# Creating a writing culture in the English classroom

Participant workbook

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## About this workbook

This workbook is designed to guide your thinking, reflections and plans for future action. In the workbook, you will find **note-taking** **pages** that complement the presentation and **activity templates** to help you engage with the content.

The note-taking pages feature focus questions specific to the content of the presentation. They also provide you with the opportunity to record your key take-aways and ideas.

The activity pages support you to collaborate with colleagues and consider how you can apply the content in your school context. Your facilitator will guide you through the activities.

This workbook can be printed double-sided or used digitally. If you have questions about the presentation, please email [English.Curriculum@det.nsw.edu.au](mailto:English.Curriculum@det.nsw.edu.au). Access more English 7–12 curriculum support through your [Statewide staffroom](https://education.nsw.gov.au/teaching-and-learning/curriculum/statewide-staffrooms).

## Session overview

This participant booklet supports the professional learning session ‘Creating a writing culture in the English classroom’. This session explores ways to develop a culture of writing that engages students in the language and literature of subject English in personal, creative and critical ways. In order to unpack this culture, we explore the writing process, types of texts, grammar in context and effective writing activities embedded into a teaching and learning program. The focus is on writing as meaningful communication, where students develop and use a deep and applied knowledge of language and textual features for purposes that matter to them.

This professional learning session is divided into 4 parts, each investigating an aspect of the writing culture in English, and each led by a guiding question around which content and activities are structured.

* In Part 1 ‘Creating a writing culture’, we consider how we can help students to go beyond transmitting content knowledge, to writing with the confidence, skills and the authority needed to communicate what they think.
* In Part 2 ‘The writing process and types of texts in English’, we investigate how we can support the development of motivated and skilled writers through modelling, analysing and practising writing different types of texts.
* In Part 3 ‘Grammar in context in the English classroom’, we unpack the notion of ‘in context’ and examine practical strategies for making this happen.
* In Part 4 ‘Adopting and adapting programming in English’, we explore how teachers and faculties can adapt sample programs developed for the English K–10 Syllabus (NESA 2022) to context so that an effective culture of writing is maintained and developed.

### Organisation of this professional learning session

* Complete Part 1 of this professional learning and then engage with one other part, as appropriate to your faculty decisions and planning. Part 1 runs for approximately 30 minutes, leaving 60 minutes to engage with either Part 2, Part 3 or Part 4.
* There are ‘extended faculty application’ activities included in the booklet.
* You can complete the remaining parts as a faculty in future learning events.

## Evaluation

We value your feedback. At the end of the session, please complete the [Creating a writing culture in the English classroom evaluation](https://forms.office.com/pages/responsepage.aspx?id=muagBYpBwUecJZOHJhv5kQ9AEtJqKbhAgD099fZ5L3pUQjFKU1hDUTk0TDVCQVZRWEpQVlRBWktQUCQlQCN0PWcu) to help us provide further support.



### Learning intentions and success criteria

During this session you will:

* develop an understanding of the ways teachers can support student motivation and success in writing
* consider approaches to practical pedagogies for your classrooms.

This will equip you to:

* implement the ‘expressing ideas and composing texts’ focus area from the English K–10 Syllabus (NESA 2022) with increased confidence.

### Alignment to the Australian Professional Standards for Teachers

This presentation aligns with the following standards:

* 2.1.2 Apply knowledge of the content and teaching strategies of the teaching area to develop engaging teaching activities.
* 2.5.2 Apply knowledge and understanding of effective teaching strategies to support students’ literacy and numeracy achievement.

## Part 1 – Creating a writing culture

**Guiding question**

How can students go beyond transmitting content knowledge, to writing with the confidence, skills and authority needed to communicate what they think?

### Presentation overview

Writing is an act of communication and an act of culture. It is a complex skill that weaves cognitive, social and performative elements. According to the draft English Stage 6 syllabuses, 'creating written texts refers to the act of composing and constructing a text for a particular audience, purpose and context’ (NESA 2022). The English K–10 Syllabus requires students to ‘practise and experiment with creating written texts… using their preferred communication form … for real contexts, audiences and purposes’ (NESA 2022). In classrooms, we need to manage the core skills associated with word and sentence-level grammar and punctuation. This knowledge is needed to ensure students can express their ideas and communicate in response to authentic audiences and contexts.

A writing culture includes the rituals, beliefs and practices about writing that characterise your classroom and faculty. In this workshop, we will introduce how purposeful writing, the writing process, an understanding of types of texts and an awareness of compositional skills combine to create opportunities for writing that moves beyond the transmission of content.

### Learning intentions and success criteria

During this session you will:

* consider the nature of the writing culture that exists currently in your classroom and faculty
* understand what research suggests about the rituals, beliefs and practices that characterise an effective writing culture.

This will equip you to:

* reflect on and plan for refinements in writing culture that can be implemented over 2024.

### Activity – reflecting on the culture of writing

**Reflection question**

How would you describe the culture of writing in your classroom and school at present?

**Open response box**

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### Note-taking space – applied research in the field of writing

**Focus questions**:

* Which ideas describe the culture of writing you have already developed?
* What is one strategy from each area that you would like to experiment with?

| **Key points** | **Notes** |
| --- | --- |

| **Key points** | **Notes** |
| --- | --- |

**Summary**

The 3 key ideas that I would like to apply to my practice:

#### Full list of strategies

Note that the provided references are examples only for further reading.

**Motivation to write** (Graham and Harris 2019)

The classroom writing environment should energise, motivate and allow students to display and respond to the emotional aspects of writing. To do this, students might be encouraged to:

* display and publish their work
* collaborate and co-write
* write regularly for a variety of purposes (including brief, informal low-stakes writing)
* have choice, independence and support
* have high and realistic expectations
* are supported to take risks and experiment with hybridity and new forms
* wrestle with stimulating texts and activities that lead to writing.

**Reading and writing and talking about both (Humphrey et al. 2015)**

One of the key rituals in a classroom culture is the way in which reading, writing and talking work together. To develop such a culture, students may:

* explicitly develop strategies and procedures for summarising reading material, because this improves their ability to present this information concisely and accurately in writing
* write about their reading. Extended personal responses in writing promote better comprehension than writing answers to questions
* collaborate and review one another’s work
* practise explicitly taught skills in verbal argumentation – that might be how to use evidence of different kinds
* participate in substantive communication as whole class, groups and peers over meaningful topics in order to prepare for writing.

**Content knowledge** (Klein and Yu 2013)

The more connected a student is to the topic, the more likely they are to produce effective writing. This refers both to their personal engagement with concepts and content, but also the time and support given to developing adequate content knowledge so that students feel like they have something to say. To refine this aspect of the culture, students should:

* have time and support for an extended writing process that includes planning, revision and editing
* participate in structured prewriting
* benefit from load reduction instruction – higher working memory capacity correlates with more effective writing
* use graphic organisers to represent and categorise content according to the type of writing they are producing.

**Metacognition and reflection** (Cremin and Myhill 2012)

In an effective writing culture, metacognition is a key feature of the shared language and rituals. To deepen this aspect, students could be supported to:

* practise talking about and reflecting on every stage of the writing process (including in journals)
* discuss purpose and effect during metalinguistic talk about grammar, because this is more effective than discussing grammatical features out of context
* participate in peer reviewing of writing because it can generate metalinguistic talk
* write collaboratively because this process makes linguistic decision-making visible
* reflect on their level of understanding and write about how specific class activities have contributed to their learning.

**Formative assessment of writing** (Graham et al. 2016)

Peer and teacher feedback, and practices of conferencing are key aspects of an effective writing culture. Students:

* co-construct with teachers and peers, the feedback criteria that will be used
* are explicitly taught how to give and receive effective peer feedback
* apply specific revision strategies such as substituting, adding, deleting or moving text.

**Note: three general approaches to the teaching of writing**

Rituals associated with the approaches listed here have underpinned our classroom practice for many years. These 3 approaches are the focus for parts 2 and 3 of this professional learning session. Each will be discussed and practical strategies provided. Students learn to write by:

* participating in the writing process – brainstorming, planning, drafting, writing, editing and publishing
* learning to use genres or types of texts – textual features and language features of imaginative, persuasive, informative, discursive and analytical texts
* learning about grammar in the context of meaningful writing activities – grammar being used to achieve a communicative purpose.

### Cambourne’s conditions for learning to write

Cambourne (2015) identifies the 7 key conditions for learning to write.

1. Immersion and engagement – students are surrounded by meaningful and personally significant writing.
2. Demonstration – students observe, participate with and write alongside expert mentor writers.
3. Expectations – students see themselves as writers who write for meaningful purposes.
4. Responsibility – students are empowered through choice, decision-making and ownership.
5. Use – students are given time to use and practise their expanding control of writing.
6. Approximations – students are supported to make meaning through their writing even if perfect control has not been achieved.
7. Response – students receive meaningful feedback.

### Activity – implementing strategies

**Integrated activity** – Which strategies will you experiment with in class through the remainder of 2024? In which Year 7–10 program will they be most useful?

**Extended application** – begin with the application question above, then discuss responses as a faculty. Then, spend time adjusting a Stage 4 or 5 program to include these elements of a writing culture.

**Open response box**

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## Part 2 – The writing process and types of texts in English

**Guiding question**

How can we support the development of motivated and skilled writers through modelling, analysing and practising writing different types of texts?

### Presentation overview

The 2 most influential approaches to the teaching of writing in recent years have been the process-writing field and the genre-based writing field. The first acknowledges that skilled writing requires strategies for planning, monitoring, evaluating, revising and reflecting. The second emphasises that skilled writers also possess knowledge about specific genres and types of texts (such as the extended response ‘essay’) and their conventions.

Considering the processes of writing focuses us on what expert writers do. It also requires us to explicitly teach a range of skills from planning to peer editing and applying feedback. In this workshop we investigate the implications of this field, then examine how knowledge of the genres and types of texts is being enacted in the English classroom. This session will explore ways to utilise models, scaffolds and templates on the whole-text and paragraph level while maintaining the communicative culture of writing that is highly valued in English.

### Learning intentions and success criteria

During this session you will:

* understand the characteristics of 2 key approaches to teaching writing
* consider the ways assessment practices support the development of process and genre skills.

This will equip you to:

* apply learning by refining an upcoming assessment task to support the development of student skills in planning, monitoring and revising a specific type of text.

### Note-taking space – the writing process

**Focus questions**

* Which strategies do you already use successfully in your classroom?
* What is your response to the issues discussed in relation to this approach?

| **Key points** | **Notes**  Issue 1 – Can skill-building be forgotten in a process approach?  Issue 2 – Can students be taught to plan well? |
| --- | --- |

| **Key points** | **Notes** |
| --- | --- |

**Summary**

The 3 key ideas that I would like to apply to my practice:

#### The writing process

**Key features of the approach you would find evident in a writing culture**

The following strategies mimic the ways in which expert writers work and support students to see process as equally important to product. They all acknowledge that composition depends on a well-developed process with several key social and cognitive skills in play.

Key features of the approach you would find evident in a writing culture include:

* students read to write (they read like writers)
* the teacher explicitly thinks (aloud), speaks and practices as a writer
* the teacher and students write as collaborative craft in a supportive environment
* students are supported to apply skills with increasing independence (socio-constructivist learning theories)
* students, teachers and community members mentor novice writers
* the writing process is considered equally important to product (and assessed as such)
* writing is seen as recursive
* writing for real purposes and audiences (if possible) is emphasised
* student ownership of process and product is encouraged
* teaching often takes the form of mini-lessons, conferencing and teachable moments.

**Strategies for planning – top down and bottom up**

The following strategies can be used to explicitly develop skills in planning:

* analysing task requirements
* activating prior knowledge
* planning vocabulary and language use (before writing)
* using sketch journals, drawings, graphic organisers and concept maps
* outlining and storyboarding
* collaborating with peers and planning partners
* free-writing, quick-writes and think-alouds
* creating index cards of key ideas then categorising them into thematic groups
* revising for specific language forms and features.

### Note-taking space – the genre-based approach

**Focus questions**

* Which strategies do you already use successfully in your classroom?
* What is your response to the issues discussed in relation to this approach?

| **Key points** | **Notes**  Issue 1 – Can templates and scaffolds be used effectively?  Issue 2 – When and how should we use model texts? |
| --- | --- |

| **Key points** | **Notes** |
| --- | --- |

**Summary**

The 3 key ideas that I would like to apply to my practice:

#### Teaching types of texts

**Key features of the genre-based approach evident in a writing culture**

Core **‘beliefs’ of the genre-based culture.** In a culture that values the personal and social purposes of specific genres and types of text, students and teachers understand that:

* language achieves communicative goals in specific social contexts
* forms, genres and types of text should be valued
* purpose and audience influence choices in composition
* language features should be understood and learned in the context of specific genres.

**Core ‘rituals’ of the culture**

To develop skills in this area, students should be encouraged to:

* begin with purpose, then explore how or which text might achieve the desired communicative goal
* manipulate language and text in specific contexts and for specific purposes
* use the shared metalanguage presented by the teacher
* use model texts where deconstruction is followed by joint construction then independent construction.

**A non-rigid writing culture of templates and scaffolds**

The ever-present paragraph structures taught in secondary schools have become formulaic. The risk is that what helps students to gain basic skills, also prevents them from moving beyond them (McKnight 2021). To avoid a rigid or reductive use of templates and scaffolds, teachers can:

* use and investigate diverse ways of scaffolding text features and structures rather than employing single templates
* incorporate strategies to move beyond the chosen scaffold
* develop authentic purposes and publishing opportunities
* study paragraphs holistically in context of longer texts focusing on how they achieve the writer’s purpose
* see paragraph support acronyms such as TEEL as one tool (useful for struggling students) but may limit more capable writers and should not be used for extended forms of argument or speculation
* value risk-taking, diversity and hybridity
* recognise that genres and paragraph conventions within them are evolving
* deconstruct ineffective texts that do not achieve their purpose – then demonstrate upgrading them in real time.

### Activity – implementing strategies for assessment

**Integrated activity** – consider how both approaches to teaching writing are evident in the way students prepare for and complete assessment tasks – both formative and summative.

**Discussion prompt**

To what extent are effective practices related to the process and genre-based approaches embedded in your assessment practices?

**Extended faculty activity** – begin with the discussion question above, then compare responses as a faculty. Spend time adjusting a Stage 4 or 5 formative writing assessment activity, and a summative (formal) task to include these elements of a writing culture. Consider the implications of including these elements on the teacher and student-facing marking guidelines that you will need to develop.

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## Part 3 – Grammar in the context of the English classroom

**Guiding question**

How can we teach grammar in context in the English classroom?

### Presentation overview

The explicit instruction of word, phrase and sentence-level grammar and punctuation enhances the quality of writing. However, this is only the case if that instruction is consistently and authentically framed in conceptual units that invite students to think, collaborate and write purposefully. Practice focused on grammatical features is most effective if it is framed by a discussion of purpose and effect.

In this workshop, we will explore examples of grammar instruction in context using the sample Term 1 Year 7 program – Powerful youth voices. There will be time to experiment with a range of practical strategies that can be used to address the sentence-level grammar and punctuation content points in the English 7–10 Syllabus (NESA 2022).

### Learning intentions and success criteria

During this session you will:

* develop understanding of how to support student writing through the explicit teaching of grammar.

This will equip you to:

* embed explicit grammar and writing instruction in teaching and learning programs
* address the content points in the sentence-level grammar and punctuation content group in the English 7–10 Syllabus (NESA 2022).

### Grammar in the English 7–10 Syllabus

Integrating the explicit teaching of grammar with writing instruction is the approach reflected in the syllabus where grammatical knowledge and understanding features throughout the content. References are in:

* the course overview in ‘The importance of language in English’ which outlines that ‘students continue to develop their understanding of how language use at word, sentence, paragraph and whole text-level, is determined by context, audience and purpose’ (NESA 2022)
* EN4-ECA-01 in the Writing content group
* EN4-ECA-01 in the Sentence-level grammar and punctuation content group
* EN4-ECB-01 in the Planning, monitoring and revising content group.

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### Teaching grammar in context

Research (see for example, Hochman and Wexler 2017) supports teaching grammar in context as the most effective way to integrate grammar instruction in the classroom so that students understand conventions and can apply them when needed.

Teaching grammar in context:

* involves integrating grammar instruction within the context of meaningful reading, writing, speaking and listening activities
* moves away from teaching grammar rules and structures in isolation
* empowers students with the knowledge to make apt choices for their purposes.

### Sentence structure

It may be useful to revise with students, or teach explicitly where necessary, the metalanguage of the building blocks of sentences.

The table below uses the model text ‘My Mother, My Hero’ from the Year 7 Term 1 sample program – Powerful youth voices to revise sentence metalanguage and definitions by using examples from the text. This text will be used for several activities in this part of the professional learning and has been provided for you in this workbook.

Original sentence

Three or four months after I was born, my family moved from Kabul to Jaghori, in Hazarajat (Moradi 2012).

Table 1 – revision of sentence metalanguage and definitions

|  |  |
| --- | --- |
| Sentence structures | Definition |
| Standard English sentence structure | **Subject** + predicate  ‘…**my family** moved from Kabul to Jaghori, in Hazarajat.’ |
| Main clause | A group of words that contains a verb and expresses a complete thought.  ‘…my family moved from Kabul to Jaghori, in Hazarajat.’ |
| Dependent clause | A group of words that contains a verb but cannot stand alone as a complete sentence.  ‘Three or four months after I was born…’ |
| Phrase | A group of words that work together in a sentence but does not contain a verb.  ‘Three or four months…’ |

### Sentence variation

Quigley’s Closing the Writing Gap(2022) recommends a range of sentence variation activities to support students in their development as increasingly confident writers.

The table below outlines the connections between Quigley’s suggestions and the content points in the English K–10 Syllabus (NESA 2022). This demonstrates how the evidence based can be applied to the syllabus to support students and their writing development. We have provided an explanation of how these sentence variation strategies can benefit students.

Table 2 – alignment of sentence variation strategies with the syllabus

|  |  |  |
| --- | --- | --- |
| Strategy | Connection to the syllabus | Benefit for students |
| ****Sentence combining**** – this involves combining 2 sentences to make a compound or a complex sentence. Inexperienced writers can combine sentences using conjunctions such as ‘and’. As students become more skilled, they can combine multiple shorter sentences. The aim is to become more efficient in word use without losing clarity (Quigley 2022:94–95). | **EN4-ECA-01 – Sentence-level grammar and punctuation**  **Make choices about sentence structure or length by constructing a variety of simple, compound and complex sentences for purpose**  **EN5-ECA-01 – Sentence-level grammar and punctuation**  **Select and justify the use of varied sentence type, length and complexity to support cohesion and for effect** | **Instruction in combining simpler sentences into more sophisticated ones enhances the quality of students’ writing.** |
| ****Sentence signposting**** – this involves using words and phrases that organise ideas into a logical sequence. Teachers should explicitly teach the vocabulary used for signposting by focusing on purpose and intended impact. Explore the words that would be appropriate for introducing and adding ideas, comparing and contrasting, identifying cause and effect, exemplifying and supporting ideas, and making conclusions (Quigley 2022:99–101). | **EN4-ECA-01 – Text features: informative and analytical**  **Embed textual evidence within sentences to support the articulation of a personal perspective of a text**  **EN4-ECA-01 – Text features: persuasive**  **Provide counterargument and refutation where appropriate**  **EN5-ECA-01– Text features**  **Express ideas, using appropriate structures for purpose and audience, that reflect an emerging personal style** | Sentence **signposting can support students to develop sentence cohesion. This can also scaffold the language of analysis.** |
| ****Sentence expanding**** – this involves adding additional clauses to a sentence to provide additional detail. Lengthy, complex sentences are a feature of academic writing. Sentence expanding supports students to add analytical and creative detail in their writing (Quigley 2022:97–99). | **EN4-ECA-01 –Sentence-level grammar and punctuation**  **Select appropriate noun groups for clarity or effect, including succinct noun groups for simplicity and elaborated noun groups for complexity**  **Composes complex sentences using embedded adjectival clauses and appropriate placement of adverbial clauses**  **Experiment with positioning adverbial phrases and clauses to clarify meaning or intention, and to modify the meaning of other clauses**  **EN5-ECA-01 – Sentence-level grammar and punctuation.**  **Craft elaborated noun and/or verb groups for effect, clarity or complexity of description** | The explicit teaching of appositives can support students to develop their understanding of analytical writing structures and register. Confidence in using appositives can also develop a strong personal voice in students’ analytical responses.  Experimenting with adjectival clauses and adverbial phrases and clauses can develop students’ understanding of how sentence structure can impact and clarify meaning and support them to expand sentence structures. |
| ****Sentence shrinking**** – sentence shrinking involves reducing the number of words in a lengthy sentence to increase the clarity. Shorter sentences can bring clarity to writing and offer a more accessible pathway into a text (Quigley 2022:96–97). | **EN5-ECB-01 –** **Planning, monitoring and revising**  Monitor word choice, spelling, grammar and punctuation for accuracy and purpose  Seek and respond to verbal and written feedback to improve clarity, meaning and effect  **EN5-ECB-01– Planning, monitoring and revising**  Select from a range of collaborative drafting strategies and feedback processes to improve clarity, meaning and effect in texts | Sentence shrinking can support students through the revising stage of the writing process as they engage closely with their own writing to ensure accuracy, clarity and purpose. |

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### Activity – experimenting with sentence variation

Complete **one** of the following activities:

* sentence combining
* sentence signposting
* sentence expanding
* sentence shrinking.

#### Sentence combining

1. **In the following simple sentences, identify the subject and predicate, the verbs and the phrases.**
2. **Combine the sentences to make at least one complex sentence.**
3. **Compare your sentence(s) to that in the model text and to 2 peers. How are they different? How do the different structural choices affect the voice and meaning?**

#### Simple sentences for sentence combining activity

* The first sounds I heard were bomb blasts.
* They echoed their way through my ears.
* They were loud.
* They were daring.
* They came with feelings.
* I felt woe.
* I felt grief.

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#### Sentence signposting

1. Complete the sentence stem in the table below. These draw on the ‘because, but, so’ strategy, adapted from Hochman and Wexler (2017:40).
2. Construct sentence stems for an activity for one of your existing teaching and learning programs.

Table 3 – using the ‘because, but, so’ strategy

|  |  |  |
| --- | --- | --- |
| ****Example 1**** | ****Example 2**** | ****Your own example**** |
| **Characterisation is important because …** | **Bilbo Baggins is an anti-hero because …** |  |
| **Characterisation is important, but …** | **Bilbo Baggins is an anti-hero, but …** |  |
| **Characterisation is important, so …** | **Bilbo Baggins is an anti-hero, so …** |  |

#### Sentence expanding

According to Hochman and Wexler (2017:257) an appositive is:

A second noun, or a phrase or clause equivalent to a noun, that is placed beside another noun to explain it more fully. For example, Paris, the capital city of France, will host the 2024 Olympic Games.

1. In the second column of the table below, provide appositives that could be used to expand the sentence and increase the academic register. Possible appositives for the Atticus Finch sentence have been provided as an example.

Table 4 – teaching appositives for analytical or informative writing about To Kill a Mockingbird

|  |  |
| --- | --- |
| Sentence | Possible appositives |
| Atticus Finch, \_\_\_\_\_\_\_\_\_\_\_\_\_*,* ****is**** presented as a moral and virtuous hero. | * Scout and Jem’s father * A civil rights lawyer * An allegorical representation of Lee’s own father |
| Scout, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, is the narrator of the novel. |  |
| Tom Robinson, \_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, is convicted despite the evidence that he is not guilty. |  |

1. Brainstorm some sentences that could be used within the context of one of your own teaching and learning programs. This could be in relation to a text that you are studying, or in relation to an idea, or theme or concept.

In the table below:

1. write the base sentence in the left-hand column
2. write possible appositives that could be used to elaborate on the nouns used in the base sentence.

Table 5 – opportunities for teaching appositives

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| --- | --- |
| Sentence | Possible appositives |
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#### Sentence shrinking

1. Consider the following sentence:

‘The rugged, weather-beaten adolescent boy gazed with hunger and adoration at the sumptuous banquet.’

To shrink this sentence, remove ‘weather-beaten’ because it is synonymous with ‘rugged’. ‘Sumptuous’ is unnecessary because a ‘banquet’ implies this. There are more succinct ways to express ‘adolescent boy’ and ‘with hunger’. Through this editing process, the sentence becomes:

‘The rugged teen gazed hungrily at the banquet.’

1. Complete a sentence shrinking activity for the following extract from J.R.R. Tolkien’s *The Hobbit.*

‘By some curious chance one morning long ago in the quiet of the world, when there was less noise and more green, and the hobbits were still numerous and prosperous, and Bilbo Baggins was standing at his door after breakfast smoking an enormous long wooden pipe that reached nearly down to his woolly toes (neatly brushed) – Gandalf came by.’ (Tolkien 2011:5)

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An exaggerated form of sentence shrinking is reducing a whole text to a 7-word story. Using this strategy, Mary Shelley’s *Frankenstein* becomes:

‘Gifted doctor gives life but loses everything’.

This strategy can be used in a range of contexts – not only does it support students to be succinct in their expression, but it can also help them to express a personal response to a text by articulating their interpretation of it.

1. Use the space provided below to rewrite a text that you teach in 7 words. This can also be a valuable opportunity to revisit independent clauses with students to ensure that the summary is structured to make grammatical sense rather than a list of words to describe the text or the plot.

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### Activity – adverbial phrases

**Integrated activity** – complete activities 1 and 2 in the allotted time.

1. Read the model text ‘My Mother, My Hero’ by Kobra Moradi provided below. This model text and the suggested activities can be found in Phase 3 of the Year 7 – teacher support resource on the [Powerful Youth Voices – Year 7, Term 1 webpage](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-4-year-7-powerful-youth-voices). The text is also provided below.
2. Complete **one** of the adverbial clause activities (listed after the model text). Complete either ‘identifying and experimenting with adverbial phrases’ or ‘reorder the words and create adverbial phrases’.

### Model text – ‘My Mother, My Hero’ by Kobra Moradi

I was born during a time of uncertainty. The first sounds that echoed their way through my ears were the loud and daring sounds of bomb blasts, along with the feelings of woe and grief. This was the case for many children born in Afghanistan during the civil war.

Born in a country where many females have limited rights, I had few opportunities of having a bright future. This is how it was for hundreds of girls like me. Women in Afghanistan had very limited rights and opportunities to hold on to.

But in the past years, Afghanistan has been moving forward. People are starting to realise that in order for Afghanistan to be a sustainable country, it needs to give its women the rights to take part in economic, social and political life. In today's Afghanistan, many of the teachers, doctors, politicians and activists are women. Afghanistan might not be the best place for women to thrive, but there is a hope...

Three or four months after I was born, my family moved from Kabul to Jaghori, in Hazarajat. We lived there, in the midst of poverty and segregation, for seven years. Life was hard. It was difficult for my family because my dad was away and we did not know anything about his safety or survival. My mum sewed clothes and sold them in order to take care of her children. When I think about my mum in those days, I see a brave woman and a hero who did her job very well, despite the fact that she was taking care of seven children in a country where there was little support for women. She has been an inspiration and a motivation to me. Looking at my mum and other brave women of my country, I can say that a man may be physically stronger or more powerful than a woman, but a woman is emotionally resilient and can endure terrible pain.

After years of living without my father, we received news that he was alive and safe in a country called Australia. We did not know what Australia was or where it might be. One of my siblings thought it was like Hazarajat, mountainous and isolated.

When my uncle told my mum about my dad, she dropped to her knees and cried. I did not know whether they were tears of happiness or hope, or maybe both. For my siblings and I, Australia was a new hope, a wonderland where we could study, experience the wider world, interact with different people and learn new things.

We decided to go back to Kabul. The entire family walked through the mountains for endless cold nights. We were hungry, exhausted, thirsty and terrified. Each time someone stopped us, my mum hid all her children under her big chador. Even though our feet were swollen and we were dehydrated and hungry, we continued to push ourselves. With each step I reminded myself that we were getting closer to my dad. I could feel safety. It was near yet so far… With each step, my gloomy heart lit up with joy.

At last, we arrived in Kabul. It was February 2001. We all held hands and looked around, confused about where to go. After Jaghori, the streets of Kabul were busy. Beggars were everywhere, some without arms or legs. They hummed words of sympathy and assistance, but no one paid attention. Maybe people were too selfish, or they had heard and seen too much pain and had become desensitised. Everyone was minding their own business: shoe makers were polishing shoes, shopkeepers were chanting slogans and advertising their products, buyers were bargaining, the poor were begging and the children ran around like desperate birds that have been let out of their cage.

A week later, my siblings and I were enrolled in a school. The first time I held a pen I immediately pictured myself sitting in an office and writing notes. As I examined my book in my pen more carefully, I thought of stories that I could write in my new book. I could not stop smiling.

As people looked forward to what 2004 would bring for them, we made our way to the city of Quetta in Pakistan. Our visas came through a year later. We said our goodbyes to our relatives at the Peshawar Airport and got on the plane. When we were on board, I showed my little brother a little dot and told him that it was Australia.

We arrived in Australia on 14 December 2005. The simplest things seemed incredibly clever and unimaginable at the time. One of these was the fact that doors opened and closed without me touching them. I remember thinking: ‘There are ghosts in Australia. Maybe we should move to another country’.

Life in Australia has been an amazing experience. I am very thankful to Australia for giving me the chance to live, the opportunity to study and make my own future, and more importantly, the chance to see a smile on my mum's face. Australia has taught me what it means to be kind and loving. Today I am very proud to say that whilst I am a Hazaragi girl from Afghanistan, I am an Australian as well.

After finishing my studies, I hope to work hard with different people and help those who are in need.

Being a victim of poverty and racism, and a witness of historical persecution, I know how it feels to be so desperate and in need of kindness. I know how traumatic and aching it is to be displaced and misplaced as a refugee. Uncertain of your future, uncertain of whether you are going to make it to safety alive, uncertain of whether you will ever see your family happy... Uncertainty – an agonising pain that grips every refugee by the throat. I am really looking forward to the day where every child in the world gets an equal chance at a better life.

#### Identifying and experimenting with adverbial phrases

1. Consider the list of the opening sentences from several of the paragraphs from ‘My Mother, My Hero’.
2. For each sentence, identify the adverbial phrase, main clause and subordinating conjunction.
3. ‘Three or four months after I was born, my family moved from Kabul to Jaghori, in Hazarajat’.
4. ‘When my uncle told my mum about my dad, she dropped to her knees and cried.’
5. ‘At last, we arrived in Kabul.’

#### Reorder the words and create adverbial phrases

1. Reorder each of the following words in the list in 2 different ways so they make sense as a complex sentence with an adverbial phrase. Then, find the sentence within the text and see if your structure matches with the author’s:
2. heart, joy, step, with, up, lit, gloomy, with, each, my
3. hands, around, go, we, held, looked, to, confused, and, where, about, all
4. Australia, I, brother, dot, a, that, showed, was, little, it, board, my, when, told, we, and, on, were

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1. Compare your sentences with a peer and with the original text. What differences do you observe? How does this impact the meaning conveyed? How is the writer’s style impacted by the choices made?

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**Extended faculty activity**

1. Select one of the strategies that you have experimented with in this session.
2. Use this strategy to develop a learning activity for a text that you currently teach or plan to teach.

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## Part 4 – Adopting and adapting programming in English

**Guiding question**

How can we adapt programs to context so that an effective culture of writing is maintained and developed?

### Presentation overview

The implementation of a new syllabus can be challenging, and the theoretical benefits of a writing culture may be lost. In this section, you will take a sample program and consider ways to adapt it for individual school contexts. In this workshop, you will explore ways to combine existing quality work with the evidence-based programs and resources developed by the department.

During this process, we examine how a culture of writing is fostered through the sample program. We support a process of adaptation that maintains a focus on writing as communication in a purposeful context. We explore how model texts, writing processes and writing different types of texts have been authentically integrated in a conceptual framework and support teachers in developing this kind of integration in their own contexts.

### Learning intentions and success criteria

By the end of this session, you will:

* understand how to foster a culture of writing
* understand how to integrate writing tasks into your programs.

This will equip you to:

* provide opportunities to enhance student writing development.

### Planning, programming and assessing English 7–10

The English curriculum team has been working on developing sample programs and resources in line with the English K–10 Syllabus (NESA 2022) for implementation from 2024. Support and advice is provided on the [Planning, programming and assessing English 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10) webpage. A range of documents to assist with the planning, implementation and evaluation of teaching and learning practice for Stages 4 and 5 are provided, including:

* planning resources
* scope and sequences
* teaching and learning programs
* resource booklets
* assessment tasks with student work samples.

#### Statewide Staffroom session recordings on adaptive expertise:

[Adaptive expertise and English curriculum support materials – Syllabus implementation in action (47:45)](https://schoolsnsw.sharepoint.com/:v:/r/sites/CR-2024T2StaffDevelopmentDay-WSLapproveddocuments/Shared%20Documents/WSL%20approved%20documents/SL9%20-%20Creating%20a%20writing%20culture%20in%20the%20English%20classroom/Adaptive%20expertise%20and%20English%20curriculum%20support%20materials%20%E2%80%93%20Syllabus%20implementation%20in%20action-20230509_154532-Meeting%20Recording.mp4?csf=1&web=1&e=oaUc5L) – introduction to the resources and structure

[Adaptive expertise and English curriculum Stage 4 support materials – Syllabus implementation in action (57:51)](https://schoolsnsw.sharepoint.com/:v:/r/sites/CR-2024T2StaffDevelopmentDay-WSLapproveddocuments/Shared%20Documents/WSL%20approved%20documents/SL9%20-%20Creating%20a%20writing%20culture%20in%20the%20English%20classroom/Adaptive%20expertise%20-%20Year%207%20program%203%20-%20Escape%20into%20the%20world%20of%20the%20novel.mp4?csf=1&web=1&e=7qC0lv) – Year 7, program 3 – Escape into the world of the novel

[Adaptive expertise and English curriculum Stage 5 support materials – Syllabus implementation in action (1:00:47)](https://schoolsnsw.sharepoint.com/:v:/r/sites/CR-2024T2StaffDevelopmentDay-WSLapproveddocuments/Shared%20Documents/WSL%20approved%20documents/SL9%20-%20Creating%20a%20writing%20culture%20in%20the%20English%20classroom/Adaptive%20expertise%20-%20Year%209%20program%203.mp4?csf=1&web=1&e=Ys7bQ6) – Year 9, Term 3 – Poetic purpose program

### Incorporating writing tasks

The process of adapting writing opportunities from the sample material is about integrating writing opportunities into your programs.

1. Considering the context of your students
2. Examining writing tasks
3. Identifying writing tasks
4. Implementing writing tasks

### Considering the context

A good way of determining abilities of students in a new class cohort is to complete a writing activity. To do this, you could:

1. Ask students to complete a short writing activity of the teacher’s choice – one that pre-empts a required program writing task would be beneficial. If completing this at the beginning of the school year, you might like to have students write a letter of introduction.
2. Read student work and identify student abilities based on the checklist below. You might like to add individual student names to the notes for explicit differentiation purposes.
3. Identify student groups who have common areas of need for differentiated practice.
4. Identify areas of focus for whole class instruction and practice.
5. Incorporate these writing skill tasks within your programming.

The table below is a checklist you can use for your class to identify areas of writing need.

Table 6 – contextual planning checklist

|  |  |
| --- | --- |
| Considerations for planning | Notes |
| Class group |  |
| Can punctuate sentences |  |
| Can construct grammatically accurate sentences |  |
| Can group information into paragraph topics |  |
| Can write imaginatively using appropriate conventions |  |
| Can write persuasively using appropriate conventions |  |
| Can write analytically using appropriate conventions |  |
| Can spell accurately |  |
| Can use grammar in context |  |

### Examining writing tasks

The content groups and content points within the Stage 4 outcome EN4-ECA-01 ‘Expressing ideas and composing texts A’ are outlined in the table below.

Table 7 – Expressing ideas and composing texts A

|  |  |
| --- | --- |
| Content group | Content point |
| Writing | * Apply understanding of the structural and grammatical codes and conventions of writing to shape meaning when composing imaginative, informative and analytical, and persuasive written texts * Demonstrate control of structural and grammatical components to produce texts that are appropriate to topic, purpose and audience * Understand the interconnectedness of textual features for the overall cohesive effect |
| Representing | * Apply codes and conventions of written, spoken, visual and multimodal texts to enhance meaning and create tone, atmosphere and mood * Compose visual and multimodal texts to represent ideas, experiences and values * Select modal elements to work together to support meaning or shape reader response * Use digital technologies where appropriate to compose multimodal texts |
| Speaking | * Use rhetorical strategies to engage an audience and evoke an emotional response * Communicate information, ideas and viewpoints using verbal and/or nonverbal language, including gestural features, to enhance and clarify meaning * Create a range of spoken, signed or communicated texts that express ideas and show an understanding of audience * Deliver spoken, signed or communicated texts with effective control of intonation, emphasis, volume, pace and timing * Participate in informal discussions about texts and ideas, including speculative and exploratory talk, to consolidate personal understanding and generate new ideas * Use features of gesture, manner and voice to signal the progression and development of ideas through language and structure |
| Text features | * Express ideas in logically structured and cohesively sequenced texts to enhance meaning * Understand the uses of active and passive voice for particular purposes * Use tense in a controlled manner that is appropriate for specific purposes * Effectively orient the reader to a topic in an opening paragraph, introduction or thesis * Use imagery and figurative language to enhance meaning and create tone, atmosphere and mood, in a range of forms * Use modality for a range of intended effects * Compose texts that combine modes for intended purposes |
| Text features: imaginative | * Create imaginative texts for creative effect and that reflect a broadening world and relationships within it * Compose texts that offer a cohesive consideration of thematic elements, including the development of a central complication or conflict * Create imaginative texts using a range of language and structural devices to drive the plot, develop characters, and create a sense of place and atmosphere * Experiment with unpredictable or unexpected structural features and explore how these can engage a reader * Create impact and enhance meaning by making choices about temporal and spatial settings in texts to communicate ideas * Intentionally select and use poetic forms and features to imaginatively express ideas and personal perspectives * Develop transformation skills by reshaping aspects of texts to create new meaning |
| Text features: informative and analytical | * Compose texts that include a detailed introduction of ideas, the logical progression of supporting points, and a rhetorically effective conclusion, which reflect a broadening understanding of facts, concepts and perspectives beyond immediate experience * Embed textual evidence within sentences to support the articulation of a personal perspective of a text * Compose informative texts that summarise conceptual information * Discuss a central idea, from personal and objective positions, to broaden the exploration of a concept |
| Text features: persuasive | * Compose persuasive texts that present arguments from a range of viewpoints, including their own, and that reflect a broadening understanding of perspectives beyond immediate experience * Compose persuasive texts that include an opening or thesis to provide a definition and position, effectively sequenced elaboration paragraphs, and a conclusion that synthesises ideas, restates a position or makes a conclusion or recommendation * Incorporate subjective and objective evidence to enhance and support elaboration of arguments * Use rhetorical language to shape ideas and express a perspective or argument * Provide counterargument and refutation where appropriate |
| Sentence-level grammar and punctuation | * Make choices about sentence structure or length by constructing a variety of simple, compound and complex sentences for purpose * Control and experiment with a range of declarative, exclamatory, interrogative and imperative sentences to suit purpose and for intended meaning * Compose complex sentences using embedded adjectival clauses and appropriate placement of adverbial clauses * Control and experiment with aspects of syntax, including agreement, prepositions, articles and conjunctions to shape precise meaning and develop personal expression * Use a range of linking devices to create cohesion between ideas * Use pronouns consistently and appropriately to maintain cohesion, context and purpose * Select appropriate noun groups for clarity or effect, including succinct noun groups for simplicity and elaborated noun groups for complexity * Use a range of verb forms, tenses and modifiers to express aspects of modality * Experiment with positioning adverbial phrases and clauses to clarify meaning or intention, and to modify the meaning of other clauses * Use embedded adjectival clauses to expand on the subjects and objects of other clauses * Apply punctuation conventions relevant to quotations and citing of sources * Experiment with applying a wide range of punctuation to support clarity and meaning, and to control pace and reader response |
| Word-level language | * Apply phonological, orthographic and morphological knowledge to spell unfamiliar, complex and technical words * Select effective, topic-specific vocabulary to enhance understanding and compose texts with accuracy, in a range of modes appropriate to audience, purpose, form and context * Make vocabulary choices that draw on, or contribute to, stylistic features of writing and influence meaning |

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### Activity – examining writing tasks in the sample materials

For the following activity, you will be using a sequence from an English curriculum team Year 7 sample program: Year 7, Term 1 – Powerful Youth Voices. You will be examining how outcome content points are embedded in the program.

To complete the activity, be aware of the following features:

* the outcome content points are in the left column under the heading ‘Outcome and content’
* the teaching strategy being used to address the requirements of the outcome content is provided in the middle column, titled ‘Teaching and learning sequence’. Bold headings within that column are used to identify the focus of the learning.
* the evidence of learning column contains the success criteria. This criteria would be personalised at the classroom level by the teacher delivering the program.

In pairs, complete activities 1 to 3, then proceed to the discussion below.

1. Select one of the sample program sequences provided below.
2. Identify the outcome points from within **EN4-ECA-01** (in the previous table) that have been addressed in the sequence. Some examples have been provided in the table below.
3. Identify the teaching strategy that has been used to develop student learning in relation to that outcome content.
4. Discuss your findings using the following prompt questions:
5. Are a variety of writing tasks provided?
6. Do the writing tasks provide for explicit instruction, modelled examples and independent practice?

Table 8 – examples of writing tasks in the sample sequences

|  |  |  |
| --- | --- | --- |
| Program and phase | Writing task in focus | Page number in program |
| Year 7 – Powerful youth voices – engaging with the unit and the learning community | * Vocabulary for form * Model an exemplar text * Co-construct an example with the class * **Phase 2, activity 2 – tone, and code and convention** * **Phase 2, resource 3 – tone, voice and style** | Pages 29–30 |
| Year 7 – Powerful youth voices – discovering and engaging analytically with a core text | * Using main clauses to craft complex sentences * Adding in adverbial phrases and adverbial clauses * Thinking about the way structure enhances the authority of the author, strengthens the voice of the writer and can be representative of a composer’s style | Pages 67–69 |

Table 9 – sample program sequence A (engaging with the unit and the learning community)

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning |
| **EN4-ECA-01**  **Representing**   * Use digital technologies where appropriate to compose multimodal texts   **Text features**   * Effectively orient the reader to a topic in an opening paragraph, introduction or thesis   **Text features: informative and analytical**   * Compose informative texts that summarise conceptual information * Discuss a central idea, from personal and objective positions, to broaden the exploration of a concept | **Researching and presenting in comparison to the stimulus text**  **Learning intentions**  By the end of this activity, students will:   * consider the connections between the stimulus text and a text of their own choosing * be able to collaborate with peers to research and present ideas to the class * develop an informed personal explanation of the key concept.   **Teaching and learning activity**   * In pairs or small groups, support students to develop a 2-part research presentation to the class:  1. Compare the form, content or tone of ‘Australian Air’ to **one other** text of your choosing (for example, a song, speech or advertisement). The teacher should provide a suitable list or co-construct with class. Qantas’ [I Still Call Australia Home (2:00)](https://youtu.be/O8eVlvDHLSU) advertisement or Taylor Swift’s [The last great American dynasty (3:51)](https://youtu.be/2s5xdY6MCeI) are 2 suggestions that connect to the broad idea of what it means to belong to a nation.   The teacher may need to model an exemplar text here and/or co-construct an example with the class. This will help students understand the structure of this informative text, the content being presented, ways to orient audiences to the topic of the presentation and ways to explore their ideas. Support for an understanding of tone is provided in **Phase 2, activity 2 – tone, and code and convention,** as well as **Phase 2, resource 3 – tone, voice and style**.   1. Students explore and explain, using a multimodal presentation, how a powerful voice makes the chosen text interesting and engaging. Students should focus on: 2. the clarity of the orientation to their topic, texts and views in the opening 3. summarising ideas in order to inform the audience 4. distinguishing between personal and objective positions.   This activity is not designed for deep analytical work. It is designed to support personal engagement. This is a chance for students to use a text they know and create an informative text based on initial feelings about how it compares to ‘Australian Air’. It also provides a pre-test style opportunity to demonstrate how confident the students are with their use of technology.   * For the presentation, explore the department’s [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?clearCache=c62a6907-365a-8c52-aa7c-96f5b2166907) with students and encourage experimentation with alternatives to Powerpoint such as Sway.   **Writing, interacting and embedded literacy focus**: see **Phase 1, resource 2 – the process writing strategy** for an introduction to the process writing strategy. This approach is expanded on further below, but this is a good opportunity to introduce students to the staged process from planning through to reflecting. Also consider approaches to structured group work such as assigning roles and using checklists to ensure progress. | **Success criteria**  To demonstrate their learning, students will:   * design and deliver a group constructed multimodal research **presentation to class which provides a comparison of chosen text to ‘Australian Air’.** |

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Table 10 – sample program sequence B (discovering and engaging analytically with a core text)

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning |
| **EN4-ECB-01**  **Planning, monitoring and revising**   * Engage with the features and structures of model texts to plan and consider implications for own text creation * Plan a logical sequence of arguments or ideas, and set goals at conceptual, whole text and paragraph levels * Monitor word choice, spelling, grammar and punctuation for accuracy and purpose   **EN4-ECA-01**  **Writing**   * Apply understanding of the structural and grammatical codes and conventions of writing to shape meaning when composing **imaginative**, informative and **analytical**, and **persuasive** written texts   **Note**: bold outcome content is not addressed in this sequence.  **Sentence-level grammar and punctuation**  Compose complex sentences using embedded adjectival clauses and appropriate placement of adverbial clauses  Use a range of linking devices to create cohesion between ideas  Use embedded adjectival clauses to expand on the subjects and objects of other clauses  **EN4-ECB-01**  **Reflecting**  Describe the pleasures, challenges and successes experienced in the processes of understanding and composing texts | **Student composition**  **Learning intentions**  By the end of this activity, students will:   * demonstrate control of complex sentence structures * compose a piece of writing which explores an event from their past.   **Experimenting with adverbial phrases**   * **Provide students with a list of main clauses that could be turned into complex sentences with the addition of an adverbial phrase or adverbial clause. Some samples have been included in the final question of Phase 3, activity 4 – experimenting with adverbial phrases. Ask students to develop these sentences into complex sentences using appropriate punctuation and clause placement.** Answers are provided in **Phase 3, resource 2 – answers for experimenting with adverbial phrases activity.**   **Core formative task 4 – informative writing about a key event**  **Planning to write**   * Students brainstorm a list of events from their life that have been memorable. If students struggle to come up with any events on their own, some generic suggestions could be provided, such as their first day at school, a sporting event or a cultural or religious celebration. * Students plot out the order of events in chronological order. This could be done using a timeline and could include the days or weeks leading up to and following the event. Make connections and discuss where students have created timelines before and the similarities and differences in this context (HSIE – history, for example). * For each of the chronological stages planned, students compose an adverbial phase that indicates time that could contribute to a subordinate clause at the beginning of a sentence/paragraph. This could be modelled by the teacher on the board, or students could be encouraged to return to ‘My Mother, My Hero’ for inspiration or guidance. * Continue drawing students back to the conceptual programming questions thinking about the way structure enhances the authority of the author, strengthens the voice of the writer and can be representative of a composer’s style.   **Explicit literacy focus**: these activities focus on the explicit teaching of grammatical sentence structures in the context of student reading and writing. These activities align with the[NLLP](https://www.ofai.edu.au/media/01nixkio/national-literacy-progressions-v3-for-publication.pdf) **GrA6** indicators.  **Writing**   * Using the adverbial phrases created in the previous activity, and tweaking where necessary, students compose an informative piece of writing which shares a key event from their life. Other instructions or tips that students could be provided with to support their writing include: * adding in supporting information to increase the detail and add more authority to the voice * using first person to help create a personal voice * use precise verbs and adjective to help create an image of scenes being described * using a range of different types of sentences to support the complex sentences which will begin each paragraph * use and refine cohesive devices to main links and clarity between ideas * if stuck for ideas, return to ‘My Mother, My Hero’ and consider what sort of information is included there that could be included in students’ writing.   **Reflecting**   * Return to the conceptual programming questions to guide these activities: * **‘**How can explicit sentence structures be used to strengthen the voice of the writer?’ * ‘How can sentence structures be representative of a composer’s style?’ * Engage in a [peer feedback/reflection activity](https://www.aitsl.edu.au/teach/improve-practice/feedback#tab-panel-2:~:text=Strategy%3A%20Peer%20feedback). Ask students to swap their piece of writing with one of their peers and engage in a ‘Two stars and a wish’ feedback protocol: * two stars – identify 2 things that the piece of writing does well. * on**e wish – identify one idea/event/paragraph that could be improved. This could include ideas that you feel were missing or could have been explored in more depth.** * **Reflective writing activity** – writing about reading. Students write about their experience of reading this text with the support of the language activities. * What makes it easier for you to read? * What other support do you need? * What did you enjoy most/least about this text? * How does reading contribute to your life? | To demonstrate their learning, students will:   * create a plan that informs the structure of an informative piece of writing * develop a piece of writing that successfully uses complex sentences and adverbial clauses to represent chronology * provide feedback to a peer using a structured feedback scaffold * answer reflective questions. |

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### Identifying writing tasks

When we are identifying writing tasks within our own programs, we want to make sure we are treating writing like the serious, iterative craft that it is. We must provide students with the opportunities to participate in the writing process of brainstorming, drafting, writing, editing and publishing. We must guide students as they use the specific language and textual features of specific genres or types of text. We must also teach them about grammar in the context of meaningful writing activities related to the communicative, social and cultural contexts of writing that we have been discussing.

### Implementing writing opportunities

When implementing writing tasks into your programming, consider Cambourne's 7 key conditions for learning to write as introduced in Part 1 of this professional learning session.

#### Cambourne’s conditions for learning to write

Cambourne (2015) identifies the 7 key conditions for learning to write.

1. Immersion and engagement – students are surrounded by meaningful and personally significant writing.
2. Demonstration – students observe, participate with and write alongside expert mentor writers.
3. Expectations – students see themselves as writers who write for meaningful purposes.
4. Responsibility – students are empowered through choice, decision-making and ownership.
5. Use – students are given time to use and practise their expanding control of writing.
6. Approximations – students are supported to make meaning through their writing even if perfect control has not been achieved.
7. Response – students receive meaningful feedback.

### Activity – identifying and refining writing tasks for your context

**Integrated activity** – you will now apply the knowledge you have developed to create writing tasks for your own context. Please use a program sequence with which you are familiar. For the integrated task, complete activities 1 and 2 below.

**Extended faculty activity** – complete the full set of activities below with pairs working on separate tasks. Use the discussion time at the end to compare and assess overall faculty strengths and opportunities for development.

Focus on one sequence of learning and:

1. identify the writing requirements of the task
2. identify the strengths of the current approach and the opportunities for refinement
3. identify the needs of the student group
4. refine the task and resource focusing on the identified writing needs
5. discuss why this task and teaching strategy is appropriate to this lesson sequence and how it helps build a writing culture.

### Creating a writing culture

As you move forward on your journey of curriculum reform and refining the culture of writing in your classroom and school, we would like to remind you to:

* continue integrating a range of writing tasks within your teaching and learning sequences
* refer to the [Planning, programming and assessing English 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10) website for planning tools, scope and sequences, programs and resources
* contact the English curriculum team or refer to the Statewide staffroom for further support.

A table has been provided below with examples of writing conventions drawn from the outcomes EN4-ECA-01 and EN4-ECB-01 and the related content points from the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/content/stage-4/fa4a95d173) that should be integrated into your programs. Take some time to look at these in comparison with the tasks integrated into the English curriculum team's sample programs. This list is **not an exhaustive** list, but just a thought starter.

Table 12 – example writing conventions

|  |  |  |
| --- | --- | --- |
| Writing conventions drawn from EN4-ECA-01 and EN4-ECB-01 | Opportunities to explicitly teach at phase or sequence level | Used |
| Use accurate structural and grammatical codes and conventions of writing (EN4-ECA-01 – Writing) |  |  |
| Use textual features for cohesion (EN4-ECA-01 – Writing) |  |  |
| Use tense appropriately (EN4-ECA-01 – Text features) |  |  |
| Use imagery and figurative language (EN4-ECA-01 – Text features) |  |  |
| Use modality (EN4-ECA-01 – Text features) |  |  |
| Create imaginative texts (EN4-ECA-01 – Text features: imaginative) |  |  |
| Compose texts that include:   * a detailed introduction of ideas * the logical progression of supporting points * a rhetorically effective conclusion   (EN4-ECA-01 – Text features: informative and analytical) |  |  |
| Embed textual evidence (EN4-ECA-01 – Text features: informative and analytical) |  |  |
| Compose persuasive texts (EN4-ECA-01 – Text features: persuasive) |  |  |
| Construct a variety of sentences for specific purposes:   * simple * compound * complex   (EN4-ECA-01 – Sentence-level grammar and punctuation) |  |  |
| Experiment with syntax (EN4-ECA-01 – Sentence-level grammar and punctuation) |  |  |
| Apply phonological, orthographic and morphological knowledge (EN4-ECA-01 – Word-level language) |  |  |
| Select effective, topic-specific vocabulary (EN4-ECA-01 – Word-level language) |  |  |
| Develop a coherent thesis (EN4-ECA-01 – Writing) |  |  |
| Monitor word choice:   * spelling * grammar * punctuation   (EN4-ECB-01 – Planning, monitoring and revising) |  |  |
| Respond to verbal and written feedback (EN4-ECB-01 – Planning, monitoring and revising) |  |  |

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

## Where to next?

Would you like to explore some of the specific sections of the sample materials that focus on writing? The table below contains a brief overview of some of the learning sequences from the sample teaching and learning materials provided by the English curriculum 7-12 team that focus on developing writing skills. This is not an exhaustive list. It is designed to help your exploration of the support resources available to you.

Table 13 – example writing tasks in focus from sample materials

|  |  |  |
| --- | --- | --- |
| Program and phase | Writing task in focus | Page number in program |
| ****Year 7 – Powerful youth voices – Phase 2 – engaging with the unit and the learning community**** | * Learn and use vocabulary for form * Use an exemplar text model * Co-construct an example with the class * **Phase 2, activity 2 – tone, and code and convention** * **Phase 2, resource 3 – tone, voice and style** | Pages 29–30 |
| ****Year 7 – Powerful youth voices – discovering and engaging analytically with a core text – Phase 3 – discovering and engaging analytically with a core text**** | * Use main clauses to craft complex sentences * Add in adverbial phrases and adverbial clauses * Think about the way structure enhances the authority of the author, strengthens the voice of the writer and can be representative of a composer’s style | Pages 67–69 |
| ****Year 7 – Seeing through a text – Phase 3 – discovering and engaging analytically with core texts**** | * Experiment with parts of speech * Add adjectives and adverbs to nouns and verbs in a poem and discuss their effect * Change verbs or add nouns or adjectives for a specific purpose * **Phase 3, activity 3 – parts of speech** | Pages 87–88 |
| ****Year 7 – Seeing through a text – Phase 4 – deepening connections between texts and concepts**** | * Use model text to explore cause and effect sentences * Use and develop a word bank of examples of cause and effect words and phrases * Compose cause and effect sentences * **Phase 4, activity 3 – cause and effect sentences** | Pages 117–118 |
| ****Year 7 – Escape into the world of a novel – Phase 2 – unpacking and engaging with the conceptual focus**** | * Write an analytical paragraph about character complexity after reading and discussion activities about the core text * **Phase 2, activity 11 – analytical writing**. Students use analytical writing prompts * Learn about theme-rheme and experiment with new literacy skills in own writing | Pages 66–67 |
| ****Year 7 – Escape into the world of a novel – Phase 3 – discovering and engaging analytically with the core text**** | * **Phase 3, activity 10 – character planning template**. Students compose a scene of imaginative writing after planning a character * Analyse language features which allow the writer of the core text to ‘show not tell’ and experiment with these in own writing * **Phase 3, resource 5 – adjective choice (refining checklist part 3)**. Students use a checklist to improve the use of adjectives in imaginative writing | Pages 31–36 |
| ****Year 9 – Representation of life experiences – Phase 2 – unpacking and engaging with the key concepts**** | * Identifying language of persuasion in a text * Identifying language of evaluation * Creating a word cline using the marking criteria | Pages 66–69 |
| ****Year 9 – Representation of life experiences – Phase 3 – discovering and engaging analytically with a core text**** | * Constructing a paragraph response using scaffolding * **Phase 3, resource 4 – how to use your writing portfolio** * Use the checklist in **Phase 6, activity 2 – check your draft** | Pages 97, 101, 105 |
| ****Year 9 – Shining a new (stage) light – Phase 1 – engaging with the unit and the learning community**** | * Complete the vocabulary maps in **Phase 1, resource 1** and **activity 2b – thinking about Tier 2 words for the other** * **Phase 1, resource 6 – sentence basics** * A personal response to the question | Pages 32, 45, 46 |
| ****Year 9 – Shining a new (stage) light – Phase 4 – deepening connections between texts and concepts**** | * Vocabulary work – consider the following words from the extract – ‘chancers’, ‘scroungers’, ‘layabouts’, ‘loungers’ from the poem * **Use Phase 4, activity 3 – punctuating ‘Refugees’** * **Phase 6, resource 1 – directional verbs**, **Phase 6, resource 2 – synonyms for ‘shows’** and **Phase 6, resource 3 – linking words or phrases** | Pages 123,124, 146 |
| ****Year 9 – Poetic purpose – Phase 2 – unpacking and engaging with the conceptual focus**** | * **Phase 2, resource 2 – features of informative writing** * Composing a paragraph – students use **Phase 2, resource 4 – writing a summary** * Writing an informative report | Pages 33, 36, 38 |
| ****Year 9 – Poetic purpose – Phases 3–5 – ‘Circles and Squares’ by Ali Cobby Eckermann**** | * **Core formative task 3 – analytical paragraph** * **Core formative task 4 – informative dialogue** * **Resource 6 – podcast script writing conventions** | Pages 29, 32, 36 |

## Would you like to learn more?

The links below provide additional learning and resources. This is our full references list and includes syllabus links and information about the various literature that has been cited in this professional learning.

For further professional development please see the [Curriculum Reform PL recordings](https://teams.microsoft.com/l/channel/19%3A752b86ff84f04d81ab058d12233fdc2c%40thread.skype/tab%3A%3Ab55babec-0ecd-4a66-989e-2931a56eea52?groupId=7cace238-04f1-4f87-a5dc-d823e51c9765&tenantId=05a0e69a-418a-47c1-9c25-9387261bf991&allowXTenantAccess=false) tab in the English Professional Learning channel of the English statewide staffroom.

## Evaluation

We value your feedback. Please complete the [Creating a writing culture in the English classroom evaluation](https://forms.office.com/pages/responsepage.aspx?id=muagBYpBwUecJZOHJhv5kQ9AEtJqKbhAgD099fZ5L3pUQjFKU1hDUTk0TDVCQVZRWEpQVlRBWktQUCQlQCN0PWcu) to help us provide further support.



## References

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