.  **Literacy note for differentiation:** EAL/D learners may need a transcript of video clip narration. Microsoft word contains a transcribe feature for converting audio to script. There are many how-to instructions online and one example is [Microsoft Word – Create a transcript from video / audio automatically](https://www.youtube.com/watch?v=9Q80QM21TrI) (3:17). Students may need vocabulary support to access the language in the clip. Refer to the vocabulary supports already mentioned in this phase for extra support.  **Teacher note for differentiation:** students may need to be provided with examples of prehistoric man to access the prompt questions. The webpage, [Stone Age](https://kids.britannica.com/kids/article/Stone-Age/353814) on the Kids Britannica website offers a brief timeline of prehistoric man and includes links to articles that will help to clarify the contextual significance.  **Teacher note for differentiation**: a concept map is tool that can be used for students to consider the relationships between ideas and concepts both visually and hierarchically. The department’s [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?cache_id=2a817) has examples of [concept maps](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/577) together with explicit instructions as to how to construct and use concept maps. A sample concept map is provided in **Phase 1, resource 4 – concept mapping**. |  |
| EN5-ECA-01  Sentence level grammar and punctuation  **Craft concise sentences to suit text purpose**  EN5-RVL-01  Reading, viewing and listening skills  **Develop a deeper understanding of themes, ideas or attitudes by revisiting and reinterpreting texts to find new meaning** | **How to say it better!**  **Learning intentions**  By the end of this sequence, students will:   * review sentence structure * demonstrate a developing understanding of the purpose of storytelling.   **Reviewing purpose and storytelling**   * Present the question ‘What is the purpose of storytelling?’ to students. * Facilitate a class discussion about the purpose of storytelling. Student could refer to the concept maps in their books. * Optional: play this video, [The Power of Storytelling (3:55)](https://vimeo.com/125383660) again. * Inform students that they are going to write a personal response to the question on the board. Advise students that they are going to complete a sentence writing activity to prepare them to write their personal response and that the purpose of the activity is to help them to write complex sentences.   **Pair activity – sentence basics**   * Provide students with a copy of the **Phase 1, resource 6 – sentence basics.** * Using a [think aloud](https://www.education.vic.gov.au/school/teachers/teachingresources/discipline/english/literacy/speakinglistening/Pages/teachingpracmodelling.aspx), model for the students how to complete one or 2 of the sentence elements. For example: * Subject and predicate – Stories (subject) are powerful (predicate). * Compound sentence – Stories are powerful (simple sentence/independent clause), and (coordinating conjunction) they help us to connect (simple sentence/independent clause). * Instruct students to use the sample in the ‘parts of a sentence’ table to write their own sentences in their books. * Provide enough time for students to write their own sentences. * Review the ‘types of sentence structure’ with the students. If necessary, repeat the sentence writing activity. * Instruct and support students to complete **Phase 1, activity 3 – your turn!** * Facilitate a class discussion about which sentences were the most ‘interesting’. Questions might include: * What did you notice? * Did the worksheet prompt you to think about how you structure sentences? Why or why not? * Did the worksheet prompt you to think about how to make what you are saying clear? Why or why not? * Which sentence types were the most interesting? Why?   **Personal response – ‘What is the purpose of storytelling?’**   * Let students know that a good understanding of the purpose of storytelling will help them as they move through the rest of the program. * Advise students that they are going to independently respond to the question ‘What is the purpose of storytelling?’ by drawing on the discussions and activities that they have completed. * Prompt students to consider the way stories can be used to position an audience. This conceptual understanding links back to the concepts studied in  Term 1 of Year 9, and to the conceptual programming question ‘How can stories be used to position an audience to accept or reject particular values and beliefs?’   **Exploring a sample response**   * Provide students with **Phase 1, resource 7 –sample paragraph response**. * Read through the sample response with the class before they begin their own response. * Facilitate a class discussion about the sample response. Prompt questions could include: * What was done effectively in the response? * Do you think that the response answered the question? Why or why not? * Do you think that the sentence structure made the sample more interesting? * What would you have done differently? * Tell students that this task is to be completed independently. They can use their notes from earlier activities to help them to create a response. Importantly, the response should reflect their ideas. * Provide students with the **Phase 1, resource 9 – blank writing template** to support them with this task. | **Success criteria**  To demonstrate their learning, students can:   * identify the purpose of a text * reflect on their text and give reasons why they have used simple, compound and complex sentences * use appropriate language to discuss parts of a sentence * accurately use complex sentences in their paragraphs.   **Literacy note for differentiation:** the **Phase 1, resource 6 – sentence basics** worksheets has been adapted from a template in ‘The Writing Rope’ (Sedita 2023). Sedita has created a framework for explicit writing instruction. The sentence basics worksheet has been adapted to ensure the rigour of the literacy activity and as such the content is specific to this phase of the program. It is suitable for students who may not be performing at stage level, or EAL/D students who are developing their English and beginning to write independently with varying grammatical accuracy. Context-specific and modelled responses can support them to structure texts more accurately. For more information about language proficiency visit the Department’s webpage [Assessing English language proficiency](https://education.nsw.gov.au/teaching-and-learning/curriculum/multicultural-education/english-as-an-additional-language-or-dialect/planning-eald-support/english-language-proficiency). Using the EAL/D Learning Progressions will inform differentiation of language-based activities. There are also a range of sentence-based activities on the [HSC minimum standards webpage](https://sites.google.com/view/hsc-minimum-standard/writing/sentence-types).  **Teacher note for differentiation:** it may be useful to go through this response with the class to identify and discuss the different elements within the paragraph. **The Phase 1, resource 7 –sample paragraph response** has been annotated to facilitate this approach.  **Teacher note and supporting students accessing the Life skills outcomes: t**his phase uses 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) as made available on the Department’s webpage. This model has been adapted from Fisher and Frey’s (2003). These activities reflect the ‘I do-we do-you do’ approach. This approach is similar to the ‘most-to-least' graduated guidance strategy outlined on the webpage [Graduated guidance](https://education.nsw.gov.au/campaigns/inclusive-practice-hub/all-resources/secondary-resources/other-pdf-resources/graduated-guidance) on the Department’s Inclusive Practice hub. |  |
| EN5-URB-01  Perspective and context  Appreciate how all communication is a product of cultural context  EN5-RVL-01  Reading, viewing and listening skills  **Apply reading pathways to determine form, purpose and meaning,** and connect ideas within and between texts  Reading, viewing and listening for meaning  Analyse how the use of language forms and features in texts have the capacity to create multiple meanings  EN5-URB-01  Argument and authority  **Evaluate how effective arguments are constructed through combinations of specific language forms, features and structures,** and apply an understanding of this in own texts  EN5-ECA-01  Sentence-level grammar and punctuation  **Craft concise sentences to suit text purpose**  Note: **bold outcome is not addressed in this sequence.** | **Storytelling to reflect values and beliefs**  **Learning intentions**  **By the end of this sequence, students will:**   * engage with the notion of storytelling as means of communicating cultural expression * consider the impact of form and context.   **Discussion and work on word culture**  **Literacy note:** the ‘student friendly’ exercise allows students to gain an understanding of specific words in context (Beck et al. 2013:88).   * The purpose of these series activities is to prepare students for the writing task, encouraging them to integrate the language and vocabulary explored in so far. The language and vocabulary selected in the overview and the sub-questions is to guide students towards a conceptual understanding of the program. * Facilitate a teacher led discussion asking students, ‘What is meant by cultural expression?’ * Provide a ‘student friendly’ (Beck et al. 2013:88) explanation for the words communicating (students explored the word ‘expression’ in the last learning sequence): * target word – communicating * sentence context – the question is asking how different cultures communicate ideas * student friendly – when you are trying to tell people something about yourself you might do it in different forms. It might be a story, a song, or a poem. * Prompt the class to do this same exercise for the word ‘culture’. * Discuss and record student responses and have students record a copy of both explanations.   **Engaging with a short visual text**   * Tell students that they are going to watch short, animated film which is part of a collection of stories from Central Arnhem Land, and produced by ‘Dust Echoes’, ABC Television. The short film is entitled [Namorrodor (5:00)](https://www.abc.net.au/education/digibooks/dust-echoes/101734324#5). * Provide a basic context for the story explaining that it is an ancient Yirritja story that is told throughout the Arnhem Land region, passed down from generation to generation for thousands of years. It is a cautionary tale and is an example of the way in which First Nation people tell stories and is part of their culture. * Students view the short film [Namorrodor (5:00)](https://www.abc.net.au/education/digibooks/dust-echoes/101734324#5) and answer the questions in **Phase 1, activity 4 – how can storytelling be used to position an audience?** * Lead a class discussion to explore ideas explored in *Namorrodor*. Discussion prompts could include: * What message do you think this tale conveys? * In Aboriginal storytelling meteors are often associated with evil magic or entities. Why and how does this story reflect cultural expression? * Namorrodor is a meant to serve as a warning. What warning do you think is being presented? * Ask students to think of 3 comparative stories (such as fairy tales). * What is the impact of hearing the story being told (as opposed to reading it)?   **Writing in response to a visual** **text**   * Inform students that they will be writing short paragraph to consolidate the ideas that they have been thinking about over the past 2 lessons: * refer students back to the basic sentence activity they completed * advise students that they will be responding to a prompt question * tell students that a strong response will attempt to include the vocabulary that they have been exploring in the sub-questions. For example, cultural expression, position, or audience. * let students know that this writing task is to provide an opportunity for them to take risks, to experiment with sentence structure. * Students will respond to the prompt question ‘How can storytelling be used to position an audience?’   **Preparing for the activity**  This paragraph is crucial to check and provide feedback as a hinge point in the program before proceeding to the next phase ensure consistent understanding.  Refer students back to the **Phase 1, resource 4 – concept mapping** activity. Ask students to revisit the concept map adding any new ideas which they have considered.  **Checking for understanding**   * Checking for understanding– students to submit a summary closure * Students are to write a short summary about what they have learned about the power of storytelling * Students respond initially in pairs – tell students that they must try to use the language from the learning overview and from the class glossary. * Instruct students to respond to the prompt question using no more than 4 sentences.   **Teacher note:** the summary closure activity was adapted from an activity in *Explicit Direct Instruction (EDI)* by (Hollingsworth and Ybarra 2018:166). | **Success criteria:**  **To demonstrate their learning, students can:**   * contribute to the class glossary * respond personally to the prompt question ‘How can storytelling be used to position an audience?’ * accurately use the key vocabulary from this phase in their response.   **Literacy note for differentiation:** refer students back to **Phase 1, resource 5 – facets of word meaning**. Students could add these words to their worksheet. [The HSC minimum standards webpage](https://sites.google.com/view/hsc-minimum-standard/reading/spelling) also offers differentiated step-by-step lesson sequences to support spelling. These activities will need to be adapted to support the context and content covered in this phase. |  |

## Phase 2 – unpacking and engaging with the conceptual focus

In the 'unpacking and engaging with the conceptual focus' phase, students explore the ways that authors draw on their audience’s prior knowledge to communicate an argument. They will consider how intertextual references to well-known texts help to engage an audience by drawing on their background knowledge. Students will use this understanding when they study the poem 'dorothy' by Maxine Beneba Clarke. Through engagement with this text, they will develop an understanding of how explicit references to well-known and canonical texts can be used to substantiate an argument. The teacher recognises students' prior understanding of poetic forms and features. This phase will also draw upon prior knowledge of the text *The Wizard of Oz*, activities have been included to introduce this text if students do not possess this prior knowledge. Students will practice inferential reading and analytical writing through their deconstruction of this text. The conceptual engagement with the short text in this phase prepares students for their study of the core text from Phase 3 onward.

**Expected duration: This phase should take approximately 3–4 lessons.**

**Note: the content in this phase represents more than 3–4 hour-long lessons. Teachers could select content most suitable to their teaching context to meet the purpose of this phase of learning. For example, if students understand intertextuality from their study of this concept in Stage 4, the opening sequence could be condensed.** The duration of this phase may depend on the assessment schedule. It is important that enough time is allocated to Phase 3 onwards to allow for deep learning about the core text.

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

* How do texts from the past influence modern texts?
* How can composers position an audience to engage with an argument?
* How can intertextual references be used to reassess the authority of a canonical text?

**Additional resources for this phase:**

Hochman J and Wexler N (2017) The Writing Revolution, Jossey-Bass, San Francisco. This phase uses the Single Paragraph Outline (SPO) structure from this text, which is explored in Chapter 4.

**Advice for adapting this phase for a different drama text**: This phase draws upon the poem 'dorothy' by Maxine Beneba Clarke. This is to initiate conceptual thinking about the key syllabus content groups: argument and authority, perspective and context, and intertextuality. Introducing these concepts through a shorter text will support exploring them in the drama text *Tales from the Arabian Nights* in phases 3–5. If you are using a different drama text, you may wish to consider choosing a poem or short text that is aligned with your chosen drama text. It is important that the short text selected introduces the syllabus content groups from the 'Understanding and responding to texts' focus area that will be explored in your drama texts. These texts do not need to be similar in terms of topic. Selecting a text that explores a different topic will reinforce that conceptual understanding is transferrable to texts across a range of topics and forms.

Table 5 – unpacking and engaging with the key concept

|  |  |  |  |
| --- | --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning | Evaluation and registration |
| EN5-RVL-01  Reading, viewing and listening for meaning  Investigate how layers of meaning are constructed in texts and how this shapes a reader’s understanding and engagement  EN5-URC-01  Intertextuality  Identify the process and value of adapting, appropriating or transforming texts for different audiences, purposes or contexts, and describe these processes in own texts  ENLS-URC-01  Intertextuality  Identify when a text has connections to other texts  Note: **bold outcome is not addressed in this sequence.** | **Defining intertextuality**  **Learning intentions**  By the end of this sequence, students will:   * understand the meaning and purpose of intertextuality * identify examples of intertextuality.   **Reflecting on understanding**   * Students are instructed to find a meme that uses a visual taken from a famous movie or TV show. Display one student selected meme to the class. Facilitate a class discussion about the meme and meme culture. Use the following prompts to guide this discussion: * What has this meme borrowed from the original film or tv show? * What makes the meme funny, socially relevant and ‘of its time’? * Is the humour in this meme strengthened by its relationship to the original text? * How long do you think your chosen meme will be funny or relevant? Why is this?   **Discussing etymology**   * Teacher-led discussion around the etymology of the prefix ‘inter-’. Provide a list of words that begin with the prefix. A list of possible suggestions include: * International; intercity; interruption; interaction; interference; interchange; intervention; interplanetary * Based on this discussion, students identify what they think the prefix ‘inter-’ means. If needed, inform students that it is a prefix that means between or among groups. Reflect back in this list and see if they can identify what the words on the list mean based on this definition. * View the [Understanding intertextuality video (3:28)](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts/intertextuality) and display **Phase 2, resource 1 – intertextuality poster**. * Optional activity – explore intertextuality in pop culture by providing some well-known examples. This could include exploring Screen Rant (2019) [25 Scenes Pixar Stole From Other Movies (12:24)](https://www.youtube.com/watch?v=qXQJf-W7z5A). You may also like to play the following 2 videos which are examples of songs from popular culture: * Taylor Swift (2019) [Taylor Swift - Love Story (3:56)](https://www.youtube.com/watch?v=8xg3vE8Ie_E) * Dire Straits (2016) [Dire Straits - Romeo And Juliet (Official Music Video) (6:00)](https://www.youtube.com/watch?v=rC95MEenIxA). * Students brainstorm a list of texts (films, books, TV shows and so on) that they already know that use intertextuality.   **Literacy note for differentiation**: the optional activities listed above are one way to meet the Life Skills intertextuality content point ‘identify when a text has connections to other texts’. Microsoft Word contains a transcribe feature for converting audio to script. There are many how-to instructions online and one example is [Microsoft Word – Create a transcript from video / audio automatically (3:17)](https://www.youtube.com/watch?v=9Q80QM21TrI).  **Defining intertextuality**   * Provide students with the following definitions of explicit and implied intertextuality: * explicit intertextuality occurs when there is a direct allusion to another text, such as through quotation or reference * implied intertextuality occurs when the allusion is more indirect. These allusions may be through similarities in elements such as character, plot, genre or style. * Based on the activities completed, students compose a definition of intertextuality as a [Think-Pair-Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=3a16a0a-dcff-5e93-46b2-9172f5a716e7): * Think – students write their own definition of intertextuality. * Pair – students share their definition with a peer and modify their own definitions based on any valuable additions gained from their peer. * Share – students share their definition in a whole-class discussion and as a class create a collaborative working definition of intertextuality. | **Success criteria**  To demonstrate their learning, students can:   * compose their own definition of intertextuality * identify a range of examples of intertextuality from pop culture.   **Teacher note for differentiation:** your students may already understand intertextuality through their engagement with the Stage 4 syllabus content. The activities that follow could be adjusted or abbreviated if students already possess this background knowledge. |  |
| EN5-RVL-01  Reading, viewing and listening skills  Develop a deeper understanding of themes, ideas or attitudes by revisiting and reinterpreting texts to find new meaning  Reading for challenge, interest and enjoyment  Read increasingly complex texts that challenge thinking, pique interest, enhance enjoyment and provoke a personal response  Reflecting  Reflect on how an appreciation of texts can be enhanced through re-reading, and close or critical study  EN5-URC-01  Intertextuality  Identify the process and value of adapting, appropriating or transforming texts for different audiences, purposes or contexts, and describe these processes in own texts  Note: **bold outcome is not addressed in this sequence.** | **Introducing ‘dorothy’**  **Learning intentions**  By the end of this sequence, students will:   * understand intertextual references * apply their understanding to analyse a text. In this case, the poem ‘dorothy’ by Maxine Beneba Clarke.   **Exploring the poem**   * Inform class that they are about to read a poem called ‘dorothy’. Brainstorm who Dorothy may be based solely on the name of the text. * Building the field – check for prior understanding and provide students with **Phase 2, resource 2 – *The Wizard of Oz summary***. This summary could be supported through a viewing of the [The Wizard of Oz film trailer (2:26)](https://youtu.be/H_3T4DGw10U)or [The Wizard of Oz in under 5 minutes (4:59)](https://youtu.be/tuXQmqjEi7w). * Read the poem ‘dorothy’ (**Phase 2, resource 3 – ‘dorothy’ by Maxine Beneba Clarke**) multiple times, using the following process: * students complete 1–2 individual, silent readings of the poem * teacher-led reading of the poem, in which teacher models pause and prosody based on the clues provided by the text * whole-class choral reading, where students read aloud in unison following the pause and prosody pattern modelled by the teacher.   **Literacy note:** Quigley (2020) provides a description of the potential benefits and potential limitations of a range of pedagogical reading approaches in Chapter 7 of *Closing the Reading Gap*. A short text such as ‘dorothy’ provides an opportunity to engage in a range of strategies. The strategies included above are one suggestion for the explicit instruction of reading.  **Annotating a poem**   * Support students in using **Phase 2, activity 1 – annotating ‘dorothy’** to identify all connections to *The Wizard of Oz*. These connections may be obvious (such as the reference to ‘yellow-brick’) or implied (‘all the boys, they got what they wanted’). Students may need support to identify the implied references. This is a good opportunity to return to the different types of intertextuality. | **Success criteria**  To demonstrate their learning, students can:   * identify obvious and implied intertextual references between the poem ‘dorothy’ and *The Wizard of Oz* * use intertextual references to infer the main idea in a text. * contribute to class discussion.   **Literacy note related to differentiation for EAL/D learners**: depending on the context of your students, many may be able to connect the name ‘Dorothy’ with *The Wizard of Oz*. However, some students may not have encountered this text. This is particularly the case for EAL/D students as *The Wizard of Oz* is part of a Western literary canon to which they may have limited exposure. The Department’s Universal Resources Hub’s resource on [Building the field](https://resources.education.nsw.gov.au/detail/EAL-AB221110152005) is one strategy that can be used to support all learners, including EAL/D learners, in accessing a text. Support for EAL/D students includes providing information in various formats such as texts and visuals.  **Teacher note for differentiation:** the purpose of the annotation of this poem and the work on this poem is to identify intertextual connections. There is no need to engage in an in-depth analysis of the additional language forms and features of this poem. However, if you wish to engage in extension activities related to language forms and features, some additional extension questions have been provided in **Phase 2, activity 2 – extension questions**. |  |
| EN5-RVL-01  Reading, viewing and listening for meaning  Analyse the main ideas and thematic concerns represented in texts  Reflecting  Reflect on how reading, viewing and listening to texts has informed and inspired learning  EN5-URB-01  Perspective and context  Analyse how texts can be understood or interpreted from different perspectives, and experiment with this idea in own texts  Argument and authority  Research, select and sequence appropriate evidence from texts and reliable sources to construct cohesive and authoritative arguments  Evaluate how the authority of a text is continually negotiated and reassessed by readers  EN5-ECA-01  Writing  Select and adapt appropriate codes, conventions and structures to shape meaning when composing written texts that are analytical, informative, persuasive, discursive and/or imaginative  Text features  Express ideas, using appropriate structures for purpose and audience, that reflect an emerging personal style  Sentence-level grammar and punctuation  Apply punctuation to suit text purpose, support clarity and meaning, for effect, and to control reader response  EN5-ECB-01  Planning, monitoring and revising  Plan a progressive sequence of arguments or ideas, and set goals at conceptual, whole text and paragraph levels  Produce co-constructed complex texts to represent a diversity of ideas and values  Select from a range of collaborative drafting strategies and feedback processes to improve clarity, meaning and effect in texts  ENLS-ECA-01 and ENLS-ECA-02 Writing  Compose texts for personal and practical purposes  Complete writing in scaffolded ways for a variety of purposes  Use language appropriate to purpose | **Engaging with the argument in ‘dorothy’**  **Learning intentions**  By the end of this sequence, students will:   * understand the commentary the poem makes about the original text * understand the comment the poem makes about society * understand the role of intertextuality in formulating an argument.   **Exploring the argument about *The Wizard of Oz***   * Discussion question – ‘how can poetry be used to present an argument?’ * Teacher-led class brainstorm – why do you think that *The Wizard of Oz* is such a beloved film? Possible answers could include: * It stars many famous actors, including Judy Garland. * Its use of technicolour or bright colours make it visually appealing. * It contains catchy and memorable musical numbers. * It has a familiar plot that follows the stages of the hero’s journey. * It has clear character types that serve structural roles. For example, the villain – the Wicked Witch of the West’ is very easy to root against and her downfall is appealing to audiences. * The anthropomorphised and personified friends of Dorothy may appeal to younger audiences. * It contains several ‘easter eggs’ through the same actors playing mirroring roles in the Kansas and Land of Oz settings. * It has easily identifiable and relevant themes, such as ‘there’s no place like home’. * It is an adaptation of a novel, so fans of the novel may enjoy the film. * It has spawned many adaptations and new stories, such as the musical *Wicked*. * Students engage in a [Think-Pair-Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=384f162-c0d-c9b8-3404-c1d7e43777ab) on the following 3 questions: * What argument is the poet making about the original text The Wizard of Oz? * What specific parts of the poem make this argument clear? * Do you agree with the argument being made? Why or why not? * In the ‘Share’ part of the above activity, some parts of the poem to draw students’ attention to (if they haven’t already identified these parts of the poem in the think and pair stages) include: * the title of the poem, and the poem’s first word, repositioning Dorothy as the main focus * the parts of the poem that use high modality to reinforce Dorothy’s sacrifice such as ‘everything’ and ‘even’ * the high modality summary of the male characters ‘all the boys, they got what/ they wanted’ * the closing lines ‘and we still call her story/ the wizard of oz’ which refers to the plot of the original text as ‘her story’. * Discuss student responses and record different ideas about what the different intertextual references help the audience to understand about the mains ideas the poet is trying to communicate. * Class discussion – how does the intertextual reference help to engage the audience with the main ideas of the poem?   **Writing topic sentences**   * Use **Phase 2, resource 4 – writing a topic sentence** to revise with students the purpose of a topic sentence, before completing the next activity. * Teacher-led joint construction: ‘To what extent does ‘dorothy’ demonstrate the way that texts can be interpreted from different perspectives?’ Use **Phase 2, activity 3 – joint construction** to scaffold the writing.   **Literacy note:** the information provided in **Phase 2, resource 4 – writing a topic sentence** and single paragraph scaffold in **Phase 2, activity 3 – joint construction** are adapted from Hochman and Wexler (2017) *The Writing Revolution*.  **Literacy note for differentiation:** joint construction is one strategy that can be used to assist students in meeting the ENLS-ECA-01 and ENLS-ECA-02 Writing content point ‘complete writing in scaffolded ways for a variety of purposes’.  **Co-constructing a paragraph**  **Teacher note: Core formative task 1 – co-constructed paragraph** contains a series of steps for planning for and reflecting on the paragraph. These should be adjusted dependent on the context of your students. Additional resources that may be useful for the delivery of this core formative task include **Phase 6, resource 1 – directional verbs, Phase 6, resource 3 – synonyms for ‘shows’** and **Phase 6, resource 3 – linking words or phrases.** **Phase 6, resource 4 – reflecting on your response** may also be useful for students to reflect on their responses once they are completed.   * **Core formative task** – students use **Core formative task 1 – co-constructed paragraph** to co-construct a paragraph in response to the following question:*The Wizard of Oz* is a very popular and beloved story about Dorothy’s journey through the Land of Oz. How does the poem ‘dorothy’ invite the audience to reassess their understanding of *The Wizard of Oz*? * Remind students that they will be completing an examination as the assessment for this program (as per the assessment schedule they have received) and they will receive the examination notification and explore the requirements of the examination in coming lessons. * Extension activity – introduce the idiom ‘art imitates life’. How can the commentary provided on representations of the female character in *The Wizard of Oz* be seen as a commentary on patriarchal authority in: * the world of literature * contemporary society?   **Teacher note:** high potential and gifted students may enjoy engaging in debate or discussion about the feminist perspective in this poem. There is scope for discussion about the representations of women in literature, or how the achievements and sacrifices of women are framed within contemporary discourse. Scaffolding this thinking using a thinking routine such as [Connect, Extend, Challenge](https://pz.harvard.edu/resources/connect-extend-challenge) or [Step Inside](https://pz.harvard.edu/resources/step-inside) may be valuable in structuring these conversations.  **Reflecting on the learning**   * Reflection on reading – students individually reflect on whether their reading of this poem will change the way they consider and think about texts in the future. Students share their thoughts with a peer. | **Success criteria**  To demonstrate their learning, students can:   * contribute to small group and class discussion * use a planning scaffold to prepare for writing * co-construct a paragraph using the codes and conventions of analytical writing.   **Teacher note for differentiation:** there is an opportunity to draw on background knoweldge here if students have engaged with sample program 1 ‘[Representation of life expeiences](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10#showhide68071806)’. One of the conceptual programming questions within Phase 4 of this program is ‘How can an argument within an imaginative text be used to position a reader?’ In this phase, students considered the role of argument within prose fiction. The discussion question provides an opportunity for students to transfer this conceptual knowledge from the previous program into this one. Useful resources and activities from **Program 1** include: **Phase 2, resource 1 – narrative** outlines the role of theme in establishing an argument; **Phase 2, resource 3 – why things matter** highlights the role of perspective and context in influencing the development of an argument; **Phase 2, activity 4 (option b) - stretch your thinking** provides examples of how to develop a line of argument about a topic |  |

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

In the 'discovering and engaging analytically with a core text' phase students will be introduced to the core text, *Tales from the Arabian Nights*. They will read the text in full to gain an appreciation of how dramatic codes and conventions are used to create an engaging story and will draw on prior knowledge to annotate and analyse a key scene from the core text. Through a focus on frame narrative students will deepen their understanding of the role of storytelling, and how composers retell and represent compelling ideas. Building on knowledge gained during Phase 2, students will continue to develop their understanding of the role of intertextuality in transforming old stories for new audiences. Using this knowledge students will engage in a series of writing activities which build on the modelled and collaborative analytical writing activities in Phases 1 and 2, providing opportunities for students to develop independent analytical writing skills.

It is essential that students are ready to write independently before introducing this practice during Phase 3. It may be necessary to provide students with opportunities to repeat similar writing activities to those in Phases 1 and 2 to ensure that the necessary skills have been developed.

**Expected duration: This phase should take approximately 8–10 lessons.**

**Note: the content in this phase represents more than 8–10 hour-long lessons. Teachers could select content most suitable to their teaching context to meet the purpose of this phase of learning.**

**Conceptual programming question/s – (sub-questions that drive this phase of the program):**

* How is meaning created within drama texts?
* How has Abela experimented with the forms, features and structures of drama texts to explore the power of storytelling?
* How can contemporary composers adapt stories from the past for new audiences?

**Additional resources for this phase:**

Anderson M, Hughes J and Manuel J (eds) (2008) *Drama and English Teaching: Imagination, Action and Engagement*, Oxford University Press, South Melbourne. The following chapters are useful reading material. Ideas and activities in this phase have been drawn from them. Chapter 2 ‘Process, Dialogue and Performance: The Dramatic Art of English Teaching’, Chapter 3 ‘Invigorating the Teaching of Fiction through Drama’, Chapter 4 ‘Experiencing Theatre in the English Classroom: Analysing Play Scripts and Performances’.

**Advice for adapting this phase for a different drama text**: this phase includes an exploration of the drama text and the way that it uses a range of strategies to convey its story. There is a focus on the codes and conventions of drama texts which will be adaptable to all drama texts. This adaptation should be done to focus on the specific codes and conventions evident in your chosen drama text. The phase then approaches the way that storytelling occurs within *Tales from the Arabian Nights.* For this text, there is an emphasis on frame narrative and intertextuality. For a different drama text, you could consider the ways that the playwright engages in storytelling. For example, this could include storytelling features of drama texts such as monologue and dramatic irony. A key theme of *Tales from the Arabian Nights* is the power of storytelling to change the perspectives of an audience. If this is not a key theme in your chosen drama text, you could reduce the number of lessons spent on the delivery of this phase and focus on the concepts you have identified in your own program.

Table 6 – discovering and engaging analytically with a core text

|  |  |  |  |
| --- | --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning | Evaluation and registration |
| EN5-RVL-01  Reading, viewing and listening skills  Use contextual cues to infer the meaning of unfamiliar or complex words  Reading for challenge, interest and enjoyment  Evaluate experiences of reading by sharing responses to texts | **Issuing the assessment notification**  **Learning intentions**  By the end of this sequence, students will:   * identify unfamiliar and complex words in the assessment task notification * understand the requirements of the assessment task * evaluate their experience of engaging with and reflecting on the assessment task with their peers.   **Exploring the assessment notification**   * Issue students with the assessment task notification. Read the assessment notification to students, pausing to explain ideas or to answer questions that may arise in the first read through of the notification. Instruct students to highlight or underline any complex or unfamiliar words. * Draw on students prior knowledge of defining language in particular contexts in Phase 1 of this program. Students are to use **Phase 1, activity 1 – I wonder.** Students are to focus on instructions 2–6 in this activity. If required, students can use **Phase 3, resource 3 – Frayer model template** to define complex or unfamiliar words in the assessment task notification. Instruct students to add these words to their existing glossary for this unit.   **Evaluating response to the assesssment task notification**   * Use the thinking routine [Compass Points](https://pz.harvard.edu/resources/compass-points) and co-construct the first row together. Prompt students to consider the strengths they bring to their learning for this unit and for the assessment task, such as their experience with drama texts in Stage 4. The second row prompts students to consider and to articulate what aspects might be concerning them and how they are going to access supporting information from their peers or teacher. | **Success criteria**  To demonstrate their learning, students can:   * use a range of strategies, including contextual cues to infer meaning of unfamiliar or complex words * build on existing glossary for the program * reflect on successes and challenges and plan for learning. |  |
| EN5-RVL-01  Reading, viewing and listening for meaning  Draw on prior knowledge of texts to question, challenge and deepen understanding of both new and familiar texts | **Activating prior knowledge**  **Learning intentions**  By the end of this sequence, students will:   * activate prior knowledge about drama texts compared to other texts, such as a novel or film * understand dramatic conventions * consider their learning journey regarding drama texts.   **Reflecting on prior learning**  Draw on prior knowledge by prompting students to reflect on their study of drama texts in Stage 3 and 4.   * Distribute **Phase 3, resource 1 – Venn diagram**. This resource would work best printed on an A3 piece of paper. Alternatively, you could ask students to complete the activity in their books. * Discuss how theatre is different and similar to watching a film, or reading a novel. * Support students’ understanding during the completion of the Venn diagram. Use the following think aloud prompts if you choose to focus on the comparison of a drama text and a novel: * What do we know about novels? * What do we know about drama texts? * What does a reader experience whilst engaging with a novel? What senses are involved? * How is meaning created in a novel? * How is a novel structured? * What does an audience member experience whilst viewing a performance of a play? What senses are involved? * How is meaning created in a play? * How is a play structured? * What similarities exist between a novel and play? * Provide students with a copy of **Phase 3, activity 1 – novel or play?** Instruct students to write the descriptions in the Venn diagram section which they think it belongs. * Distribute **Phase 3, activity 2 – KWLH chart** to students. Instruct and support students to complete the column ‘What I know about drama texts’ and ‘What I want to know about drama texts’. This chart will support students to track their learning journey about drama texts.   **Think–Pair–Share**   * Initiate a [Think-Pair-Share](https://pz.harvard.edu/resources/think-pair-share) routine to allow students to reflect and broaden their knowledge by sharing ideas with peers.   **Think**   * Facilitate class discussion using the following question, ‘What makes the theatre a unique art form and a powerful way to explore contemporary stories?’ Use the following to prompt ideas in the class discussion: * What does viewing a ‘play’ demand from audiences that reading a book or a watching a film does not? * If we consider the word ‘play’ as a verb, how does this shift or shape our understanding of what happens in the theatre during a performance of a ‘play’? * Outside of a traditional theatre, in what instances do people ‘perform’ or engage in evocative or persuasive oral storytelling? * Who goes to the theatre? * What kind of stories are told in the theatre? * Why is the theatre an appropriate avenue for exploring and/or representing a contemporary or ‘urgent’ social issue? Consider the immediacy of the theatrical space and its context.   **Pair**   * Using a [Jamboard](https://edu.google.com/intl/ALL_us/jamboard/) or other tool, ask students to collaborate to identify and explain what they already know about the conventions of a drama script and theatrical performance. Students are encouraged to use examples from their study of drama texts in Stage 4. It may be necessary to prompt students with some of the following ideas: * scene descriptions; time indicators; lighting and sound design; characterisation; costuming; dialogue, monologue and duologue; aside; audience engagement; props and symbols; stage directions and blocking.   **Share**   * Share students' contributions and use this as an opportunity to build on what is there and to acknowledge the great work in recalling knowledge of drama texts and their studies in Stage 4. * Issue students with **Phase 3, resource 2 – dramatic conventions glossary**. Read through the glossary with the students and offer additional explanations if required.   **Reflecting**   * Refer students back to **Phase 3, activity 2 – KWLH chart** and instruct them to complete the column ‘What I learned’. Prompt them to consider their learning attached to the activities in this sequence. Instruct students to complete the ‘How I learn more column’. You may wish to provide students with material related to their study of drama texts in Stage 4 or some instruction on how to use the internet to research information. | **Success criteria**  To demonstrate their learning, students can:   * sort and synthesise information for the Venn diagram * engage in class discussion, sharing ideas about the experience of theatre * contribute to Jamboard by identifying and explaining what they know about drama texts * reflect on learning processes by completing a KWLH chart.   **Teacher note:** resources on Venn diagrams, KWLH charts and other graphic organisers can be found on the Department’s [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/599) page. Graphic organisers support students in organising their ideas and their thinking about a topic or concept.  **Literacy note for differentiation:** the glossary includes Tier 2 words such as: auditory, convey, encompasses, distinct. (Beck et al. 2013). You may wish to use the template and instructions provided in **Phase 3, resource 3 – Frayer model template** and **Phase 3, activity 3 – Frayer model activity** to support understanding of Tier 2 words if necessary. Quigley (2018:148) references Beck et al. and advocates for the use of word walls. This means that any student-generated definitions, or class glossary items can be displayed on the classroom walls to create a ‘word rich environment’. |  |
| EN5-RVL-01  Reading for challenge, interest and enjoyment  Read increasingly complex texts that challenge thinking, pique interest, enhance enjoyment and provoke a personal response  Engage in sustained and varied reading that presents increasingly diverse and complex perspectives and experiences, including those of Aboriginal and Torres Strait Islander Peoples, and respond in a range of ways, including through extended written responses  Note: **bold outcome is not addressed in this sequence.** | **Pre-reading activities**  **Learning intentions**  By the end of this sequence, students will:   * predict ideas in the play and broaden vocabulary knowledge * apply reading pathways to successfully read the play text.   **Making predictions**  **Teacher note:** the Harvard Thinking Routine ‘[Generate-sort-connect-elaborat](https://pz.harvard.edu/resources/generate-sort-connect-elaborate)e' could be used to support this activity.   * Display the following words for students to respond to: * survival, storyteller, king, magic, genie. * Direct students to use these words to predict what they think the play might be about. Model the thinking process of association and making connections by using a [think aloud](https://www.education.vic.gov.au/school/teachers/teachingresources/discipline/english/literacy/speakinglistening/Pages/teachingpracmodelling.aspx). For example, using the word magic: ‘This word is usually associated with the fantasy genre, I predict that a character might use magic in the play.’ You might then ask students to consider how the words provided connect with one another. For example, ask students to consider how the pairing of magic and storyteller generate new ideas about what the text might be about. * Create intrigue by removing words from the title and asking students to guess what the title might be. For example, ‘Tales \_\_\_\_ the \_\_\_\_\_ Nights’. As a class, you might like to generate a list of possible titles for the text using the clues given in the prediction task. Some possibilities could include ‘Tales about the Dangerous Nights’ or ‘Tales about the Stormy Nights’.   **Activate background knowledge**   * Provide the title of the play *Tales from the Arabian Nights.* * Complete a quick survey by a show of hands or a [mentimeter](https://www.mentimeter.com/) poll to ascertain prior knowledge of *The Arabian Nights*. * If required, distribute and read through **Phase 3, resource 4 – *The Arabian Nights* background information**.   **Teacher note:** reading and engaging with this material is optional. Students do not need to possess a deep understanding of *The Arabian Nights* to engage with the activities in this phase. Additionally, to stimulate interest, you may wish to show the trailer for 2019 live action film [Aladdin (2:14)](https://www.youtube.com/watch?v=-G5XI61Y9ms). Aladdin is a film which has been inspired by *The Arabian Nights*. Alternatively, you might like to show students a range of visual images of *The Arabian Nights* and prompt a discussion about the costumes worn by the characters.  **Teacher note:** when managed properly a [mentimeter](https://www.mentimeter.com/) can be a quick and fun way to engage students. The mentimeter application can be accessed on the Department’s [Digital Learning Selector](https://schoolsnsw.sharepoint.com/sites/Englishsecondary7-12-Englishcurriculumteam/Shared%20Documents/CR/7-10%20Programs/Stage%205%20English%20CR/Year%209%20English%20CR/Term%202%20-%20Shining%20a%20(new)%20stage%20light/Entire%20website:%20Author%20A%20(Year)%20Name%20of%20website%20in%20italics%20and%20linked%20%5bwebsite%5d,%20accessed%20Day%20Month%20Year.). Ensure that you prepare students for the mentimeter poll by discussing how to respond in a safe and responsible manner. See the Department's [‘Digital citizenship: Using technology in schools – your rights and responsibilites’](https://www.digitalcitizenship.nsw.edu.au/articles/using-technology-in-schools) for more information.  **Core formative task 2 – the original tales**   * Distribute and explain **Core formative task 2 – the original tales.** Students work in small groups to research, deconstruct and present their findings on one of the classic tales from *The Arabian Nights*. The steps provided in this task can be used to support students to complete this task. * Provide students with a list of tales to research and deconstruct. Ensure that each group is researching a different tale: * The Tale of the Merchant and the Demon * The Tale of the Man with a Deer (a hind) * The Tale of the Man with Two Dogs * The Tale of the Fisherman and the Demon * The Tale of King Yunan and Professor Duban * The Tale of Ali Baba and the Forty Bandits * The Story of the King of Baghdad and his daughter. * Students should work in groups to create a PowerPoint and present their summary ideas of their tale to the rest of the class. * Instruct students to complete ‘the moral of the story’ table from **Core formative task 2 – the original tales** as they listen to each presentation. * Prompt students to make note of the term ‘allegory’ and tell them that this activity will help to prepare them for the forthcoming exploration of allegory in Tales from the Arabian Nights.   **Teacher note:** the original tales are moralistic fables which include reference to death. Although the stories might not provide graphic details of the violence in the stories, it is a common theme across the stories from The Arabian Nights. Consider the appropriate nature of this content when selecting tales for groups of students in your class. Ensure that there is a warning of the content and be mindful of the individual context of the students in your class to ensure a safe and inclusive learning environment.  **Introducing the play**   * Lead a discussion with the class about what the play *Tales from The Arabian Nights* is about using the questions in **Phase 3, resource 5 – brief introduction to the play**. Students are to then skim through the first few pages of the play and answer the questions.   **Class activity**   * As a class, read through and explain the content in **Phase 3, resource 6 – how to read a scene in a playscript. This resource provides students with valuable information regarding the conventions of a playscript.** * Prompt students throughout the reading to identify and discuss the dramatic conventions in the sample script. Optionally, students could use **Phase 3, resource 2 dramatic conventions glossary** to identify dramatic conventions.   **Pairs**   * Instruct students to complete **Phase 3, activity 4 – check your understanding**.   **Teacher note:** the questions in **Phase 3, activity 4 – check your understanding** are literal comprehension questions. No inference is required.  **Pre-reading activities**  **Independently or in pairs – pre reading part 1**   * Prepare students to engage in effective reading of the play through explicit vocabulary instruction. Use **Phase 3, resource 7 – explicitly teaching vocabulary** to guide this process. Below is a list of suggested Tier 2 words that you could explore with students. Alternatively, you could ask students to select their own words to explore: * smuggling, torment, sentenced, tsunami (Scene 1) * tombstones, dawn, lore, boast (Scene 2) * Support students by modelling this activity. Choose any of the Tier 2 words that have been identified using a think aloud to model how to complete this. This could include: * verbalising actions – ‘I (the teacher) am going to write down as many forms of the word ‘smuggle’ that I can think of.’ * verbalising thoughts – ‘Next, I am going to ask a question that captures what I think this word means. The way it is used in the play suggests…and then I am going to use this word in another sentence.’ * verbalising thoughts – ‘Now, I use the word ‘smuggle’ in my own sentence making sure that it reflects the same contextual meaning as that in the play.   **Class activity – pre-reading part 2**   * Display the character list for students. Read the list to the class. Students record answers to the questions about the character list in **Phase 3, activity 5 – character list.** | **Success criteria**  To demonstrate their learning, students can:   * complete vocabulary and prediction activities * use reading strategies and tracking comprehension of the play.   **Teacher note for differentiation:** reading and engaging with **Phase 3, resource 4 – *The Arabian Nights* background information** is optional. Students do not need to possess a deep understanding of *The Arabian Nights* to engage with the activities in this phase. Additionally, to stimulate interest, you may wish to show the trailer for 2019 live action [Aladdin (2:14)](https://www.youtube.com/watch?v=-G5XI61Y9ms). Aladdin is a film which has been inspired by *The Arabian Nights*. Alternatively, you might like to show students a range of visual images of *The Arabian Nights* and prompt a discussion about the costumes worn by the characters.  **Literacy note for differentiation:** integrating vocabulary instruction supports access to a text. Dependant on the need of the students in your class, consider any Tier 2 or Tier 3 words which may present as a challenge. Consult the Department’s page [Stage 5 reading – Vocabulary in context](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-5/reading/stage-5-vocabulary-in-context) for additional information and strategies.  **Literacy note for differentiation:** Quigley (2020:160) recognises teacher-led whole-class reading as an effective reading strategy. Through the modelling of fluent and expert reading, a teacher can concisely plan vocabulary explanations or questions to monitor interest and engagement. This reading strategy can be applied at any time during your initial read of the play with the class. |  |
| EN5-RVL-01  Reading, viewing and listening skills  Apply reading pathways appropriate to form, purpose and meaning, and connect ideas within and between texts  Reading for challenge, interest and enjoyment  Read increasingly complex texts that challenge thinking, pique interest, enhance enjoyment and provoke a personal response  Engage in sustained and varied reading that presents increasingly diverse and complex perspectives and experiences, including those of Aboriginal and Torres Strait Islander Peoples, and respond in a range of ways, including through extended written responses  Note: **bold outcome is not addressed in this sequence.** | **Reading the play**  **Learning intentions**  By the end of this sequence, students will:   * apply reading pathways to successfully read the play text * respond personally to the text.   **Reading the play**  **Teacher note:** the play is short but it is a complex contemporary play. To read the play in its entirety and stop for explanations, allocate approximately 2 hour-long lessons.   * Read the first 2 scenes of the play to the class. Ensure that students each have their own copy of the text to follow. * Model expert reading of a playscript, vary tone, intonation, pacing and apply emphasis where appropriate in the text. * Ask students to self-nominate to read a part in the play. Dependant on interest, you may wish to vary how this is coordinated for specific scenes in the play. Students can enjoy being allocated roles. You may like to create a character/role table so that you can keep track of who read what and when to ensure that each student has an opportunity to read. * Allocate one of the volunteers to read the scene descriptions and transitions. Monitor the success of this reading strategy and offer gentle suggestions where appropriate to support reading. * Distribute **Phase 3, activity 6 – understanding idiomatic and colloquial expressions** to students. Idiomatic language can be challenging for students who might not be familiar with their meaning. * During your reading of the play, pause to allow time for students to complete this activity as idioms appear in the text. This activity asks students to use clues from the text to infer meaning. * Following students' completion of this activity (once they have completed both columns in the table) for an idiom, ensure consistent understanding across the class by providing a student-friendly definition of the idiom and explain its meaning. * Distribute **Phase 3, activity 7 – navigating a play**. After the reading of the first scene, pause to explain the first row of the table. * After the reading of each subsequent scene of the play, allow time for students to complete summary information about the scene.   **Teacher note:** **Phase 3, activity 7 – navigating a play** was adapted from an activity from chapter 4 of *Drama and English Teaching: Imagination, Action and Engagement* (Anderson et al 2008).  **Literacy note:** (Quigley 2020:160) *Closing the Reading Gap* recognises teacher-led whole-class reading as an effective reading strategy. Through the modelling of fluent and expert reading, a teacher can concisely plan vocabulary explanations or questions to monitor interest and engagement. This reading strategy can be applied at any time during your initial read of the play with the class. | **Success criteria**  To demonstrate their learning, students can:   * sort and locate information from the play, noting down significant aspects as they are reading * express a personal response to the text.   **Teacher note for differentiation:** you may wish to provide some advice about skimming and scanning to students so that they can locate the appropriate information from **Phase 3, resource 6 – how to read a scene in a playscript**. You could remind students that they were explicity taught how to skim read during the Term 1, Year 9 program ‘Representation of life experiences’.  **Literacy note for differentiation:** in *Closing the Reading Gap* Quigley (2020:161) identifies whole-class reading as an effective reading strategy as students can practise their reading skills. One potential limitation is that students will not benefit from the expert reading of the teacher. A blended model of teacher reading and student reading can be used to read the play with the class. Quigley’s research also suggests that students who can think metacognitively about reading are more successful learners. An important aspect is monitoring understanding as students engage in reading. |  |
| EN5-RVL-01  Reading for challenge, interest and enjoyment  Read increasingly complex texts that challenge thinking, pique interest, enhance enjoyment and provoke a personal response  Reflecting  Reflect on how reading, viewing and listening to texts has informed and inspired learning | **Reflecting on the reading of the play**  **Learning intentions**  By the end of this sequence, students will:   * respond personally to the text * reflect on how reading has informed learning.   **After reading the play – reflecting**  Use a Think-Pair-Share activity to allow students to reflect on their reading of the text.  **Think**   * Write the following questions on the board and instruct students to record their answers. Let students know that these should be their own personal responses to the play. They will have an opportunity to talk about the play later. Some questions to guide the think phase: * Were any of your initial predictions about the text correct or close to being correct? * How were your predictions similar or different? * Can you explain why your predications were similar or different? It may have been the title, or specific vocabulary.   **Pair**   * Instruct students to complete **Phase 3, activity 8 – See Think Me** **We** in pairs. This thinking routine allows students to consider their initial observations about the play and share their reflections with their peers.   **Share**   * Facilitate a class discussion so that students can share their observations. * Display **Phase 3, activity 8 –** **See Think Me We** and prompt students to volunteer their ideas. Encourage students to add any new ideas to their own boxes.   **Teacher note**: the Harvard Project Zero thinking routine [‘See Think Me We’](https://pz.harvard.edu/resources/see-think-me-we) is a critical thinking and reflection tool. Each stage of the activity builds upon the previous stage inviting students to make connections beyond the text. | **Success criteria**  To demonstrate their learning, students can:   * express a personal response * reflect on the play and what they have learnt. |  |
| EN5-RVL-01  Reading, viewing and listening for meaning  Investigate how layers of meaning are constructed in texts and how this shapes a reader’s understanding and engagement | **Introducing allegory**  **Learning intentions**  By the end of these activities, students will:   * understand the purpose of allegory * understand the role allegory plays in storytelling.   **Teaching and learning activities**  **Teacher note:** this next learning sequence introduces students to the concept of allegory. This supports and prepares students to begin to make connections between the frame narrative, the nested stories, and the real world.   * Introduce students to the concept of allegory. The [BBC bitesize webpage](https://www.bbc.co.uk/bitesize/topics/zmfc7ty/articles/zf8ppg8) contains a student-friendly definition and video (1:26) that defines allegory and provides examples. * Students use **Phase 3, activity 9 – what is an allegory?** to mix and match famous allegorical characters/ideas from famous fables and fairytales. * Facilitate a discussion following the mix and match activity about why storytelling is used to present a moral message. You might like to discuss who the audience might be for these stories. * Guide the students through a skim and scan of the play to complete the ‘allegories in the Tales from the Arabian Nights’ table. Explain that Abela has merged some of the stories but that the message remains the same. To support students’ model how to complete the first row using a think aloud. * **Optional activity:** students use **Core formative task 2 – the original tales** to speculate about the intended allegorical and moral purpose behind each of the individual stories that are told by Shahrazad to King Shahrayar in Tales from the Arabian Nights.   **Teacher note: the texts in the activity will be familiar to many students as they will be able to draw on cultural knowledge and childhood reading, listening and viewing experiences. However, for EAL/D learners, these texts may be unfamiliar. If these texts are not familiar to your students, this could be an opportunity to support EAL/D learners to ‘share and extend their experiences of reading or viewing texts in their home languages or dialects’ as per the diversity of learners information in the text requirements for English 7–10 section of the English K–10 Syllabus (NESA 2022).** | **Success criteria**  To demonstrate their learning, students will:   * construct their own definition of allegory * identify allegorical representations in a range of texts. |  |
| EN5-RVL-01  Reading, viewing and listening skills  Develop a deeper understanding of themes, ideas or attitudes by revisiting and reinterpreting texts to find new meaning  Reading, viewing and listening for meaning  Investigate how layers of meaning are constructed in texts and how this shapes a reader’s understanding and engagement | **Exploring dramatic features: frame narrative and dramatic irony**  **Learning intentions**  By the end of this sequence, students will:   * understand dramatic features of the play * investigate how layers of meaning can be created through frame narrative and dramatic irony.   **Teaching and learning activities**   * **Lead an explanation to the class about how words can have more than one meaning and use in the English language (remind students that they explored this idea in Phase 1, resource 5 – facets of word meaning**). * **Distribute Phase 3, activity 10 – one word, many uses to students. This resource details a few ways to use and to understand the word ‘frame’.** * **Students are to write their own sentence using the definitions provided. Instruct them to label how they have used the word ‘frame’, either as a verb or a noun. You might like to use a think aloud to model how to complete the first row.**   **Defining frame narrative**   * **Lead an explanation of the content in Phase 3, resource 8 – frame narrative. This resource provides a definition of frame narrative as a literary device. This resource also provides an accompanying visual representation to demonstrate the concept of a story within a story structure using film** The Princess Bride **as an example.** * **Instruct students to write their own definition of this technique in their workbook.** * **Play the trailer for the film** The Princess Bride trailer[The Princess Bride (2:16)](https://www.youtube.com/watch?v=O3CIXEAjcc8)**. This film is an example of the frame narrative storytelling technique. Display these questions and answer together as a class. Students are to record their answers.** * How do we know that this movie uses a frame narrative structure? * Why is the grandfather reading these stories to his grandson?   **Exploring frame narrative**   * **Facilitate a discussion about how a frame narrative can be established or recognised in a text. Explore the following content:** * In a frame narrative, the main story is used to organise the nested stories. * The text will reveal the main story at the beginning of the story. * The main story will have a relationship to the other stories that are then told. * The main story will establish a message, theme or issue which will then be unpacked through the story within a story structure. * Distribute **Phase 3, activity 11 – identifying frame narrative in the play**. Read through these questions together as a class. **Instruct students that the first 2 scenes of the play will be re-read for the purpose of re-interpreting to find new meaning.** * **Model effective reading of the first 2 scenes of the play.** * **Model effective comprehension by focusing on what information is required to answer the questions. Guide students through a think aloud. For example:** * Verbalising actions – ‘The first question is about the advisor, I am going to scan the script and look out for ADVISOR.’ * Verbalising thoughts – ‘The first 2 lines of dialogue on page one do not indicate any information about a problem for the king. I am going to continue scanning until I find what I need. Oh here we are, on page 2, the advisor says “The dungeon is full to the brim. To kill the Smuggles one by one will take years”.’ * Verbalising thoughts – ‘This information directly relates to the question because the dungeons being full is a problem that the king needs to worry about.’ * Following this, prompt students to consider how they might find information to answer the second question which involves locating information about the king. You might like to use the following verbal prompts as a starting point: * The second question is about the king, what clues do we already have about how this scene relates to the king? * What is the location of this scene, how do we know? * I am going to scan the page and read the king's dialogue so that I can understand what the king is concerned about and what he plans to do about it. His first line of dialogue indicates he is not happy that the queen has been helping the smuggles enter his kingdom, I am going to write this idea down. * Support students to complete the rest of the questions. Provide answers to the questions for Scenes 1 and 2. * Allow time for students to check their own answers against the answers you have provided to the questions. * Provide students with a definition of dramatic irony. A simple definition could be ‘when one character in a play lets the audience in on a secret, so we have information that the other characters do not know’. Ask the following questions about the scene where we are introduced to Shahrazad in *Tales from the Arabian Nights* (Abela 2019:3): * What information does the audience gain that King Shahrayar will not know? * How does this secret support the audience’s understanding of the frame narrative? * How does this information make the rest of the play easier for the audience to understand? * If we are told what Shahrazad intends on doing to trick the king, do we expect her to succeed or to fail? How does this help us to predict the rest of the plot of the play? * Instruct students to complete **Phase 3, activity 12 – parts and purpose.** * You could opt to scaffold these questions further: * students could work in small groups or pairs * students could do this as a jigsaw activity and be allocated one question per group or pair.   **Teacher note:** model how to approach the questions using a think aloud.  **Literacy note:** (Quigley 2020:87) *Closing the Reading Gap* identifies that modelling re-reading and asking questions to monitor understanding as effective reading comprehension strategies. You might like to model skimming and scanning for information. | **Success criteria**  To demonstrate their learning, students can:   * **revisit the play** * **identify and explain the use of frame narrative and dramatic irony in the play.**   **Teacher note for differentiation:** dependant on the needs of the students in your class, you might like to continue the think aloud activity and to provide support for skimming and scanning for the remainder of the **Phase 3, activity 11 – identifying frame narrative in the play** questions.  **Literacy note for differentiation:** in *Closing the Reading Gap*, Quigley (2020:87) identifies that modelling re-reading and asking questions to monitor understanding as effective reading comprehension strategies. You might like to model skimming and scanning for information. |  |
| EN5-RVL-01  Reading, viewing and listening for meaning  Analyse how the use of language forms and features in texts have the capacity to create multiple meanings  EN5-URA-01  Code and convention  Use metalanguage effectively to analyse how meaning is constructed by linguistic and stylistic elements in texts  EN5-URB-01  Argument and authority  Evaluate how effective arguments are constructed through combinations of specific language forms, features and structures, and apply an understanding of this in own texts  Analyse how an engaging personal voice in texts can represent a perspective or argument and communicate a sense of authority, and experiment with these ideas in own texts  Evaluate how the authority of a text is continually negotiated and reassessed by readers  EN5-ECB-01  Planning, monitoring and revising  **Develop an effective thesis for extended analytical** and persuasive **text that is based on critical thinking about a text or topic.**  Plan a progressive sequence of arguments or ideas, and set goals at conceptual, whole text and paragraph levels  Note: **bold outcome is not addressed in this sequence.** | **Annotating a scene**  **Learning intentions**  By the end of this sequence, students will:   * investigate how layers of meaning can be created through frame narrative * structure and write an analytical response * reflect on writing.   **Drawing on prior knowledge**   * Draw on prior knowledge and distribute **Phase 3, activity 13 – annotating a scene**. * Read through the excerpt with the students. You may wish to revisit the whole scene to help make clear the allegorical and moral purpose of the nested story. * Explain to students that the first 2 rows have been completed for them. You might like to refer them back to the **Phase 3, resource 2 – dramatic conventions glossary** and/or **Phase 3, resource 6 – how to read a scene in a playscript**. * Instruct students to annotate the rest of the table. Students could do this is pairs as an extra layer of support if necessary. * Once students have completed their annotations facilitate a discussion about the allegorical or moral message of the excerpt/tale.   **Group activity – unveiling layers of meaning**   * [The Thinking Routine ‘unveiling stories’](https://pz.harvard.edu/resources/unveiling-stories) gives students an opportunity to move beyond the text and to transfer their thinking to real world scenarios. * Annotate a scene from the play. * Investigate how layers of meaning can be created through frame narrative.   **Teaching and learning activity**  **Teacher note:** students engaged in a range of annotating activities in **Term 1, Year 9, ‘Representation of life experiences’** including **Phase 3, resource 2 – the art of annotation** and **Phase 3, activity 4 – purposeful annotation.** Students annotated several hybrid narratives. **Phase 3, resource 6 – how to read a scene in a playscript** introduced students to dramatic code and conventions. The first 2 rows in **Phase 3, activity 13 – annotating a scene** has been completed for students. However, the rest of the table should be completed by the students as part of 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=The%20Gradual%20release%20of%20responsibility%20model%20is%20a%20helpful%20framework%20to%20understand%20what%20explicit%20instruction%20can%20look%20like%20when%20teaching%20reading.)   * Distribute **Phase 3, activity 13 – annotating a scene**. * Read through the excerpt with the students. You may wish to revisit the whole scene to help make clear the allegorical and moral purpose of the nested story. * Explain to students that the first 2 rows have been completed for them. You might like to refer them back to the **Phase 3, resource 2 – dramatic conventions glossary** and/or **Phase 3, resource 6 – how to read a scene in a playscript**. * Instruct students to annotate the rest of the table. Students could do this is pairs as an extra layer of support if necessary. * Once students have completed their annotations facilitate a discussion about the allegorical or moral message of the excerpt/tale.   **Group activity –unveiling layers of meaning**   * [The Thinking Routine ‘unveiling stories’](https://pz.harvard.edu/resources/unveiling-stories) gives students an opportunity to move beyond the text and to transfer their thinking to real world scenarios. * Divide students into small groups and provide them with an A3 sheet of paper. Ask students to write the following questions on their paper: * What’s the story? * What is the human story? * What is the world story? * What is the new story? * What is the untold story? * How does the story present an argument? * Instruct students to respond to these questions on their paper. Encourage students to consider the allegorical or moral implications for the real world, and to consider whose voice is not heard? Who tends to speak ‘for’ the voiceless? * Facilitate a class discussion to allow students to share their ideas. Create a mind map or brainstorm on the whiteboard recording students ideas and encourage students to make connections between these ideas. * Instruct students to copy this mind map/brainstorm into their books.   **Core formative task 3 – extended response**  **Teacher note:** this core formative task provides steps that can be used in the planning of an extended response, and builds on the skills developed in **Phase 2, core formative task 1 – co constructed paragraph**. There is an opportunity here to integrate any specific writing scaffolds or structures that are included within your School Improvement Plan as part of a whole-school writing focus, such as ALARM or PEEL. There is also an opportunity to add in planning steps dependent on the needs of your students. This could include sentence-level and word-level strategies such as connectives or nominalisation. You many also want to provide some word banks to support students with vocabulary selection. Use and adapt any planning templates and formative tasks as required for your students.   * Distribute **Phase 3, core formative task 3 – extended response**. Inform students that they are going to write an extended response, which will help to prepare them for the assessment task. * Students work independently to respond to the statement: * Why is allegory a powerful storytelling tool? * Students use the steps and scaffolds provided in the resource booklet to support this writing activity. * Students complete the reflection activity in **Phase 6, resource 4 – reflecting on your response**.   **Teacher note:** additional resources that may be useful for the delivery of this core formative task include **Phase 6, resource 1 – directional verbs, Phase 6, resource 2 – synonyms for ‘shows’** and **Phase 6, resource 3 – linking words or phrases.** | **Success criteria**  To demonstrate their learning, students can:   * identify dramatic conventions in an extract * annotate a scene * explain and reflect on the moral message of the scene * appropriately structure an analytical response and include supporting evidence to answer a question * reflect on their analytical writing skills using a criteria   **Teacher note for differentiation:** students engaged in a range of annotating activities in **Term 1, Year 9, ‘Representation of life experiences’** including **Phase 3, resource 2 – the art of annotation** and **Phase 3, activity 4 – purposeful annotation**. Students annotated several hybrid narratives. **Phase 3, resource 6 – how to read a scene** **in a playscript** introduced students to dramatic code and conventions. The first 2 rows in **Phase 3, activity 13 – annotating a scene** has been completed for students. However, the rest of the table should be completed by the students as part of 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=The%20Gradual%20release%20of%20responsibility%20model%20is%20a%20helpful%20framework%20to%20understand%20what%20explicit%20instruction%20can%20look%20like%20when%20teaching%20reading.)  **Teacher note for differentiation: core formative task 3 – extended response** provides steps that can be used in the planning of an extended response, and builds on the skills developed in **Phase 2, core formative task 1 – co-constructed paragraph**. There is an opportunity here to integrate any specific writing scaffolds or structures that are included within your School Improvement Plan as part of a whole-school writing focus, such as ALARM or PEEL. There is also an opportunity to add in planning steps dependent on the needs of your students. This could include sentence-level and word-level strategies such as connectives or nominalisation. You many also want to provide some word banks to support students with vocabulary selection. Use and adapt any planning templates and formative tasks as required for your students. |  |

## Phase 4 – deepening connections between texts and concepts

In the 'deepening connections between the text and concepts' phase, students will explore the perspective of the composer and how this has been shaped by her context. Students will examine the way that Abela uses a retelling of the *The Arabian Nights* folk tales to present an argument about the plight of refugees in modern society. Students will consider the way Abela seeks to subvert the narrative of refugee arrivals presented in the Australian media. This will include a deconstruction of how different characters in drama texts can be created and performed to serve both structural and allegorical roles. Throughout this phase, students will engage in a range of analytical reading and writing tasks to demonstrate their conceptual understanding of the core text.

Please note that an exploration of the drama text's allegorical argument about the treatment of refugees may not be suitable to all students or all contexts. Teachers should consider the suitability of this exploration for students within their classes, particularly those who may come from refugee backgrounds themselves. It may be more suitable to consider the themes of the play with less specificity. This could include considering broader concerns such as cruelty or kindness or exploring the responsibility and impact of those with power.

**Expected duration: This phase should take approximately 8–10 lessons.**

**Note: the content in this phase represents more than 8–10 hour-long lessons. Teachers could select content most suitable to their teaching context to meet the purpose of this phase of learning.**

**Conceptual programming question/s – (sub-questions that drive this phase of the program):**

* How has Abela's cultural and political context influenced her perspectives and representation of ideas?
* How have the original *The Arabian Nights* folk tales been repurposed to present an argument about contemporary society?
* How can characters serve both structural and allegorical roles in narratives?

**Additional resources for this phase:**

Berti B and Bogman E (17 June 2016) ‘[What does it mean to be a refugee? [video]](https://youtu.be/25bwiSikRsI)’, *TED-Ed*, YouTube, accessed 19 June 2023.

Bilston B (2016) [‘Refugees](https://brianbilston.com/2016/03/23/refugees/)’, Brian Bilston, Brian Bilston website, accessed 16 June 2023. [poem on website].

Coney E (27 March 2022) [‘A Rohingya’s Journey’ [video]](https://vimeo.com/692711418), *Ed Coney*, Vimeo, accessed 19 June 2023.

National Museum Australia (2022) [*Defining moments: Tampa affair*](https://www.nma.gov.au/defining-moments/resources/tampa-affair), National Museum Australia, accessed 19 June 2023.

**Advice for adapting this phase for a different drama text: this phase focuses on the political context of *Tales from the Arabian Nights* and the purpose of the text in providing an argument about this context. The phase includes research into the Tampa affair, which directly inspired the creation of the play. There are also activities related to Brian Bilston’s poem ‘Refugees’ to introduce the allegorical and political message of the play. If you are using a different play as your core text, consider the purpose of the play for this activity. You may wish to use some of the strategies provided in the teaching and learning table and apply them to the political, cultural or social context of your play. The thinking routines and writing scaffolds that are included as part of this phase of the program could be adapted to a range of texts and contexts.**

Table 7 – deepening connections between texts and concepts

|  |  |  |  |
| --- | --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning | Evaluation and registration |
| EN5-RVL-01  Reading, viewing and listening for meaning  Investigate how layers of meaning are constructed in texts and how this shapes a reader’s understanding and engagement | **Initiating thinking about the moral and allegorical message of the text**  **Learning intention**  By the end of this sequence, students will:   * consider the moral message of Abela’s play.   **Considering the moral message of the play**   * Revise allegory as outlined in previous phase. * Brainstorm the possible allegorical messages that the play in its entirety (as opposed to the individual stories told within the play) is trying to communicate to the theatre audience. Supporting questions to make this brainstorm more accessible include: * What lessons about life does Abela want us to learn through this play? * What is the moral message about how we should act and treat other people? * What does Abela want us to think about when we leave the theatre? * Once students have created a list of the possible moral messages of the text, ask them to identify the one that they think is the strongest. Alternately, provide them with the moral message ‘we should be kind to people less fortunate than us’. Using the table in **Phase 4, activity 1 – identifying allegory in *Tales from the Arabian Nights***, identify examples from the text that communicate this message.   **Teacher note**: at this point, there is no need to connect the representation in the text to refugees. The purpose of this activity is to get the students to consider the universal moral messages of the text before they explore the allegorical purpose of the text. | **Success criteria**  To demonstrate their learning, students can:   * contribute to a class conversation about the moral meaning of the play * share examples from the play that communicate a moral message.   **Literacy note for differentiation**: these questions could be used or modified to support Life Skills students to ‘interpret literal and implied meanings in written, spoken, visual or multimodal texts’. Asking students what they think and what they feel because of the text will help to scaffold an understanding of the implied meaning of the text. |  |
| EN5-RVL-01  Reading, viewing and listening skills  Apply reading pathways appropriate to form, purpose and meaning, and connect ideas within and between texts  Reading, viewing and listening for meaning  Analyse the main ideas and thematic concerns represented in texts  Reading for challenge, interest and enjoyment  Consider how the social, cultural and ethical positions represented in texts represent, affirm or challenge views of the world  EN5-URB-01  Perspective and context  Evaluate how texts can position audiences to accept, challenge or reject particular perspectives of the world, and reflect on this in own texts  EN5-ECA-01  Sentence-level grammar and punctuation  Apply punctuation to suit text purpose, support clarity and meaning, for effect, and to control reader response  EN5-ECA-01  Text features  Introduce and define complex key ideas, academic concepts and positions for arguments in sustained analytical and persuasive texts  Word-level language  Select technical vocabulary to write with accuracy in a range of modes and registers appropriate to audience, purpose, form and context | **Introducing the refugee allegory**  **Learning intentions**  **By the end of this sequence, students will:**   * **engage with** a poem **that provides a perspective on refugees** * **understand how texts can position audiences to accept, challenge or reject perspectives.**   **Engaging with a related text – Brian Bilston’s ‘Refugees’**   * Distribute **Phase 4, resource 1 – ‘Refugees’ by Brian Bilston** and read Brian Bilston’s poem ’[Refugees](https://brianbilston.com/2016/03/23/refugees/)’. * Allow students time to reflect upon their initial reaction to the poem. Use a [Values, Identities, Actions](https://pz.harvard.edu/resources/values-identities-actions) thinking protocol to capture students’ initial thoughts on the poem: * What values does this work invite us to think about? * Who is this work speaking about? And who is this work trying to speak to? * What actions might this work encourage? * View the [TED-Ed video ‘What does it mean to be a refugee? (5:42)](https://youtu.be/25bwiSikRsI). Either during or after viewing, complete the short answer questions in **Phase 4 activity 2 – what does it mean to be a refugee?** drawn from the TED-Ed video’s [accompanying teacher resource](https://ed.ted.com/lessons/what-does-it-mean-to-be-a-refugee-benedetta-berti-and-evelien-borgman#review). * Vocabulary work – consider the following words from the extract – ‘chancers’, ‘scroungers’, ‘layabouts’, ‘loungers’ from the poem. These words will be unfamiliar to many students. Explore these words from a [morphological approach](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-5/reading/stage-5-vocabulary-in-context#:~:text=SEEC-,Morphology,-Students%20identify%20base) by considering their base words. Consider additional unfamiliar words from the poem (such as ‘haggard’) and discuss possible strategies that students could use to interpret meaning from unfamiliar words. * Engage students in a comparative read of the poem in both its forms – top to bottom and bottom to top. Focus in specifically on the inferred punctuation in the poem – while the poem uses no punctuation outside of capital letters, it is where a pause is intended – or where a full stop would be added if this were prose – that helps to shape the perspective being presented and control reader response. Use **Phase 4, activity 3 – punctuating ‘Refugees’ to initiate a discussion with the class about how punctuation and sentence structure plays an important role in communicating ideas.** * Use **Phase 4, activity 4 – comparing the points of view in ‘Refugees**’ to explore the different points of view presented through the poem. Students complete a [Word-Phrase-Sentence](https://pz.harvard.edu/resources/word-phrase-sentence) thinking routine for each reading. They then compare: * the point of view presented in each reading * the ways that modality is used to present a point of view * the tone of voice that is created * the intended audience response. * Provide students with the question ‘How does Bilston challenge views of refugees through his poem?’ Support students to identify the key words of the question and determine what the question is asking. * Engage students in a [Generate-Sort-Connect-Elaborate](https://pz.harvard.edu/resources/generate-sort-connect-elaborate) thinking routine to gather information from the text to prepare to answer the question: * Generate a list of ideas and examples from the text that could be used to answer this question. * Sort and order the ideas and examples into how useful they will be in answering the question. * Connect ideas and examples to identify which ones can be used to make the same points and which ones can be used to make different points. * Elaborate on the strongest ideas and examples by adding notes about how they can be used to answer the question. * Once students have compiled a list of possible ways to address the question, students create a paragraph in response to the question. * Optional activity: this is a good opportunity to complete analytical writing under timed conditions in preparation for the assessment task. | **Success criteria**  To demonstrate their learning, students can:   * use a range of thinking routines to express their ideas * explain the way that points of view can be presented * plan for and compose an analytical paragraph by identifying and refining a range of relevant textual examples.   **Teacher note for differentiation:** this poem has been selected to support the teaching of the allegorical message about refugees in *Tales from the Arabian Nights*. This poem contains a similar perspective about perceptions of refugees in relation to the reality of their plight. Teachers may wish to use the vocabulary and reading activities used in Phases 2 and 3 to support student engagement with this text.  **Literacy note for differentiation:** using strategies to support students’ phonological awareness will support all students to develop reading skills, particularly those that are working within the different phases of [ACARA’s EAL/D Learning Progression](https://www.australiancurriculum.edu.au/resources/student-diversity/meeting-the-needs-of-students-for-whom-english-is-an-additional-language-or-dialect/) (downloadable from the Links to ACARA resources section of the Meeting the needs of students for whom English is an additional language or dialect page). The Department’s page on [Assessing English language proficiency](https://education.nsw.gov.au/teaching-and-learning/curriculum/multicultural-education/english-as-an-additional-language-or-dialect/planning-eald-support/english-language-proficiency) houses the document ‘Using the EAL/D Learning Progression Year 7-10’. As an example, 7–10 students within the ‘Developing English’ phase may be able to ‘use graphophonic, syntactic and semantic clues to work out the meanings of unfamiliar words’ but ‘they continue to need explicit language to be taught’ (p 73–75).  **Teacher note for differentiation**: the [Word-Phrase-Sentence](https://pz.harvard.edu/resources/word-phrase-sentence) thinking routine activity may pose a good opportunity to revise with students the difference between a phrase and a sentence. |  |
| EN5-RVL-01  Reading, viewing and listening skills  Apply reading pathways appropriate to form, purpose and meaning, and connect ideas within and between texts  Reading, viewing and listening for meaning  Investigate how layers of meaning are constructed in texts and how this shapes a reader’s understanding and engagement  Draw on prior knowledge of texts to question, challenge and deepen understanding of both new and familiar texts  Reflecting  Reflect on how an appreciation of texts can be enhanced through re-reading, and close or critical study  EN5-URB-01  Perspective and context  Appreciate how all communication is a product of cultural context | **Considering the play’s introduction**  **Learning intentions**  By the end of this sequence, students will:   * develop a better understanding of complex vocabulary and ideas * consider the social, cultural and ethical position represented through allegory in the play.   **Reading the introduction**   * Read through the introduction to the text (pages *vii-ix)* with students. For the purpose of this activity, paragraphs 2 (‘The original collection...’) – 8 (‘… literally and metaphorically’), and the final paragraph, are the most pertinent. * Students complete a comparative table (**Phase 4, activity 5 – Connect, Extend, Challenge)** in which they respond to the introduction using a [Connect, Extend, Challenge thinking routine](https://pz.harvard.edu/resources/connect-extend-challenge): * How is the information connected to what you already know about the text? * What new ideas did you gain that broadened your understanding about the text? * What challenges or questions do you still have about the text?   **Investigating the context**   * Provide students with some contextual information about the Tampa affair by exploring the National Museum Australia’s [Tampa affair webpage](https://www.nma.gov.au/defining-moments/resources/tampa-affair). Use **Phase 4, activity 6 – comprehension questions** to help guide students’ movement through and exploration of the webpage. Alternately, the National Museum Australia’s [classroom resource](https://www.nma.gov.au/defining-moments/resources/tampa-affair) can be used to build student understanding of this incident. * View [A Rohingya’s Journey (8:18)](https://vimeo.com/692711418) on Vimeo to support students’ understanding about the journey of many refugees who come to Australia. This video also demonstrates the challenges that asylum seekers face in achieving refugee status in Australia. It is the challenges faced by refugees such as Sajeda in this short video to which *Tales from the Arabian Nights* allegorically draws attention. | **Success criteria**  To demonstrate their learning, students can:   * connect new ideas to prior learning and reflect on how they have developed their understanding * use technical vocabulary in own sentences * engage in discussion about the impact of context on a reader * support ideas with contextual evidence * explain connections between texts through the construction of complex sentences.   **Teacher note for differentiation:** the language of the introduction contains a range of tier 2 and tier 3 words. It may therefore not be accessible to all students. To make this introduction more accessible to students, you may consider turning it into a cloze passage, or providing them with a simplified summary, or a combination of these suggestions. Alternately consider providing the word banks in **Phase 4, resource 2 – vocabulary in the introduction of *Tales from the Arabian Nights*** or the Frayer model in **Phase 3, resource 3 – Frayer model template** to identify possible definitions and build student vocabulary. |  |
| EN5-RVL-01  Reading, viewing and listening skills  **Develop a deeper understanding of themes, ideas or attitudes by revisiting and reinterpreting texts to find new meaning**  Reading, viewing and listening for meaning  **Clarify and justify personal responses to texts, explaining how aspects of the text, such as character, genre, tone, salience or voice, position a reader and influence these personal responses**  Reading for challenge, interest and enjoyment  Consider how the social, cultural and ethical positions represented in texts represent, affirm or challenge views of the world  EN5-URA-01  Code and convention  **Use metalanguage effectively to analyse how meaning is constructed by linguistic and stylistic elements in texts**  Characterisation  **Analyse how engaging, dynamic and complex characters are constructed in texts using language features and structures, and use these features and structures in own texts**  **Explore how characters in texts can be lifelike constructions with whom audiences establish intellectual and emotional connections, and can be perceived to reflect, challenge or subvert particular values and attitudes**  **Analyse how characters can serve structural roles in narrative, such as foils and drivers of action and conflict, and manipulate these ideas when composing own texts**  EN5-ECA-01  Speaking  **Deliver spoken, signed or communicated texts with engaging use of intonation, emphasis, volume, pace and timing**  Text features  **Use the structural conventions of analytical writing purposefully, including a well-articulated and considered thesis, a sustained and cohesive progression of supporting points, and a rhetorically effective conclusion**  EN5-ECB-01  Planning, monitoring and revising  **Plan a progressive sequence of arguments or ideas, and set goals at conceptual, whole text and paragraph levels** | **The opening scene**  **Learning intentions**  By the end of this sequence, students will:   * revisit and reconsider the opening scene * understand Abela’s use of allegory in the opening scene * engage personally with the text by considering how characterisation positions the audience * plan, prepare and compose an analytical paragraph.   **Re-reading the opening scene**   * As a class, students reread the opening scene of the play **Phase 4, resource 3 – the opening scene**. Identify 3 students to take on the roles of King Shahrayar, Queen Sahar and Adviser. The rest of the class should all read out the lines of the Mob together. Read through this scene multiple times, asking students to focus on the expression of prosody in the reading on each occasion. * Students use the extract provided within the resource booklet to annotate the script for any examples of dramatic codes and conventions that they can identify.   **Analysing characterisation in the opening scene**   * Discuss the many cultural meanings of the word ‘mob’ with the class. **Phase 4, resource 4 – defining ‘mob’** uses a definition map to provide numerous definitions. Ask students to identify which definition they best think applies to the way the word has been used in the play. * Discuss with students the connotations of the word ‘mob’ and how it differs to the synonym ‘group’. In this context, the word ‘mob’ has clear undertones of malevolence and violence. How does the specificity of this collective noun choice to name the group immediately position the audience? * Introduce students to the language used by the mob. **Phase 4, activity 7 – the Mob** contains a list of language devices that are used in the Mob’s dialogue, including emotive language, exclamatory sentences, polysyndeton and repetition. Using the table in this activity, students identify the language in each of the Mob’s line of dialogue. * Students use the annotation table and questions in **Phase 4, activity 7 – the Mob** to consider the characterisation of the Mob and their own initial response. * Students use the cloze passage in **Phase 4, activity 8 – the Mob as an allegory**. The cloze passage provides a summary of the way that the Mob serves as an allegory. * Students then use the table in **Phase 4, activity 9 – allegorical characters in the opening scene** to identify who the other characters may be allegorically representing. This activity could be done as a whole class, in small groups or pairs, or individually, dependent on the needs of the students within the class. * Lead a class discussion on the dynamic relationships between the characters. Questions within **Phase 4, activity 10 – the Mob’s relationship with the Smuggles** supports students to build an understanding about the parallels and symbolism of the way both groups are represented in the scene. Additional relationships that could also be explored to discuss power dynamics include: * King Shahrayar and Queen Sahar * Queen Sahar and the Smuggles * King Shahrayar and the Adviser and Executioner. * Students complete a timed writing activity using **Phase 4, activity 11 – the Mob and the king**. Students should be provided no more than 15 minutes to complete the writing task itself. This activity is divided into 2 parts: * part 1 – planning and preparing * part 2 – writing. * Provide students with the opportunity to provide peer feedback on the response of one or more of their peers. Use a feedback protocol such as ‘two stars and a wish’ to support students in providing this feedback.   **Teaching note:** timed writing activities provide teachers with a valuable opportunity to also engage in writing under timed conditions. By doing these activities with students, teachers create model responses that can then be shared with and annotated by the class.  **Teaching note:** [AITSL’s Feedback webpage](https://www.aitsl.edu.au/teach/improve-practice/feedback) contains a range of advice on effective feedback practices for the classroom. Included on this webpage is advice on using peer feedback. This resource can be located in the Implementation resources section of this webpage, in the planning section. The document is titled, ‘Strategy: Peer feedback’. Two stars and a wish is suggested as one strategy in this document.   * Divide students into 6 approximately even groups to complete a ‘Think, Feel, Care’ thinking routine. Using **Phase 4, activity 12 – Think, Feel, Care to scaffold thinking, students consider the point of view of an allocated character from the opening scene.** * Once students have completed this group work task, use a [Jigsaw](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/546?clearCache=2dc19c9e-7fa3-367-20ae-28df607565ce) activity to give students time to share their learning about their character in small groups with their peers. | **Success criteria**  To demonstrate their learning, students can:   * contribute to a class reading of the opening scene * identify the language devices used in the Mob’s dialogue * explain the allegorical characterisation presented in the opening scene * contribute to discussion with peers through a jigsaw activity.   **Literacy note for differentiation:** Rasinski, Rikli and Johnson (2009) identify word reading and decoding, automaticity in recognising words and appropriate use of prosody as the 3 key elements of reading fluency. Practising reading for performance is one key strategy that the research identifies as developing all 3 areas. A performative text, such as a drama text, provides an authentic opportunity to practise multiple readings and develop student fluency. The department’s [Fluency webpage](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/fluency) provides additional information and support for improving student fluency. |  |
| EN5-RVL-01  Reading, viewing and listening skills  Develop a deeper understanding of themes, ideas or attitudes by revisiting and reinterpreting texts to find new meaning  Reading, viewing and listening for meaning  Clarify and justify personal responses to texts, explaining how aspects of the text, such as character, genre, tone, salience or voice, position a reader and influence these personal responses  EN5-URA-01  Characterisation  Analyse how engaging, dynamic and complex characters are constructed in texts using language features and structures, and use these features and structures in own texts  Note: **bold outcome is not addressed in this sequence.**  EN5-URB-01  Argument and authority  Evaluate how effective arguments are constructed through combinations of specific language forms, features and structures, and apply an understanding of this in own texts | **Tracking character development**  **Learning intentions**  By the end of this sequence, students will:   * **understand the ways that the king is a dynamic and complex character** * **understand the intended impact of the king’s character development on the audience** * **consider the allegorical purpose of the king.**   **Tracking the character development of King Shahrayar**   * **Discuss the characterisation of the king. Based on their current knowledge of the play, ask students to describe how the king changes from the beginning of the play to the end of the play.** * **Students use the table in Phase 4, activity 13 – King Shahrayar’s character development to track the actions and dialogue of the king throughout the play. The rows for the opening** scene and for the first daytime interlude are already complete**. This could be done individually or in small groups, or different groups of students could be allocated a singular scene to focus on and report back to the class.** * Students complete the questions about the King’s character development that are at the bottom of **Phase 4, activity 13 – King Shahrayar’s character development.** * Students complete a [Values, Identities, Actions](https://pz.harvard.edu/resources/values-identities-actions) thinking routine using the table in **Phase 4, activity 14 – King Shahrayar as an allegory**. Connect back to students answers in **Phase 4, activity 9 – allegorical characters in the opening scene** to initiate this discussion. * Class discussion – what is the allegorical or moral argument Abela is communicating through the king? What is she trying to say about the actions and attitudes about world leaders?   **Additional scene analysis**  **Teacher note:** for the following activity, the story of the fisherman should not be selected, as this extract is used for the assessment task.   * Teacher selects 1–2 more key scenes to deconstruct as a class. One key scene to focus on is the story of the calligrapher and the demon, told on the final night, through to the end of the text (pages 32–38). Key features of this scene to focus on include: * Shahrazad referring to the king as ‘O, happy King’ * the adverb ‘confidently’ that is used in the description of the Smuggles’ stage direction on page 32 * the king’s stage directions on page 32 * the actions of the king’s character – the King of Baghdad – in the story * the King of Baghdad’s line ‘If this ape’s calligraphy is as good as my son’s, who cares what shape he comes in?’ * the symbolism of the ape being the King of Baghdad’s son * the stage directions ‘he surveys the bodies that surround him, and faces the human cost of his actions’ on page 37. It is important to note that this stage direction comes **after** King Shahrayar steps out of the story * the king’s final monologue. | **Success criteria**  To demonstrate their learning, students can:   * share their thoughts about King Shahrayar * read strategically to find relevant information about King Shahrayar * contribute to class discussion.   **Literacy note for differentiation: Phase 4, activity 13 – King Shahrayar’s character development is a good opportunity to teach the explicit skills of** [skimming and scanning](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-5/reading/stage-5-literal-comprehension#:~:text=Skimming%20and%20scanning)**. Rather than re-reading the scenes in their entirety, students should be encouraged to skim through and look for references to the king’s name. This will help them to quickly identify the key information for this activity.** |  |
| EN5-RVL-01 Reading for challenge, interest and enjoyment  Consider how the social, cultural and ethical positions represented in texts represent, affirm or challenge views of the world  Reflecting  Reflect on how reading promotes a broad and balanced understanding of the world and enables students to explore wider universal issues  EN5-URB-01  Perspective and context  Evaluate how texts can position audiences to accept, challenge or reject particular perspectives of the world, and reflect on this in own texts  Note: **bold outcome is not addressed in this sequence.**  **Explain how texts affirm or challenge established cultural attitudes and values in different contexts**  Argument and authority  Analyse how an engaging personal voice in texts can represent a perspective or argument and communicate a sense of authority, and experiment with these ideas in own texts  Intertextuality  Examine how meaningful connections made between texts can enrich the experience and understanding of literature and culture  EN5-ECA-01  Writing  Select and adapt appropriate codes, conventions and structures to shape meaning when composing written texts that are analytical, informative, persuasive, discursive and/or imaginative  Text features  Introduce and define complex key ideas, academic concepts and positions for arguments in sustained analytical and persuasive texts  Use the structural conventions of analytical writing purposefully, including a well-articulated and considered thesis, a sustained and cohesive progression of supporting points, and a rhetorically effective conclusion | **Exploring the allegory**  **Learning intentions**  By the end of this sequence, students will:   * consider how the ethical position represented in the text challenges views of the world * reflect upon how their understanding of the world has been broadened as a result of reading this text   **Scaffolding thinking about the whole text**   * Students complete an [Unveiling Stories](https://pz.harvard.edu/resources/unveiling-stories) thinking routine to express their understanding of the multiple layers of meaning in the text: * What is the story? * What is the human story? * What is the world story? * What is the new story? * What is the untold story? * **Phase 4, resource 5 – thinking routines** contains additional thinking strategies that may be useful to summarise thinking at this part of the phase. Suggested routines are: * [Same Different Connect Engage](https://pz.harvard.edu/resources/same-different-connect-engage) * [The 4 C’s](https://pz.harvard.edu/resources/the-4-cs) * [Beauty and Truth](https://pz.harvard.edu/resources/beauty-and-truth) * [The 3 Whys](https://pz.harvard.edu/resources/the-3-whys)   **Re-engaging with intertextuality, the frame narrative and Shahrazad’s character**   * Provide students with the following definition of voice for the glossary of the English K–10 syllabus (NESA 2022): * The way in which language is used and/or interpreted to represent particular thoughts, opinions or perspectives. This includes the authorial voice or the voice of a narrator, character or persona within a text. * Class discussion – which character has the most powerful and influential voice in *Tales from the Arabian Nights*? If students don’t get there themselves, lead them towards Shahrazad as the correct answer. * Draw students’ attention to the character of Shahrazad as the narrator of the story. Students complete the three activities in **Phase 4, activity 15 – Shahrazad as an allegory:** * revisiting the scene where Shahrazad is introduced to the audience * comparing Shahrazad as the fictional storyteller and Donna Abela as a real-world storyteller * an analytical paragraph about personal voice and argument.   **Considering the allegorical messages of the entire play**   * Whole class discussion – within each of Shahrazad’s stories, there is a demon that tortures the various characters. Use the following questions to guide the discussion: * Which character do the demons allegorically represent WITHIN the play? Students should be supported to identify King Shahrayar as this character. * How do the demons represent King Shahrayar? Students should be supported to identify their characterisation as powerful beings who act in an unfair and cruel manner. This allegorically represents the unfair and cruel way that King Shahrayar treats the Smuggles. * Does King Shahrayar recognise the similarity between himself and the demons? If so, when in the text does this happen? Students should be supported to identify the daytime interludes as an example of King Shahrayar seeing a reflection of himself in the stories. They could also identify scenes where he steps into the role of a character. * When we consider this frame narrative, what impact do we think Abela wants the allegorical representation of King Shahrayar to have on the audience? Students should be supported to understand the way that the king’s values and attitudes change after seeing an allegorical version of himself in a story. The same can be identified as an intended purpose of Abela’s storytelling. In presenting a character – King Shahrayar – whose views transform, Abela hopes that people in the real world with similar views may also reflect on their ideas and thinking. * Consider the lines of dialogue in **Phase 4, resource 6 – key lines of dialogue.** While these lines help to set up the frame narrative, they also reinforce the moral and allegorical argument of the story. Using these lines of dialogue as a starting point, discuss the following questions: * What is the ‘wrong story’ that is being alluded to in Queen Sahar’s dialogue? Students should consider the role of the media and the public narrative of the danger posed by refugees in their answer. * Why do you think Abela chose the *The Arabian Nights* folk tales as a text through which to communicate her thoughts about the mistreatment of refugees? Students could discuss here the ways that the stories carry a clear moral value. However, student thinking could be extended through a discussion of how these tales, which are a rich addition to literature, originate from parts of Asia and the Middle East. These geographical areas are also the birthplace of many of the refugees that this story is allegorically representing. * How do the King of Baghdad’s Daughter’s lines, delivered by Shahrazad, transcend the story of the King of Baghdad and connect to the story of King Shahrayar? How does it then transcend the story of the play to connect to the media and contemporary society’s narrative about refugees? * Students complete **Core formative task 4 – analytical extended response.**   **Teacher note**: this task contains a range of possible options for both teacher and student and should be adjusted or modified as required. Additional resources that may be useful for the delivery of this core formative task include **Phase 6, resource 1 – directional verbs, Phase 6, resource 2 – synonyms for ‘shows’** and **Phase 6, resource 3 – linking words or phrases. Phase 6, resource 4 – reflecting on your response** may also be useful for students to reflect on their responses once they are completed. | **Success criteria**  To demonstrate their learning, students can:   * investigate and explain the layers of meaning created within the text and identify the key issues and problems represented in the text * contribute to a whole class discussion and support ideas with textual or contextual evidence. |  |

## Phase 5 – engaging critically and creatively with model texts

In the 'engaging critically and creatively with texts' phase students engage in critical and creative thinking in response to their core text. Students will interpret and experiment with the script to strengthen their understanding of the codes and conventions of drama. The teacher recognises student prior knowledge of the performative aspect of drama texts. Students will engage with a range of practical activities to consider the elements necessary to stage a scene. Students will consider how elements such as set design and costuming enhance the meaning intended by the playwright. In this phase, students collaborate to consider creative choices when interpreting the play. Students will reflect on creative decisions and how it has shaped their understanding of the play.

**Expected duration: this phase should take approximately 4–5 lessons.**

**Note: the content in this phase represents more than 4–5 hour-long lessons. Teachers could select content most suitable to their teaching context to meet the purpose of this phase of learning.** Teachers may wish to omit the practical drama activities such as the work on Greek chorus, tableaux and experimenting with movement and line delivery. If time is a constraint, teachers can focus solely on the elements of production required for the formal assessment task: stage directions, props, writing an annotation of line delivery and pauses, and costuming choices.

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

* How can interpreting and experimenting with a play text enhance understanding of the playwright's intended meaning?
* How can the aesthetic qualities of a drama text contribute to the different ways an audience questions and negotiates the value of the text?

**Additional resources for this phase:**

**Advice for adapting this phase for a different drama text:** the activities within this phase allow for students to engage creatively with their set text to develop a critical understanding of the impact of the performative nature of the text. The activities can all be easily adapted to any drama text. If you are using a different drama text to *Tales from the Arabian Nights*, appropriate scene selection is essential for these activities. For these activities, students are expected to think critically about the creative decisions involved when staging a play. The teacher should identify a scene that will allow students to make strategic decisions about costuming and set design.

Table 8 – engaging critically and creatively with model texts

|  |  |  |  |
| --- | --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning | Evaluation and registration |
| ****EN5-RVL-01****  ****Reading, viewing and listening skills****  Draw on prior knowledge of texts to question, challenge and deepen understanding of both new and familiar texts  ****Reading for challenge, interest and enjoyment****  Evaluate the ways reading texts help us understand ourselves and make connections to others and the world  Reflecting  Use reading strategies, and evaluate their effectiveness, when reflecting on the successes and challenges of extended reading | **Understanding set design**  **Learning intentions**  **By the end of this sequence, students will:**   * develop an understanding of how to take notes * understand a key element in the production of a play: set design * experiment with making decisions about set design and the props for the first scene of the play.   **Activating background knowledge**   * Students engage in **Phase 5, activity 1 – Think, Puzzle, Explore, Share**. This thinking routine prompts students to consider their learning journey and affords them the opportunity to reflect on their prior knowledge of drama texts from Stage 4. It provides an opportunity for the class to share their initial thoughts and impressions and generate class discussion.   **Understanding set design and props**  **Teacher note:** [the Cornell University Learning Strategies Center website](https://lsc.cornell.edu/how-to-study/taking-notes/cornell-note-taking-system/) provides additional details about the Cornell Note Taking System used in the following activities. This includes an interactive guide that can be used to support students on how to use Cornell notes.   * Introduce students to the Cornell note taking method as per **Phase 5, resource 1 – Cornell note taking**.The YouTube video [How to Use Cornell Notes (4:04)](https://youtu.be/nX-xshA_0m8) provides a succinct overview of the method and the sample provided within the resource relates to this clip. * Explain that students will use the Cornell note taking method to complete **Phase 5, activity 2 – note taking and set design.** They will complete this in response to: * Sydney Opera House (2020) [Behind the Scenes Episode 3: Set Design Principles – Emil and the Detectives (4:06)](https://www.youtube.com/watch?v=eE5Fi5e0yz0) * ABC Education (2022) [Start set designing! (2:43)](https://www.abc.net.au/education/start-set-designing/13995328) * **Phase 5, resource 2 – set design**. * Students complete the word web in **Phase 5, activity 3 – defining set design** in pairs for the term set design. A word web for narrative has been provided as an example and this enables students to draw on their prior knowledge from [Year 9, Term 1 – Representation of life experiences](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10#:~:text=through%20a%20text-,Stage%205,-Sample%20scope%20and). Students could also use the Frayer model provided in **Phase 3, resource 3 – Frayer model template** to assist in defining set design. * Distribute **Phase 5, activity 4 – set design possibilities** to students. This resource provides opportunities to brainstorm possible ideas in relation to set design.   **Reflecting on learning**   * Provide students an [exit ticket](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/543) that focuses on explaining how the Cornell note taking method helped them engage in close listening and reading and how this shaped and informed their understanding of set design. | **Success criteria**  **To demonstrate their learning, students can:**   * **use a note taking system** * **define key terminology: set design** * **map ideas for set design, explaining their choices.** |  |
| EN5-RVL-01  Reading, viewing and listening for meaning  Investigate how layers of meaning are constructed in texts and how this shapes a reader’s understanding and engagement  Draw on prior knowledge of texts to question, challenge and deepen understanding of both new and familiar texts  EN5-URB-01  Perspective and context  Explain how texts affirm or challenge established cultural attitudes and values in different contexts | **Understanding the role of props**  **Learning intentions**  **By the end of this sequence, students will:**   * understand a key element in the production of a play: props * draw on prior knowledge of the opening scene to consider how texts can affirm or challenge attitudes and values in different contexts * explain how a text can shape audience engagement and express a particular perspective of the world.   **Understanding props**   * Instruct students that they will use the Cornell note taking template from **Phase 5, activity 2 –note taking and set design**.Students take notes in response to: * Nine O’Clock Magical Theatre Players – [Theatre Props (4:57)](https://www.youtube.com/watch?v=6bSS6MNJ9Kc) * Department of Education Arts Unit – [Drama Props – 02. Props for creative thinking module two (13.46)](https://artsunit.nsw.edu.au/video/the-arts-unit-art-bites-drama-props-02-props-for-creative-thinking-module-two) * **Phase 5, resource 3 – props**.   **Activating background knowledge and experimenting with props**   * Direct students to **Phase 4, resource 3 – the opening scene**. * Tell students that the class has been tasked with interpreting the script for the stage. Revise content covered in Phase 4 regarding this scene. * Distribute **Phase 5, activity 5 – using props** to students. If necessary, work through the activities together as a class. Part one of this activity asks students to think critically about the opening scene with a close consideration of perspective and context. Part 2 of this activity asks students to consider the use of a prop if the play were to be staged in 2 different contexts. * **Creative option – selecting key props –** ask students to select one symbolic item for each character and deliver lines from the play using the prop. Students should explain why they chose this prop and how it enhances the delivery of dialogue or enhances an important moment in the scene. * Students revisit **Phase 5, activity 3 – defining set design** and add extra ideas about set design and the role of props within set design. | **Success criteria**  **To demonstrate their learning, students can:**   * **identify** props that can be used in literal and figurative ways to support the performance of a scene * **accurately record ideas and observations using the Cornell note taking system** * **respond critically and creatively in response to the opening scene.** |  |
| EN5-URA-01  Characterisation  Analyse how engaging, dynamic and complex characters are constructed in texts using language features and structures, and use these features and structures in own texts  EN5-ECA-01  Representing  Experiment with a variety of codes and conventions to create aesthetic qualities that have the power to communicate ideas and influence viewpoints in texts  Compose visual and multimodal texts to express complex ideas, using a range of digital technologies where appropriate  Note: **bold outcome is not addressed in this sequence.** | **Understanding and applying costume design**  **Learning intentions**  **By the end of this sequence, students will:**   * understand how costume choices can bring a character's complex and dynamic nature to life for the stage * engage in research to expand understanding of costume design * apply critical and creative thinking to make costuming decisions for the opening scene of the play.   **Understanding costume**   * Play National Theatre (2015) [National Theatre: Fifty Years of Costume (9:05)](https://www.youtube.com/watch?v=bgxcWne7uzg). Students answer the following questions in relation to the content explored in the video: * Why is costume important? * What advice is given about designing costumes for an actor playing multiple roles? * What information did the video provide about creating costumes that are realistic? * Play ABC Education (2022) [Meet a costume designer (3:42)](https://www.abc.net.au/education/meet-a-costume-designer/13995350). Students answer the following questions in relation to the content explored in the video: * How does Tanja Beer explain her role as costume designer? * How does she plan her ideas? * What does she need to consider when deciding on costuming? * What comment does she make about costuming and its relationship to set design? * Distribute **Phase 5, resource 4 – costume design** to students. Explore the content through the Cornell note taking method.   **Research and experimenting with costuming choices**   * Optional activity – distribute and direct students to complete **Phase 5, activity 6 – research task**. This research task affords students the opportunity to look at images, both contemporary and historical, to get some inspiration and prompt their thinking about costumes for King Shahrayar, Queen Sahar, the Smuggles, and the Mob.   **Teacher note**: **Phase 5, activity 6 – research task** provides students with an opportunity to consider real-world examples of the characters in the play. This may help them make costuming decisions. This optional activity could be done individually or in small groups. Students could complete all of the questions or be allocated one specific character or group to research.   * Students complete **Phase 5, activity 7 – making costuming choices**. This activity has 2 parts. Part one asks students to think critically about the characters and how a costume can be used to represent complex ideas. Part 2 asks students to consider costuming choices and to offer an explanation using evidence from the opening scene.   **Optional extension activity – visual representation and performance**   * As an extension activity, students may wish to visually represent their costume choice for any character in the play. This can be presented as a digital or hand-rendered drawing. Students may also wish to use pre-selected images from magazines or the internet to construct a character costume concept. | **Success criteria**  **To demonstrate their learning, students can:**   * **respond to the reading and viewing material by engaging in comprehension and notetaking strategies** * **apply research skills to locate relevant information about costuming for particular characters** * **make costuming decisions and explain their choices using evidence from the opening scene.** |  |
| EN5-URA-01  Characterisation  **Explore how characters in texts can be lifelike constructions with whom audiences establish intellectual and emotional connections, and can be perceived to reflect, challenge or subvert particular values and attitudes**  EN5-URC-01  Literary value  **Analyse and evaluate how thematic and aesthetic qualities of a text contribute to the different ways an audience questions and negotiates the value of the text in particular contexts**  EN5-ECA-01  Representing  **Experiment with a variety of codes and conventions to create aesthetic qualities that have the power to communicate ideas and influence viewpoints in texts**  Speaking  **Craft a range of spoken, signed or communicated texts that convey complex ideas for specific audiences**  **Deliver spoken, signed or communicated texts with engaging use of intonation, emphasis, volume, pace and timing**  **Select effective rhetorical strategies to position an audience and evoke an emotional response** | **Line delivery and movement**  **Learning intentions**  **By the end of this sequence, students will:**   * understand key ideas in relation to line delivery and movement * interpret and experiment with the script in critical and creative ways * think creatively about soundscapes and sound effects * make creative decisions about a scene in the play.   **Understanding movement**   * Students use the Cornell note taking template from **Phase 5, activity 2 –note taking and set design** to take notes on: * National Theatre (2022) [Creative Careers: Introducing Movement Direction for Theatre with Rachael Nanyonjo (4:08)](https://www.youtube.com/watch?v=F8K7hCgW6-w) * National Theatre (2016) [Movement – Jane Eyre – National Theatre at Home (3:17)](https://www.youtube.com/watch?v=j_CgP6eLF1A) * **Phase 5, resource 5 – movement and line delivery**.   **Understanding and experimenting with tableaux**   * Play Singapore Repertory Theatre (2020) [Drama Game for Kids: Tableaux (2:08)](https://www.youtube.com/watch?v=YfNmlY1-t5k). Students summarise key ideas using the following topic headings: * tableaux definition * actions * levels * expression * storytelling. * Students work in small groups to create tableaux for an action, emotion or moment from the opening scene. Possibilities include: * the Smuggles banging on the wall * the Mob’s anger towards Queen Sahar * the Mob’s anger towards the Smuggles * King Shahrayar’s anger towards Queen Sahar * a moment which communicates King Shahrayar’s status in relation to the Smuggles * Queen Sahar witnessing the Smuggles in need of help. * Students present their tableaux to the class. For each, the class needs to guess which action, emotion or moment the group was allocated.   **Optional extension activity – exploring and experimenting with Greek chorus**  **Teacher note:** for this optional activity, it is recommended that you use a space that allows for open movement. This could include the school drama room or hall, or an outdoor area. Alternately, a classroom with the tables moved to sit against the walls would work.   * Distribute and read **Phase 5, resource 6 – Greek chorus** and play National Theatre (2014) [Creating Chorus: Leading Exercise (3:57)](https://www.youtube.com/watch?v=P0leUlr9H_M). * Facilitate a practical activity in creating chorus movement for the Smuggles using the opening stage directions of the first scene. The following instructions could be used to structure the activity: * Students to walk around the drama room, assuming the stature, status and emotion of the Smuggles. * They are instructed to not say anything to one another, simply to walk around the room. * The second step is to ask students to create a shape of a wall by moving together as a group and embodying an emotion they think the Smuggles might be feeling. * An element of sound can be added to represent the banging on the wall and the protesting, as suggested in the stage directions. * Students may be provided with a prop, such as a black sheet of material, to think about how props can be used in a dynamic way and to add layers of meaning to a landscape.   **Considering staging for the opening scene**   * Instruct students to consider where the characters should be positioned on the stage for the first scene of the play. Students make a quick sketch of where the characters might best be positioned on stage for the opening scene. If required, provide the following ideas and explanations: * King Shahrayar should be positioned in a central part of the stage, elevated if possible to communicate his status and power. * The Smuggles should be together on stage so that they can move together as one ensemble and create the image of the wall through their movements. * Queen Sahar can be positioned at a great distance from King Shahrayar to demonstrate the distance in their relationship and their perspectives. * The mob can invade Queen Sahar’s space and move towards her, marching in unison.   **Teacher note:** the suggestions provided above are not exhaustive but offer some ideas to get the students thinking about blocking and positioning.  **Understanding and experimenting with movement and line delivery**   * Distribute and complete **Phase 5, activity 8 – annotating movement and line delivery**. * Optional activity – students take turns performing the scene and experimenting with different movement and ways of delivering the lines in the scene. * Students reflect on their decisions by answering the question: ‘How have your movement and line delivery decisions enhanced the audience’s emotional or intellectual response to the characters?’ * Optional activity – students complete **Phase 5, activity 9 – dialogue and levels**. This activity will support students to understand the way that power dynamics can be conveyed through a combination of dialogue and positioning on stage.   **Thinking creatively about sound devices in the play**   * Class discussion – how might sound effects be useful in bringing the play to life for the audience? Use the following example from the play to start discussion: * ‘A rooster crows. Dawn breaks.   The city outside bustles into action: traffic rumbles, vendors spruik, radios blare, and children play.’ (Abela 2019:9)   * Class brainstorm to generate a list of ways that the soundscape can be created, such as: * the use of multimedia such as pre-recorded material * sounds created by the use of a prop on stage * sounds created by the cast and accompanied with movement.   **Reflecting on complexity when interpreting a script for the stage**   * Students complete a [Ways Things Can Be Complex](https://pz.harvard.edu/node/773309) using **Phase 5, activity 10 – Ways Things Can Be Complex**. * Students complete **Core formative task 5 – staging a scene** to other students. This task requires students to consider the scene that involves Shahrazad telling the story ‘The Tale of the Man With Two Dogs’. Students will explore the way that this scene may be brought to life through set design, props, costume and dialogue delivery.   **Teacher note**: one key scene has been selected for **Core formative task 5 – staging a scene**. However, an alternate approach could involve the class being divided into small groups and allocated a different scene from the play. They could then complete the activity and present their production decisions to the class.  **Final reflection on learning**   * Instruct students to complete the thinking routine [I Used To Think… Now I Think…](https://pz.harvard.edu/resources/i-used-to-think-now-i-think) using **Phase 5, activity 11 – I Used To Think… Now I Think…** | **Success criteria**  **To demonstrate their learning, students can:**   * demonstrate comprehension of key content through the Cornell note taking method * create and reflect on the use of tableaux * experiment with movement and gesture in the style of Greek chorus * annotate the opening scene of the play, making decisions about movement and line delivery * experiment with line delivery and movement, reflecting on interpretation of script * respond critically and reflectively on the complexity of staging a performance * contribute to a class brainstorm about sound effects * independently make creative decisions about how to stage a scene.   **Teacher note for differentiation:** ensure a safe and adequate space is available for practical activities as they involve movement. Some students may have little to no experience in drama and movement of this kind. Provide support and scaffold the task of creating a tableaux as a class first. Model what is required in this activity. This could involve sculpting students into position for a tableaux and narrating your decisions through a think aloud. When students have created a tableaux in their groups, ensure that you are providing encouragement and positive reinforcement for their attempts and their creativity. Ensure the drama space is safe and supportive for all students. |  |

## Phase 6 – preparing the assessment task

In the 'preparing the assessment task' phase, students are supported with a range of strategies to support them in their engagement with the formal assessment task. Students will engage with activities that support them to identify the key words in questions and use these in the formation of a response. Students will also engage with and rehearse responding to short answer questions in timed conditions. The activities provided throughout this phase are not meant to be completed consecutively, nor should they be left until Phases 1–5 are taught in their entirety. They should be introduced as required, to consolidate skill development and run concurrently with the other phases. Some may take a few minutes in a once-off lesson, while others may require an entire lesson. Others will need to be repeated to ensure that each element of analytical skill development has been achieved. All will need to be adapted to the class context.

**Expected duration: this phase should take approximately 2 lessons, with other core formative tasks and resources distributed throughout the rest of the program.** **The 2 lessons in this phase are for students to compete a practice exam. All other resources can be used at any time during the program.**

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

* How can students identify the key demands of analytical questions?
* How can students organise ideas to effectively answer questions?
* How can students use technical vocabulary to respond analytically?

Table 9 – preparing the assessment task

|  |  |  |  |
| --- | --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning | Evaluation and registration |
| EN5-ECA-01  Word-level language  **Select technical vocabulary to write with accuracy in a range of modes and registers appropriate to audience, purpose, form and context**  **Make vocabulary choices that enhance stylistic features of writing, and shape meaning through connotation** | **Supporting student writing**  **Teacher note: the first** 4 **resources in this phase should be used as support materials for writing activities within the previous phases. In particular, these resources can be used to support Core formative task 3 – extended response and Core formative task 4 – analytical extended response. For learning intentions and success criteria, please consider those provided in the relevant rows in Phases 1–5.**   * **Phase 6, resource 1 – directional verbs** provides students with a list of key instructional verbs. This list is supported with a definition from the syllabus glossary and sample questions. * **Phase 6, resource 2 – synonyms for ‘shows’** provides students with a list of possible alternatives for the word ‘shows’ in their analytical writing. This list contains a definition for some of the synonyms and an example of their usage in a sentence. Additional synonyms have been added to the table in this resource and teachers could choose to instruct students to complete the missing definitions and example sentences. * **Phase 6, resource 3 – linking words or phrases** provides students with a list of words that they can use to connect their ideas together. It categorises words by providing a range of different purposes that a transition word may be used to achieve. * **Phase 6, resource 4 – reflecting on your response** provides students with a checklist that can be used to self-assess or peer-assess analytical writing. | For learning intentions and success criteria, please consider those provided in the relevant rows in Phases 1–5. |  |
| EN5-ECB-01  Planning, monitoring and revising  **Engage with model texts to develop and refine features, structures and** stylistic approaches **in own work**  Note: **bold outcome is not addressed in this sequence.** | **Responding to unseen questions**  **Learning intentions**  **By the end of this sequence, students will:**   * understand approaches to unseen questions * engage with and reflect on how to approach a 5-mark question   **Teacher note:** students should be given explicit instructions about how to respond to unseen questions so that the in-class examination is not the first time that students are exposed to these types of questions. **Phase 6, resource 5 – responding to unseen questions** can be introduced and used at any stage of the program in relation to any of the writing tasks. Students should be guided through this resource before attempting the practice exam.  **Determining response length**   * Read **Phase 6, resource 5 – responding to unseen questions** with students. * Discuss with students that lines will be provided in a short answer exam. These lines should be also used to students as an indication of how much writing may be required for a full-mark response for each question.   **Modelling how to approach a 5–mark question**   * Distribute **Phase 6, resource 6 – responding to a 5–mark question** and read the sample question. You could use the ’identifying the demands of the question’ activity in **Core formative task 1 – co-constructed paragraph** to deconstruct the question. Use the information provided in **Phase 6, resource 5 – responding to unseen questions** to determine: * how much time to spend on the question * how much evidence to include. * Read the sample response with the students. Facilitate a class discussion using the following prompt questions: * Do you think that the response addresses the question? Why or why not? * Do you think that there is enough textual evidence? * Do you think that the textual evidence supports the main ideas? * How many marks would you give the question and why? * Students read the annotations provided to identify the strengths and areas for improvement within the sample response. Once students have read the annotations, discuss as a class the main features of the sample response, including: * the connection to the question – there is a clear connection with the question in the topic sentence and concluding sentence * the examples selected – while the examples selected are relevant to the question, there are stronger examples that could have more effectively demonstrated the idea that King Shahrayar was ‘under the spell of the wrong story’ * the connections between the question and the examples selected – the sample response spends too much time explaining why Queen Sahar and Professor Duban are beheaded, which is not what the question was asking * the language and structure – there is effective control demonstrated throughout, particularly through the use of complex sentence structures. * Read through the marking criteria with students and ask students to allocate the response a mark based off the criteria. Inform students that the response would receive 4 marks if they are unable to reach this conclusion themselves. | **Success criteria**  **To demonstrate their learning, students can:**   * reflect on how to approach unseen questions using a mark formula * identify evidence and language features in a model sample * **contribute to class discussions in which they comment on the strengths and areas of improvement in the sample response.** |  |
| EN5-ECB-01  Planning, monitoring and revising  **Engage with model texts to develop and refine features, structures and stylistic approaches in own work** | **Engaging with a practice exam**  **Learning intentions**  **By the end of this sequence, students will:**   * complete a practice exam under timed conditions * consider exemplar responses * **reflect on their own work.**   **Teacher note:** the **Phase 6, resource 7 – practice examination** has been created to use ‘as is’. However, depending on the class context, you may wish to break the practice exam into shorter activities where students may only address one or 2 questions at a time. Likewise, **Phase 6, resource 8 – sample examination responses**, can also be adapted to suit your needs and how you approach the practice exam.  **Attempting the practice exam**   * Students can practice using ‘The formula’ in **Phase 6, resource 5 – responding to unseen questions** to: * determine how much time to spend on each question * determine how much evidence to include in each answer. * Students complete the practice examination under timed conditions. * Once the students have finished the exam, provide them with **Phase 6, resource 8 – sample examination responses**. This resource can be used by doing the following: * Go through the marking criteria of each question with students to ensure that they understand each of the criteria. * As a class, read each of the sample responses. These responses demonstrate a full-mark response. Identify in each response the features that demonstrate full marks against the criteria. * Once students have annotated the sample responses, they either mark their own responses or a peer’s. * After marking responses, students reflect on what they were able to produce and identify areas where they could strengthen their responses. * Use this opportunity to provide students feedback on their responses using the practice examination marking guidelines, identifying areas for development prior to the class exam. | **Success criteria**  **To demonstrate their learning, students can:**   * respond to a practice exam under timed conditions * identify and annotate the sample responses * identify and annotate areas for improvement in their own responses. |  |

## Core formative assessment activities

This section provides an outline of the formative assessment opportunities that build the knowledge and skills required in the summative assessment. They are active and intentional learning processes that partner the ‘teacher and the students to continuously and systematically gather evidence of learning with the express goal of improving student achievement’ (Moss and Brookhart 2019). They provide an opportunity for teachers to provide feedback to students about their learning and how to improve. This section does not record every formative task presented in the program and does not outline the short-term formative assessment that occurs in the classroom, such as hinge questions and exit tickets to check for understanding.

The core formative assessment tasks provide students with the opportunity to develop their analytical writing skills. Students will develop strategies for the effective crafting of topic sentences, thesis statements and paragraphs that enable students to effectively respond to a range of questions. They will develop their annotation and analytical skills so they can make effective selections of textual evidence to support their ideas and express an argument. The core formative tasks also support students in developing a conceptual, critical and creative understanding of the text.

Table 10 – an overview of core formative assessment activities

|  |  |  |
| --- | --- | --- |
| Core formative task | Knowledge, understanding and skills | How the task can be used |
| Core formative task 1 (Phase 2) – co-constructed paragraph | Core formative task 1 in Phase 2 enables students to co-construct an analytical paragraph showing their understanding of the poem ‘dorothy’ while making connections to intertextuality and argument. | There are a series of steps for planning for and reflecting on the paragraph. Each step provides an opportunity for peer, teacher, and self-reflection. These should be adjusted dependent on the context of your students. Planning could include sentence-level and word-level strategies such as connectives or nominalisation. You many also want to provide some word banks to support students with vocabulary selection. Use and adapt this planning template and formative task as required for your students. |
| Core formative task 2 (Phase 3) – the original tales | Core formative task 2 in Phase 3 enables students to identify the frame narrative elements of the model text. This will enable students to demonstrate their understanding of the way layers of meaning are created in drama texts. | There are a series of steps to guide students as they work together to demonstrate their knowledge. In small groups they will create a PowerPoint deconstructing the adaptation of one of the original stories. Students will make connections showing how each of the original tales build on each other and create layers of meaning. Students can be supported through a modelled, guided and independent structure using samples and prompts as they complete each step. |
| Core formative task 3 (Phase 3) – extended response | Core formative task 3 in Phase 3 enables students to practice composing an extended response. They will demonstrate their understanding of the power of storytelling and the impact of frame narrative. Students will need to demonstrate an understanding of analytical writing and their ability to use metalanguage appropriately. | There are a series of steps and scaffolds provided in the resource booklet to support this, such as the tables ‘breaking down the question’, ‘identify the thesis statement’ and ‘planning your evidence’. This task requires students to build on the skills developed in Phase 2, core formative task 2 – co-constructed paragraph. There is an opportunity here to integrate specific writing scaffolds or structures that are included within your School Improvement Plan. There is also an opportunity to add in planning steps dependent on student need. This could include sentence-level and word-level strategies such as connectives or nominalisation. Word banks could be provided to support students with vocabulary selection. Self and teacher reflection should be embedded throughout this task. |
| Core formative task 4 (Phase 4) – analytical extended response | Core formative task 4 in Phase 4 enables students to compose an analytical extended response that demonstrates their understanding of perspective and context. Students will use their deconstruction of *Tales from the Arabian Nights* and use accurate metalanguage in their response (this will depend on the question students are answering). | Students are supported to complete a series of steps as they write a response to a set question. Each step provides a reflection and check-in opportunity. Teachers may wish to support students by engaging in a modelled, guided and independent approach responding to one question as a class before students write their own responses to a different question. |
| Core formative task 5 (Phase 5) – staging a scene | Core formative task 5 in Phase 5 enables student to use the production elements they have been exploring to stage a scene in the play. Students will use their annotations from Phase 3, activity 12 – annotating a scene to demonstrate their understanding of context, set design, props, costume, dialogue and line delivery. | Students are supported to complete a series of steps as they construct their creative response. Each step provides a reflection and check-in opportunity. Teachers may wish to support students by engaging in a modelled, guided and independent approach responding to a different scene as a class before students write their own responses to a different question. |

## Program/unit evaluation

Evaluation and reflection are ongoing practices and teachers will evaluate the extent to which the planning of the program/unit has remained focused on the syllabus outcomes. During teaching, utilise the ‘Evaluation and registration’ column to record observations. At the conclusion of the program/unit, teachers and students should ‘[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’](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/understanding-the-curriculum/programming/advice-on-units). This information should be used to improve the next iteration of the program and inform the learning experiences of future students.

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

## The English curriculum 7–12 team

The English curriculum 7–12 team provides support for the delivery of the English curriculum 7–12 in NSW Department of Education high schools.

### Further support

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 this program in your classroom, reach out to the English curriculum team and share your experience. You may like to consider sharing an observation, experience, strategy or resource for the ‘Voices from the Classroom’ section of our newsletter. All submissions can be sent to [English.curriculum@det.nsw.edu.au](mailto:English.curriculum@det.nsw.edu.au).

### Further implementation support

Curriculum design and implementation is a dynamic and contextually specific process. The department is committed to supporting teachers to meet the needs of all students. The advice below on assessment and planning for the needs of every student may be useful when considering the material presented in this sample program.

NESA defines [programming](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/understanding-the-curriculum/programming) as the process of ‘selecting and sequencing learning experiences which enable students to engage with syllabus outcomes and develop subject specific skills and knowledge’ ([NESA](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/understanding-the-curriculum/programming) 2022). A program is different from a unit in 2 important ways, as outlined by NESA on their [advice on units](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/understanding-the-curriculum/programming/advice-on-units) page. A unit is a contextually specific plan for the intended teaching and learning for a particular class for a particular period. A teacher uses the collaboratively created program and makes class/time specific changes to suit the needs of the individuals in the class. The organisation of the content in a unit is flexible and it may vary according to the school, the teacher, the class and the learning space. They should be working documents that reflect the thoughtful planning and reflection that takes place during the teaching and learning cycle. There are mandatory components of programming and unit development and this template provides one option for the delivery of these requirements. The NESA and department guidelines that have influenced this template are elaborated upon at the end of the document.

## Support and alignment

**Resource evaluation and support**: 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. For additional support or advice, or to provide feedback, contact the English curriculum team by emailing [English.curriculum@det.nsw.edu.au](mailto:English.curriculum@det.nsw.edu.au).

**Inclusion and Differentiation:** further advice to support Aboriginal and Torres Strait Islander students, EAL/D 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.

**Assessment**: further assessment advice 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.

**Professional learning**: relevant professional learning is available on the English [statewide staffroom](https://education.nsw.gov.au/teaching-and-learning/curriculum/statewide-staffrooms) and through the [English curriculum professional learning calendar](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/professional-learning-english-k-12).

**Consulted with**: Curriculum and Reform, Multicultural Education and school-based subject matter experts.

**Alignment to system priorities and/or needs**: [School Excellence Policy](https://education.nsw.gov.au/policy-library/policies/pd-2016-0468), [School Success Model](https://education.nsw.gov.au/public-schools/school-success-model/school-success-model-explained).

**Alignment to the School Excellence Framework**: this resource supports the [School Excellence Framework](https://education.nsw.gov.au/policy-library/policies/pd-2016-0468) elements of curriculum (curriculum provision, differentiation), assessment (formative assessment) and effective classroom practice (explicit teaching).

**Alignment to Australian Professional Teaching Standards**: this resource supports teachers to address [Australian Professional Teaching Standards](https://educationstandards.nsw.edu.au/wps/portal/nesa/teacher-accreditation/meeting-requirements/the-standards/proficient-teacher) 1.3.2, 2.1.2, 2.2.2, 2.3.2, 2.5.2, 3.1.2, 3.2.2, 3.3.2, 3.4.2, 5.1.2.

## References

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