English Stage 4 (Year 7) – teaching and learning program

Escape into the world of the novel – part 1

This resource is a sample teaching and learning program for Year 7, Term 3. It provides an example of one way to approach programming through a conceptual lens. In this program, students will explore the worlds created within quality prose fiction to expand their personal responses and experiences of reading. They will investigate how emotional and intellectual responses to an author’s use of narrative, genre and characterisation shape understanding of worlds of fiction and connections to the wider world. They then express their understanding both creatively and analytically.

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

**Part 1 of the teaching and learning resource includes:**

* Phase 1 – engaging with the unit and the learning community
* Phase 2 – unpacking and engaging with the conceptual focus
* Integrated Phase 5 – engaging critically and creatively with model texts.

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: Part 2 of the sample program (Phases 3, 4, 5 and 6); Year 7 scope and sequence; English Stage 4 (Year 7) – assessment task – portfolio of classwork – Escape into the world of the novel; English Stage 4 (Year 7) – resource booklet – Escape into the world of the novel – part 1.

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 the needs of their students.

## 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 3 of Year 7. It provides opportunities for the teacher to strengthen class rapport, while encouraging students to explore and understand new texts and concepts, and experience new ways of learning. The program and associated materials can be used as a basis for the teacher’s own program, assessment or scope and sequence, or be used as an example of how the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022) can be implemented. The 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, core texts booklet and resource booklet during faculty meetings and planning days and collaboratively refine them based on faculty or school goals
* examine the materials during faculty meetings and planning days and collaboratively plan opportunities for team teaching, collaborative resource development, mentoring, lesson observation and the sharing of student 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 4 scope and sequence. This ensures all syllabus requirements are met across the stage.

# Escape into the world of the novel

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

## Overview

Students will explore the worlds created within quality prose fiction to expand their personal responses and experiences of reading. They will investigate how emotional and intellectual responses to an author’s use of narrative, genre and characterisation shape understanding of worlds of fiction and connections to the wider world. They then express their understanding both creatively and analytically.

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

## Teaching and learning program rationale

**Teacher note:** the rationale expands on the overview. It establishes the learning goals, identifies what is going to be achieved and the reasons for the content and structure of the program. It aligns with the syllabus outcomes and reflects the requirements of the syllabus 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 to appreciate and engage with prose fiction in personal and informed ways. Students consider extracts, stimulus texts and at least one novel to examine the ways in which readers are invited into, then immersed within imagined worlds. Students engage personally with and analyse the chosen novel. They will explore how point of view, characterisation, narrative structure and genre are used to create fictional worlds that may challenge and entice readers. Students are guided to investigate the impacts of deep reading on the reader and on the wider world. Students will reflect on their enjoyment of reading and evaluate how fiction has broadened their understanding of the world, themselves and the power of imagination.

In this program, students respond to texts personally, emotionally and intellectually. They frame these responses in their developing discussion and collaboration skills. They will compose responses to texts analytically and imaginatively. Students will develop, refine and reflect on their own creation of a fictional world that can invite a reader to escape.

**Teacher note on the organisation and use of core texts within this sample program:**

There are several potential approaches to the teaching of this unit that are supported in the organisation of material in this sample program. Sequences within each phase are designed so that they can be easily adapted, either to the core texts used as case studies, or texts of student or teacher choosing. It is not envisaged that any single class will complete all activities in any one phase of this sample program. Teachers may choose to:

* use *Across the Risen Sea* as the core class text and utilise the targeted sequences (labelled clearly as ‘**core text sequence’**) in each phase as the basis for their teaching. Teachers electing to use this approach are advised to check all sequences within each phase for additional teaching ideas that could be applied to their work on *Across the Risen Sea.* Activities within ‘**stimulus text sequences**’ are intended to activate interest and engagement for text-specific activities within that phase
* use one of the other prose fiction texts as the core class text. Suggested teaching and learning activities (labelled clearly as ‘**satellite text sequence’**) provide the basis for this approach but could be used in tandem with activities in the core text sequences. In this case, teachers are advised to adapt approaches and activities suggested for *Across the Risen Sea* to their chosen text
* use another novel as the basis for class study. In this case, teachers are advised to adapt approaches and activities from throughout the sample program to their chosen text. This includes both core text and satellite text sequences, as well as the ‘**stimulus sequences’** which do not refer to a specific prose fiction text
* set up a self-selected novel study approach. In this case, all students may choose their own novels, or students may be guided to choose one of 2 to 4 class novels to read and work on with a group. In this case, teachers are advised to follow the Phases Approach, utilising communal tasks and conceptual frames at each stage of learning, as well as all 3 sequence types, to ensure that all students are supported and guided in their engagement with the choice of prose fiction.

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

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

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

## Guiding questions

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

* How do authors invite us into the world of the novel?
* What influences whether we are interested in or enjoy stories?
* How do authors use the forms and features of prose fiction to tell distinctive and engaging stories?

### Conceptual programming questions

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 points within each table, are designed to be adaptable to class contexts.

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

|  |
| --- |
| **Phase 1 – engaging with the unit and the learning community** |
| * How and why do we engage with prose fiction, and how are we shaped by what we read? * How do composers draw us into the world of fiction? |
| **Phase 2 – unpacking and engaging with the conceptual focus** |
| * How are narrative conventions used to immerse readers in a fictional world and guide them through the novel and its chapters? * How does narrative voice encourage us to connect with the protagonist and so escape into the novel? * How can narratives broaden our engagement with the world around us? |
| **Phase 3 – discovering and engaging analytically with the core text** |
| * How do the distinctive features of genre and narrative structure maintain our engagement with characters, and the world of the novel? * How does the characterisation of protagonists and antagonists draw us into the world of the novel? * How can connecting personally and critically with fictional characters and settings lead to self-understanding? |
| **Phase 4 – deepening connections between texts and concepts** |
| * How can imagination be used to transform and enliven texts to enrich meaning? * How do composers construct engaging characters that connect with and provoke our imaginations? * How do composers experiment with conventions of genre and character to invite the reader to escape into the text? |
| **Phase 5 – engaging critically and creatively with model texts** |
| * How can writers apply understanding of codes and conventions to shape meaning when composing imaginative and reflective texts? * How can the writing process support the development of imaginative writing skills?   **Teacher note:** in this program, Phase 5 has been integrated into Phases 1–4. These are dedicated sequences within each phase. |
| **Phase 6 – preparing the assessment task** |
| * How can marking guidelines and sample assessment task responses be used as a support for learning? * What are the best strategies for developing effective and sustainable skills and mindsets related to assessment? * What are the best strategies for developing and expanding skills in planning, monitoring and refining compositions? |

## Assessment overview

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

**Formal assessment:** portfolio of core formative tasks, the refined imaginative response and reflection. Students will develop a portfolio that includes drafts of the 6 core formative tasks. They will refine one imaginative piece to publication standard. Students will write a short reflection on the process of composing and refining the imaginative piece. They will include evidence of their process of drafting and editing based on feedback.

The portfolio of classwork can be organised and submitted in a variety of ways, including with digital technologies. There are options outlined in the accompanying assessment task notification. The one refined piece could also be published in an authentic context, such as for a ‘Snapshot of English’ display at an Open Day in Term 4 for parents and community members, including next year’s Year 7 students. This would be a decision made by the school in response to their students and community.

**Formative assessment:** students will complete a series of tasks allowing them to experiment with composing analytical, reflective and imaginative texts. These are in response to model texts and their chosen prose fiction text. Teachers use these developing drafts to check progress and support the editing and refinement of student compositions through self, peer and teacher feedback. These planned formative tasks support ongoing, informal skill development. See the core formative assessment activities table at the end of this document for an overview of tasks.

### Outcomes and content groups

A student:

* **EN4-RVL-01** uses a range of personal, creative and critical strategies to read texts that are complex in their ideas and construction **(aligned to ENLS-RVL-01** and **ENLS-RVL-02)**
* reading, viewing and listening skills
* reading, viewing and listening for meaning
* reading for challenge, interest and enjoyment
* reflecting
* **EN4-URA-01** analyses how meaning is created through the use of and response to language forms, features and structures **(aligned to ENLS-URA-01)**
* point of view
* characterisation
* narrative
* **EN4-URC-01** examines and explains how texts represent ideas, experiences and values **(aligned to ENLS-URC-01)**
* genre
* literary value
* **EN4-ECA-01** creates personal, creative and critical texts for a range of audiences by using linguistic and stylistic conventions of language to express ideas **(aligned to ENLS-ECA-01 and ENLS-ECA-02)**
* writing
* text features
* text features: imaginative
* text features: informative and analytical
* sentence-level grammar and punctuation
* word-level language
* **EN4-ECB-01** uses processes of planning, monitoring, revising and reflecting to support and develop composition of texts **(aligned to ENLS-ECB-01)**
* planning, monitoring and revising
* reflecting

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

## Core and satellite texts, and text requirements

The texts identified in the table below have been used as either the ‘core text’ in this program, or identified as a ‘satellite text’ to illustrate how the approach can be applied to other texts.

Table 3 – core texts and their alignment to the text requirements

|  |  |  |
| --- | --- | --- |
| Text | Text requirement | Annotation and overview |
| (Core text)  MacDibble B (2020) *Across the Risen Sea*, Allen &Unwin Pty Ltd, St Leonards, NSW. | This novel is a moderately 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/) in that it provides students opportunities to engage with a prose text with moderately complex sentence, language and vocabulary. This includes modality, literary devices, idiomatic language and meaning built around multiple perspectives.  **EN4-RVL-01** requires students to read texts that are complex in their ideas and construction. The text helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022): a work of extended prose by an Australian author which explores intercultural experiences and perspectives from popular and youth cultures. | The novel is a dystopian novel set in a post climate change affected world. Readers engage with the protagonist’s journey to save themselves and the planet. The novel explores human greed, selfishness and sense of community.  A study of this accessible text will allow for the development of reading skills, the appreciation of genre, and the ways in which composers create an interesting fictional world through characterisation and carefully curated narrative elements. |
| (Satellite text)  Carroll L (1865) *Alice’s Adventures in Wonderland*, Macmillan’s Children’s Books. | This novella 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/). It uses figurative language, complex vocabulary and contains allegorical ideas that lead to multi-layered meanings. While it can be read as a children’s book, it provides opportunities for close reading and stage-appropriate analysis of characterisation and narrative structure.  **EN4-RVL-01** requires students to read texts that are complex in their ideas and construction. The text helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022): a work of extended prose that is widely regarded as quality literature. | This prose work is widely known and hence ready for consideration in new ways that will engage a young adult reader.  It is a work of Victorian literature that has had a profound influence on popular culture, particularly through its fantasy genre structure and characterisation. The anthropomorphic creatures that the protagonist meets have influenced children’s literature and provided material for comedy, psychological analysis and wordplay. |

## Prior and future learning

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

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

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

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

* comparing the worlds of fiction with the worlds of live performance in Year 7 program 4 – speak the speech. Students thinking about their relationships with the texts and composers in these 2 contexts may open up new conceptual understanding about both.
* exploring how texts are constructed to represent composers’ worlds and values in Year 8 program 2 – transport me to the real.
* composing for a specific audience and purpose prepares students for the creative component of Year 8 program 1 – knowing the rules to break the rules.
* developing listening and analytical writing skills in preparation for Year 8 program 4 – the camera never lies.
* building literacy skills to craft more sophisticated future writing.
* applying understanding of how representations are constructed to a prose fiction novel in Year 8 program 2 – transport me to the real.

## Pre-reading for teachers

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

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

* *Closing the Reading Gap* (2020), *Closing the Writing* Gap (2022) and *Closing the Vocabulary Gap* (2018) by Alex Quigley. The principles and strategies outlined in these highly accessible texts have informed the approaches to writing and reading included throughout this program.
* *Novel ideas: teaching fiction in the middle years* (2021) by Boas and Kerin. In particular, Chapter 1 ‘Teaching novels in the middle years’ and Chapter 2 ‘Selecting novels for our students’ provide valuable guidance for an effective approach to teaching fiction in the middle years and considerations for text selection.
* *Teaching Writing* (2020) Daffern and Mackenzie (eds). Approaches to learning and teaching writing in this program have been drawn in particular from Chapter 4 ‘What is involved in the learning and teaching of writing?’ (Daffern, Anstey and Bull), Chapter 5 ‘Supporting meaning-making through text organisation’ (Derewianka) and Chapter 6 ‘Supporting meaning-making through sentence structure and punctuation’ (Exley and Kitson).

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

The focus of this phase is for students to explore the unique relationship between themselves as readers and the evocative worlds created by the composers of fiction. Students will engage in structured reading and viewing activities. This will challenge and inspire them to consider themselves as readers and investigate what draws them personally into fictional worlds. Students are engaged conceptually through genre and characterisation in the idea of escape, and their relationship with fiction. Students begin exploring the purpose of fiction and how it attempts to engage the audience. Students practise writing by manipulating texts to deepen their awareness of prose fiction, and to reflect on the writing process.

**Expected duration:** this phase should take approximately 4 to 6 hour-long lessons.

**Teacher note:** the activities in this phase include several choices and need to be adapted to class context and for the choice of core text. The sequences provide an opportunity to introduce the unit, encourage students to start reading, and give them time to enter deeply into the world of the chosen novel before more analytical activities are introduced later.

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

* How and why do we engage with prose fiction, and how are we shaped by what we read?
* How do composers draw us into the world of fiction?

Table 4 – engaging with the unit and the learning community

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| ****EN4-RVL-01****  ****Reading, viewing and listening skills****  Use contextual cues to infer the meaning of unfamiliar words  ****Reading, viewing and listening for meaning****  Identify and understand that relevant prior knowledge and personal experience enables and enhances understanding when reading, viewing or listening to texts  ****Reflecting****  Reflect on own experiences of reading by sharing what was enjoyed, discussing challenges to strengthen an understanding of the value of reading  ****EN4-ECA-01****  ****Speaking****  Participate in informal discussions about texts and ideas, including speculative and exploratory talk, to consolidate personal understanding and generate new ideas  ****ENLS-COM-01****  ****Communicating****  Engage in simple interactions, discussions or responses to questions | **Phase 1, sequence 1 – engaging with what makes fiction … fiction (stimulus sequence)**  **Teacher note:** stimulus sequences do not relate to a specific core text.Use this learning sequence to engage students with their chosen novel(s).  **Learning intention**  By the end of this learning sequence, students will:   * **understand the benefits of reading to self and others** * be able to identify what makes fiction unique.   **Preparing to read an article**   * **Contextualising the content so students can access the text for meaning – the teacher uses Phase 1, resource 1 – preparing for reading the text** to prepare students for the context of the article [Why millions of girls in Afghanistan can’t go to school](https://www.cbc.ca/kidsnews/post/why-millions-of-girls-in-afghanistan-are-now-barred-from-going-to-school) (Boudjikanian 2022). * **Activating interest** **to prepare for reading** – students examine the title of the article and its first sentence. They work in pairs to discuss how one language feature or part of speech (of their choosing) is being used to ‘draw the reader into’ the subject matter. Discuss these as a class. * **Exploring vocabulary to prepare for reading** – students explore vocabulary relevant to the article using the article glossary activities provided in **Phase 1, resource 1 – preparing for reading the text**. * **Recording vocabulary on a wicked word wall** – **introduce students to the wicked word wall and have students record words or phrases they find difficult or unfamiliar as they explore new texts. (This can be an actual wall with sticky notes, a poster on a wall with a marker, an interactive whiteboard, or an online file). The teacher uses the words to explore key vocabulary and revisit prior learning.** * **Reading more widely to deepen understanding of the context** – students engage in extended reading on the context. Students * read the text [Why millions of girls in Afghanistan can’t go to school](https://www.cbc.ca/kidsnews/post/why-millions-of-girls-in-afghanistan-are-now-barred-from-going-to-school) (Boudjikanian 2022) using one of the assisted reading strategies provided in **Phase 1, activity 1 – reading the news report text. Encourage students to identify words for the wicked word wall** * use inferential thinking skills – students respond to the provided inferential analysis questions (**Phase 1, activity 1 – reading the news report text)** * identify the effects of a language device – in groups of 3–4, assign students a language feature to identify from the text. Using **Phase 1, activity 2 – identifying the effect of language features in a text,** each group completes a row of the LEE table identifying evidence and its effect. * **Activating background knowledge through class discussion and writing** – students discuss the question: What if you weren’t allowed to learn how to read or go to school? After initial personal response, students collaborate as a class to brainstorm ideas for a ‘Message of hope to girls in Afghanistan’ co-written response using the [savethechildren](https://www.savethechildren.org/us/where-we-work/afghanistan) website and their ‘[messages of hope](https://actnow.savethechildren.org.nz/messages-of-hope-1/)’ page. They * collaboratively craft an emotive title and opening sentence * draft a collaborative class ‘Message of Hope to Girls in Afghanistan’ response * annotate the class response for ‘Message of Hope to Girls in Afghanistan’, drawing attention to the use of emotive language * draft (in pairs or independently) their own message ensuring they use emotive language and, as an opportunity to share learning with their parent or carer in an authentic way, may choose to send the message from home * reflect back on the initial class discussion – What if you weren’t allowed to learn how to read or go to school?   **Examining personal responses to reading**   * **Exploring the benefits of reading** – students view [Top 10 Benefits Of Reading Books (6:10)](https://www.youtube.com/watch?v=a0uCjNzEMHc) and record main ideas on **Phase 1, activity 3 – benefits of reading. They** identify their top 5 reasons to read in order of preference. Students justify their choices using language features identified in **Phase 1, activity 2 – identifying the effect of language features in a text –** rhetorical questions, high modality language, quotations or facts. * **Reflecting on reading habits – students complete** [Year 7 – Reading habits](https://forms.office.com/Pages/ShareFormPage.aspx?id=muagBYpBwUecJZOHJhv5kc4fVcO91xlNuopc7PjoDUNUOElQWEhXWE9MQkJOMEEyOVdPMlNZUVZBQyQlQCN0PWcu&sharetoken=a6Q8rVg7rWDVXGCDfFTq) **survey explaining their reading habits.**   **Teacher note:** the teacher should duplicate [Year 7 – Reading habits](https://forms.office.com/Pages/ShareFormPage.aspx?id=muagBYpBwUecJZOHJhv5kc4fVcO91xlNuopc7PjoDUNUOElQWEhXWE9MQkJOMEEyOVdPMlNZUVZBQyQlQCN0PWcu&sharetoken=a6Q8rVg7rWDVXGCDfFTq) survey and issue to students. The survey results can be used to guide teacher understanding of student engagement with reading.  **Activating prior knowledge of text forms**   * **Exploring ideas about fiction – through class discussion, explore w**hat makes fiction … fiction, through the prompt: If you had to explain what a novel was to someone who had never heard of one before, what would you say? * Introducing story ingredients – use **Phase 1, resource 2 – preparing for Britannica Kids fiction article** to introduce the ‘ingredients’ metaphor. Use **Phase 1, activity 4 – what makes a good story?** and brainstorm the elements they would expect to find in fiction in. At the end of the activity, d**iscuss which expectations were included and what they missed and** the importance of elements of fiction. * **Identifying the elements of fiction** – in small groups, students select cards from **Phase 1, resource 3 – fiction cards** and rank them in order of importance. * **Identifying text categories** **to deepen awareness of the characteristics of fiction** – in pairs, students read the texts provided in **Phase 1, resource 4 – categorising texts** and categorise them using the categories in the second table within this resource (either on hard copy provided, or digitally with a [Padlet](https://padlet.com/) or [Jamboard](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/593?clearCache=1d349f2c-c77-8ab1-1d7c-ac7c3c86614)). * **Discussing anomalies** **in** **categorisation** – using the Harvard Project Zero Thinking Routine of [Creative Question Starts](https://pz.harvard.edu/resources/creative-question-starts) to prompt discussion co-create an agreed definition of the uniqueness of fiction and add it to their glossary. Conclude with the class discussion: How have your ways of thinking about fiction has been challenged or expanded? What makes fiction unique? | **Success criteria**  To demonstrate their learning, students can:   * identify and categorise the benefits of reading through own and others’ experiences * identify personal reading habits * identify the narrative elements of a good story * categorise text extracts into text types * reflect on what makes fiction unique.   **Evaluation and registration:**   * [Record evaluation and registration information] |
| ****EN4-ECA-01****  ****Word-level language****  **Apply phonological, orthographic and morphological knowledge to spell unfamiliar, complex and technical words**  EN4-URA-01  Representation  Explore how language and text are acts of representation that range from objective to subjective and may offer layers of literal or implied meanings, **and **apply this understanding in own texts****  Note: bold outcome content is not addressed in this sequence.  ****EN4-RVL-01****  Reading, viewing and listening for meaning  Identify and understand that relevant prior knowledge and personal experience enables and enhances understanding when reading, viewing or listening to texts  EN4-ECA-01  Speaking  Participate in informal discussions about texts and ideas, including speculative and exploratory talk, to consolidate personal understanding and generate new ideas | **Phase 1, sequence 2 – engaging** **with the idea of escaping into fiction (stimulus sequence)**  **Teacher note:** stimulus sequences do not relate to a specific core text.Use this learning sequence to engage students with the/their chosen novel(s).  **Learning intentions**  By the end of this learning sequence, students will   * consider and explore the concept of escape and escaping into fiction * consider and explore the concept of representation within fictional texts.   **Exploring places to where we escape**   * **Activating background knowledge and interest** – through pair or class brainstorm, students identify the places they go when they want to get away and have some time to themselves, go on holiday, or escape from the busyness of daily life. * Exploring the key word ‘escape’ to provoke interest – as a class, students explore the word ‘escape’, its synonyms and antonyms, and complete **Phase 1, resource 5 – using the Frayer model.**   **Literacy note:** this activity addresses UnT7 – vocabulary on the National Literacy Learning Progression V3: interprets unfamiliar words using grammatical knowledge, morphological knowledge and etymological knowledge. S**tudents should be supported to develop their understanding of etymology and expand their understanding of morphology. Students can use a dictionary like** [Membean Word Parts](https://membean.com/roots) **or** [Online Etymology Dictionary](https://www.etymonline.com/). A Frayer model can be used to assist students in developing a deeper understanding of a word. For a version of this template that you can edit, visit the Department’s page, [Digital Learning Selector – Frayer diagrams.](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/553) The Frayer model provided has been adapted from *Closing the Vocabulary Gap* (Quigley 2018:155).  **Introducing the concept** **of representation**   * **Applying the Frayer diagram to explore metalanguage – students explore the word ‘representation’ in Phase 1, activity 5 – understanding representation.** View [Understanding representation video (2:46)](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts#/asset9) and add additional information to the diagrams. Examine the conceptual poster and again add to the Frayer diagram. * **Investigating representations to activate background knowledge** – students identify the ‘real life’ places they have been that are represented in texts (the teacher should update the texts listed in **Phase 1, activity 6 – representations of landscapes and landforms in film** based on this brainstorm). * **Thinking about representations** **in relation to actual places** – in small groups, students reflect on their experiences or perceptions of the Australian landmarks or landscapes listed and complete the second column of **Phase 1, activity 6.** View one of the clips representing the location and note how the world is represented within the film in the fourth column of **Phase 1, activity 6**. * **Sharing** **ideas** **to broaden understanding of the concept** – students discuss the similarities and differences of the real and imagined locations to deepen their awareness of the role and meaning of representation. * **Applying knowledge of representation to fictional texts by exploring** ‘literary worlds’ – issue students Phase 1, activity 7 – symbolism and representation. In pairs, students develop understanding of the concept of representation as they explore images of literary worlds. Students * match the image with the correct world. For example, the image of the reindeer and sleigh represent the North Pole. They work in pairs to reassess their understanding of representation made in **Phase 1, activity 5 – understanding representation** and edit the Frayer diagram if required. * use their [inferential skills](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-4/reading/stage-4-inference) to interpret the meaning of the phrase ‘literary world’ in the context of the visual texts and work in pairs to create an agreed definition. A sample definition can be found at **Phase 1, resource 6 – sample definition.** * **Extension** – provide students with excerpts from the texts that inspired the images and students discuss how the **text** has been interpreted for film. * **Reflecting on personal connections** – students discuss and reflect on what it means to ‘escape into a book’. They use the Harvard Project Zero Thinking Routine [Options Explosion](https://pz.harvard.edu/resources/options-explosion) to explore the concept of ‘escaping into a book’. Students write their ideas on sticky notes (one idea per note) and then stick their note on the board under the titles of: ‘literal or obvious’ or ‘thinking outside the box’. The teacher leads a discussion of **the placement of ideas with the class.** | **Success criteria**  To demonstrate their learning, students can:   * communicate the etymology of ‘escape’, and ‘representation’ * make connections between representation and literary worlds in film * use inference to determine meaning of literary worlds by matching images to a world setting * reflect on the different concepts of escaping into a book.   **Evaluation and registration:**   * [Record evaluation and registration information] |
| ****EN4-ECA-01****  ****Word level language****  **Make vocabulary choices that draw on, or contribute to, stylistic features of writing and influence meaning**  **Apply phonological, orthographic and morphological knowledge to spell unfamiliar, complex and technical words**  ****Text features****  **Effectively orient the reader to a topic in an opening paragraph, introduction or thesis**  ****Text features: imaginative****  **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**  ****EN4-ECB-01****  ****Planning, monitoring and revising****  **Seek and respond to verbal and written feedback to improve clarity, meaning and effect**  ****ENLS-ECA-01****  ****Writing****  Respond imaginatively to a written or multimodal text | **Phase 1, sequence 3 – creating an engaging orientation (stimulus sequence)**  **Teacher note:** stimulus sequences do not relate to a specific core text.Use this learning sequence to engage students with their chosen novel(s).  **Learning intentions**  By the end of this learning sequence, students will   * understand how an effective orientation enables the responder to ‘escape’ into the text * use prepositional phrases in their descriptions of setting to enhance their writing.   **Hook activity – orientations and a ‘good’ story**   * **Engaging with the hook activity** – students play the Scootle [Eerie encounter game](https://www.scootle.edu.au/ec/viewing/L1281/index.html). After playing, discuss with students whether they think it was a good story and whether it had an engaging orientation. * **Brainstorming what makes a good** **orientation –** what are the 2 most important functions of an orientation? (Potential answers: introduce the setting, conflict and characters).   **Investigating parts of speech**  **Literacy note:** as a warm up activity, students could complete a grammar activity such as [Sortify: Parts of Speech](https://www.brainpop.com/games/sortifypartsofspeech/).   * **Expanding grammar development** – students complete the following activities to build their understanding of prepositions and prepositional phrases. Students * view [Meet the preposition | The parts of speech | Grammar | Khan Academy (3:48)](https://www.youtube.com/watch?v=D3wQ5dgFPms) and complete question 2 in **Phase 1, activity 8 – prepositions and prepositional phrases.** * **view** [Prepositional phrases | The parts of speech | Grammar | Khan Academy (5:37)](https://www.youtube.com/watch?v=7dOBMUESkqk) **and** complete **the rest of Phase 1, activity 8 – prepositions and prepositional phrases** * discuss whetherthe use of prepositional phrases in the Scootle [Eerie encounter game](https://www.scootle.edu.au/ec/viewing/L1281/index.html) helped create a sense of place.   **Teacher note:** answers have been provided for the above activities in **Phase 1, resource 7 – prepositions and prepositional phrases answers**.  **Interactive writing**   * **Sharing ideas to prepare for writing** – in a game of stand up sit down, students indicate whether they think they, as composers, can invite someone to escape into their created worlds. Students can justify their opinion by using ideas from the [Eerie encounter game](https://www.scootle.edu.au/ec/viewing/L1281/index.html). * **Crafting an orientation as a class** – students participate in an interactive writing activity using ideas from the [Eerie encounter game](https://www.scootle.edu.au/ec/viewing/L1281/index.html) and **Phase 1, resource 8 – interactive writing.**   **Literacy note: Daffern and Mackenzie’s (2020:**25**) interactive writing idea s**u**pports whole class writing of an orientation where the teacher thinks aloud, takes ideas for words, sentences, content ideas and writes the imaginative piece live on the board. Then the class mimic this process and write their own orientation. The instructions in Phase 1, resource 8 – interactive writing are intended to support the teacher’s delivery of this writing task.**  **Core formative task 1 – imaginative orientation**  **Teacher note**: in this program, **Phase 5 – engaging critically and creatively with model texts**, has been integrated into Phases 1–4. There are dedicated sequences within each phase, aligned to each core formative task.   * **Crafting an orientation** – students reflect on and experiment with the work created in the interactive writing activity and the provided templates and process samples in **Core formative task 1 – imaginative orientation** to craft their own orientation of 100–200 words. Students * **use writing scaffold to brainstorm ideas** * **swap work with a peer and provide feedback using the peer feedback scaffold** * **reflect on model texts to determine effectiveness of feedback (using the sample writing task for Core formative task 1 – imaginative orientation, and Phase 1, resource 9 – sample improved orientation).** * **Refining student work – students use the editing and crafting process outlined in Phase 1, resource 10 – spelling (refining checklist part 1) to check understanding and focus on one specific editing skill. They** * **check the spelling editing areas with teacher guidance** * **check their own work for spelling** * **use individual editing and peer feedback to refine their writing.** | **Success criteria**  To demonstrate their learning, students can:   * experiment with vocabulary choices and syntax to improve writing * craft their own orientation using a range of techniques * provide peer feedback on an orientation * revise own writing (with a focus on spelling) using feedback.   **Evaluation and registration:**   * [Record evaluation and registration information] |
| EN4-RVL-01  Reading, viewing and listening skills  Apply reading pathways to determine form, purpose and meaning  EN4-ECA-01  ****Writing****  **Demonstrate control of structural and grammatical components to produce texts that are appropriate to topic, purpose and audience**  Sentence-level grammar and punctuation  Select appropriate noun groups for clarity or effect, including succinct noun groups for simplicity and elaborated noun groups for complexity | **Phase 1, sequence 4 – encountering *Across the Risen Sea* by Bren MacDibble (core text sequence)**  **Teacher note:** use this learning sequence if you intend on teaching *Across the Risen Sea* as your core text. You may also wish to consider adapting some of these activities if you are using a different text.  **Learning intentions**  By the end of this learning sequence, students will:   * develop engagement in the world of the text by making predictions about what the novel is about.   **Teacher note: Phase 1, resource 11 – additional strategies for introducing a novel** provides a list of alternative activities to introduce any novel being studied. This includes the ‘novel suitcase’ and a prediction chart for *Across the Risen Sea*.  **Activating background knowledge**   * **Connecting with the idea of journeys –** students sketch a map of an important journey they have been on. They then write a 50–100 word recount about their journey (the teacher may need to revisit the conventions of a recount and the typical language a reader would expect to see, such as first-person point of view, told in past tense, time conjunctions for chronology, connectives, dialogue, or factual descriptions). * **Making predictions to prepare for reading the whole text – the teacher reads an extract from the text (**the first page of chapter one ‘This off day’**). Students** * **predict what kinds of journeys might take place in this story** * **listen to the teacher reading the words from Phase 1, resource 12 – list of prediction words from *Across the Risen Sea*** and identify the part of speech for each * work with a partner to put as many words, from memory, as they can into the table within **Phase 1, activity 9 – parts of speech** * check answers with the class, add any additional vocabulary or parts of speech, then use these words to predict what the whole story of the novel might be about.   **Preparing to access the text**   * [**Think, Pair, Share**](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645#:~:text=Think%2DPair%2DShare%20involves%20students,combined%20knowledge%20with%20the%20class.) – students place the prediction words from the list above into a story element or ingredient category using **Phase 1, activity 10 – matching vocabulary to story elements.** * **Creating predictive sentences – students experiment with** appositives, compound and complex sentences, as well as modal verbs, supported by **Phase 1, resource 13 – creating predictive sentences.** They **write** 4 predictive sentences using these elements. They underline the subordinating conjunctions, appositives and modal verbs in each sentence. * **Using prior knowledge to make predictions** – the teacher reads the students the back-cover blurb of the novel and the students draw the front cover that they think belongs to the blurb (visit [how to write a catchy back-cover blurb](https://www.masterclass.com/articles/how-to-write-a-back-cover-blurb-that-sells) if necessary). * **Annotating textual features** – students annotate a copy of their book cover using the prior learning of visual language devices from program 2. They focus on aspects that support prediction of story and genre so that a potential reader can make a choice. * **Revisiting inference – discuss the role inference makes in making predictions. Students identify their most important point about the power of expanding their vocabulary and the impact of inference.** | **Success criteria**  To demonstrate their learning, students can:   * write a recount about a journey * make predictions about a text through a variety of inference activities * write predictive sentences using appositives and coordinating conjunctions * annotate a copy of the book cover for visual features that support the choice to read**.**   **Evaluation and registration:**   * [Record evaluation and registration information] |
| ****EN4-URC-01****  ****Genre****  Understand how a genre addresses its purpose through patterns of textual elements, such as structure, choice of language, character archetypes and settings, and apply these patterns in own texts  Note: bold outcome content is not addressed in this sequence.  ****EN4-RVL-01****  ****Reading for challenge, interest and enjoyment****  **Read texts selected to challenge thinking, develop interest and promote enjoyment, to prompt a personal response**  ****Reflecting****  **Reflect on own experiences of reading by sharing what was enjoyed, discussing challenges to strengthen an understanding of the value of reading** | **Phase 1, sequence 5 – reflecting on how we have been ‘invited in’ to the core text by its genre (stimulus sequence)**  **Teacher note:** stimulus sequences do not relate to a specific core text. Use this learning sequence to engage students with the/their chosen novel(s).  **Learning intentions**  By the end of this learning sequence, students will   * understand that texts are categorised into different genres * consider and explore how readers are invited into texts by their expectations of genre.   **An introduction to genre**   * **Defining genre** – students view the Department of Education [Understanding genre video (3:00)](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts/genre) and create a definition for genre (individually or in pairs). Students examine **Phase 1, resource 14 – genre** and compare their definition and the genre poster definition and annotate additions. * Matching genres – students match genres with definitions and example texts in **Phase 1, activity 11 – genre match** and **Phase 1, resource 15 – genre match answers**. * **Reflecting and revisiting prior learning** – students re-read their orientation and identify the genre in which they have written their imaginative orientation **(Core formative task 1).** * **Activating background knowledge about genre – students share their favourite genre during class discussion, and explain why that particular genre is interesting to them.** * **Exploring the connection between genre conventions and engagement – students reflect on what engages us within a particular genre. Use Phase 1, activity 12 – how does genre engage responders? to view** the relevant **film clips and identify the genre and conventions. Potential answers are provided in Phase 1, resource 16 – answers for how genre engages responders.**   **Reflecting on how we are invited into texts**   * **Reflecting on personal responses to example texts and personal experiences of genre** – in pairs, students respond to the prompt reflection question: ‘How are we invited to escape into texts through genre?’. They create a mind map of their ideas and filter and prioritise ideas using a Harvard Project Zero thinking routine such as [The Explanation Game](https://pz.harvard.edu/resources/the-explanation-game) (**Phase 1, activity 13 – the Explanation Game)**. Theyselect their best idea and present it to the class in an informal presentation. * **Reflecting on the core text** – students re-read the orientation of their core text and complete **Phase 1, activity 14 – response to the novel’s orientation** to stimulate ideas and reflect personally on how they are invited to escape into the novel.   **Teacher note:** students should begin reading their assigned text from this point forward. The process of reading should be adjusted for the individual cohort. Strategies may include independent reading, small group reading, reading a ‘character part’, pair reading, audiobooks or whole class reading. A dedicated reading journal will be developed in the next phase. | **Success criteria**  To demonstrate their learning, students can:   * define genre * identify and match definitions and examples of genres * identify genre in their own writing * consider how they are invited into a text * informally discuss their ideas.   **Evaluation and registration:**   * [Record evaluation and registration information] |

# Phase 2 – unpacking and engaging with the conceptual focus

In this phase, students begin to explore the conceptual focus of the program – the ways in which narrative and characterisation invite an escape into the worlds of fiction. They investigate how their experiences of reading fiction are influenced by the choices made by writers in their use of the codes and conventions of imaginative writing. Students will begin their engagement with a core text and respond to a range of model texts to develop an informed personal perspective. They will investigate how an exploration of these worlds can lead to a broadening engagement with others, the world and their understanding of their own personal, emotional and intellectual responses.

Students will consider the way that narrative elements such as rising tension, and aspects of characterisation such as the choice of point of view, create effective narratives. They experiment with these features in their own writing and reflect on the impacts of their own choices as the composers of imaginative texts.

Building from Stage 3, students should understand how narrative conventions engage the reader and apply this understanding when creating texts. They analyse how patterns in narratives set up expectations and experiment with these patterns in their own writing. From earlier in Stage 4, students will continue to refine their reflective writing and deepen their understanding of the recursive nature of the writing process as they will experiment with elements of narrative.

**Expected duration:** this phase should take approximately 6 hour-long lessons.

**Teacher note:** the activities in this phase also include choices and approaches that need to be adapted to class context and the core text. Sequences are split into **‘core text sequence’**, ‘**satellite text sequence’** and ‘**stimulus sequence’**. The sequences provide opportunities to engage with concepts as students are becoming immersed in the world of the novel. Activities begin with a closer analysis of early chapters and support students to apply this learning to later chapters. **Phase 2, resource 1 – adapted conceptual framework** illustrates the conceptual frame for this phase and supports an adopt and adapt model for faculties.

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

* How are narrative conventions used to immerse readers in a fictional world and guide them through the novel and its chapters?
* How does narrative voice encourage us to connect with the protagonist and so escape into the novel?
* How can narratives broaden our engagement with the world around us?

Table 5 – unpacking and engaging with the conceptual focus

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN4-RVL-01  Reading, viewing and listening for meaning  Identify and understand that relevant prior knowledge and personal experience enables and enhances understanding when reading, viewing or listening to texts  EN4-URA-01  Narrative  Understand narrative conventions, such as setting, plot and sub-plot, and how they are used to represent events and personally engage the reader, viewer or listener with ideas and values in texts, and apply this understanding in own texts  Note: bold outcome content is not addressed in this sequence.  EN4-RVL-01  Reading for challenge, interest and enjoyment  **Use strategies to enhance interest and overcome challenges experienced when reading** | **Phase 2, sequence 1 – exploring the emotional impact of different narrative structures**  **Teacher note:** stimulus sequences do not relate to a specific core text.Use this learning sequence to engage students with their chosen novel(s).  **Learning intentions**  By the end of this learning sequence, students will:   * understand the difference between key terminology – plot, story and narrative * consider the role played by different structural elements in describing and understanding a model text.   **Responding personally to narrative structure**   * **Considering why narrative structure matters** – students view short clips from 2 or 3 film texts that demonstrate the idea of the villain being ‘revealed’ in a crime or detective genre text. Examples of age-appropriate texts are given in **Phase 2, resource 2 – villains revealed**, along with further discussion prompt question. Discuss what difference it makes if we know the villain from the start of the story and how important the order of events in the plot of the chosen text? Does changing the order of the plot provoke a different emotional impact?   **Exploring the role of narrative structures in a spoken text**   * **Pre-listening activities to check existing knowledge of metalanguage –** use the [Name, Describe, Act](https://pz.harvard.edu/resources/name-describe-act) thinking routine as a pre-test and develop an understanding **of the students’ familiarity with narrative conventions. Use the list in Phase 2, activity 1 – match and sort for the list and then students complete this** activitythemselves. **Phase 2 resource 3** **– story, plot and narrative** also contains definitions, activity structure and a modelled example. * **Applying terminology to connect with background knowledge – s**tudents apply the terminology from the previous activity to one of the clips viewed earlier or to a text that is unfamiliar. * **Making predictions to access the text** – use **Phase 2, activity 2 – identifying the structural elements of narrative in a text** to engage students in 2 prediction activities: one based on the title of a podcast, [Not in the Lesson Plan (7:42)](https://themoth.org/stories/not-in-the-lesson-plan), and another on key narrative elements. * **Engaging with the listening text to retell the story** – **students apply their understanding of the conventions of narrative to the model text. Play the** spoken text [Not in the Lesson Plan (7:42)](https://themoth.org/stories/not-in-the-lesson-plan) from The Moth website to the class. After listening, students work in pairs to write down key words related to the plot. They practise retelling the story based on the words they recorded. There is a transcript of this text located in **Phase 2, activity 2 – identifying the structural elements of narrative in a text.** * **Reconstructing the plot** – as a class, students reconstruct the plot and focus on using linking words for cause-and-effect sentences. Students must include ‘because’, ‘since’ and ‘as’ in every sentence. See the department’s [literacy resources for further support on connecting ideas](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-4/reading/stage-4-connecting-ideas). Guide students to identify the story, the plot elements, and the structural elements of narrative in the text by matching the details provided. See **Phase 2, resource 3** **– story, plot and narrative** for a modelled example of ‘Not in the Lesson Plan’. * **Thinking about the audience –** discuss the use and effect of each term and identify when and to whom you would ‘tell’ the story, plot or narrative. Students should discuss and identify why each is useful in their personal lives and in the English classroom. * **Reflecting on the text and the learning –** students reflect on how their understanding of the features of an engaging story has developed using the [‘I Used to Think…Now I Think…’](https://pz.harvard.edu/resources/i-used-to-think-now-i-think) thinking routine. This reflection should be informed by their engagement with the model text. | **Success criteria:**  To demonstrate their learning, students can:   * apply new terminology to familiar and new texts by giving examples * identify a range of narrative structural conventions in the model or chosen text * discuss the impact that knowledge and use of narrative conventions have on reading and writing.   **Evaluation and registration:**   * [Record evaluation and registration information] |
| EN4-RVL-01  Reading for challenge, interest and enjoyment  Communicate purposefully with peers in response to texts  Reflecting  Reflect on own experiences of reading by sharing what was enjoyed, discussing challenges to strengthen an understanding of the value of reading  EN4-ECA-01  Word-level language  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  EN4-URA-01  Code and convention  Explore how Standard Australian English has been influenced by a range of languages and dialects | **Phase 2, sequence 2 – exploring how rising tension draws a reader into the world of a novel (core text sequence)**  **Teacher note:** use this learning sequence if you intend on teaching *Across the Risen Sea* as your core text. You may also wish to consider adapting some of these activities if you are using a different text.  **Learning intentions**  By the end of this learning sequence, students will:   * understand the impact of rising tension in a narrative * be able to use their understanding of vocabulary to consider personal responses to reading and viewing * understand the impact of tension, action and conflict on their personal response to a novel.   **Discussing and reflecting on narrative structure**   * **Re-reading and class discussion about rising tension** –students re-read chapter 1‘This off day’ (from *Across the Risen Sea)* and re-order the events that create the rising tension using **Phase 2, activity 3 – reordering the rising tension.** Discuss initial impressions of the meaning of rising tension. * **Applying understanding of narrative structure – students investigate the chapter and analyse the** notion that ‘things get worse’ describes the structure of the story**. They should** select events from the ‘This off day’ chapter and explain the impact these have on the character(s) and the reader. Students complete **Phase 2, activity 4 – considering the effect of rising tension**. * **Discussing rising tension to deepen understanding of narrative elements –** bring ideas and observations together by discussing whether ‘things get worse’ is a valid (or appropriate or adequate) definition for the ‘rising tension’ element of the narrative structure.   **Exploring personal responses to novels**   * **Deepening the consideration of what draws readers into the novel form** – in small groups, students discuss their personal responses using **Phase 2, activity 5 – think, puzzle, explore prompts.** They discuss the connotations of the key word ‘escape’ and consider the ways they, and readers generally, interact with prose fiction. * **Sharing opinions and ideas through a physical Likert scale** – the teacher creates a space where students can move around, then uses the statements in **Phase 2, resource 4 – prompts for physical Likert scale to elicit student responses to each of the** provocative statements.   **Literacy note:** the following activity addresses UnT7 – vocabulary on the National Literacy Learning Progression V3: interprets unfamiliar words using grammatical knowledge, morphological knowledge and etymological knowledge.   * **Exploring vocabulary** – using **Phase 2, resource 5 – vocabulary building,** students analyse etymology and morphology**.** With this resource, students will explore * words that include the root ‘nov’ * opportunities for exploring parts of speech in context * dual meanings of the word 'novel' * connections to other languages * extensions to 'cine’ and portmanteaus. * **Reflecting on learning** – students complete a [3-2-1 exit ticket](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/543?clearCache=631d4e45-57a-782e-9802-6a6b54a49faa) detailing: 3 things that they learned in the sequence; 2 questions they still have; and 1 reason why it is important to learn about these things. * **Composing a reflective paragraph** – students compose a reflective paragraph on this sequence, focusing on a part in the novel that has particularly engaged them and how the rising tension has impacted this engagement. Prompts for this writing are included in **Phase 2, activity 6 – reflective writing prompts.** | **Success criteria**  **To demonstrate their learning, students can:**   * **logically and thoughtfully o**rganise **the series of events that create the rising tension of the first chapter of *Across the Risen Sea*** * **elaborate on observations when comparing the rising tension and its impact in 2 or more texts** * **articulate a personal response to a text and reading in general orally and in writing** * **use etymological and morphological knowledge to broaden vocabulary and interpret unfamiliar words.**   **Evaluation and registration:**   * [Record evaluation and registration information] |
| EN4-ECB-01  Reflecting  **Reflect on own ability to plan, monitor and revise during the composition process, and how this shapes clarity and effect** | **Phase 2, sequence 3 –** **introducing the assessment task**  **Learning intentions**  By the end of this learning sequence, students will:   * understand the requirements of the assessment task for this program * begin planning their approach to the assessment.   **Exploring the assessment**   * **Exploring the assessment** – issue **assessment task – portfolio of classwork** and guide students through the task requirements. Students may benefit from co-developing a glossary of key terms, translating to home language or writing an agreed definition.   **Teacher note: Phase 6, resource 1 – evidence-based practice in assessment procedures** can help teachers to ensure that students understand the requirements and processes, and are aware of the timeline of activities that will support them to produce their best work.   * **Understanding the assessment** **policy** – guide students through appropriate assessment practice. Dedicate time to helping students understand what malpractice is and how to avoid this issue. Reiterate that their core formative tasks are designed to support them with recursive writing and develop their planning, monitoring and revising skills. * **Identifying the ingredients of assessment success** –use a Think-Pair-Share to discuss the question ‘What do you need to know and do to be able to achieve success in the assessment task?’ Use the structure below to guide this activity * Think – students write responses to the guiding question. Encourage reflection and focus on the marking criteria and steps to success. They can develop a list of potential challenges ahead, and a list of aspects they feel ready for. * Pair – encourage students to share in pairs and then in small groups. * Share – reconvene the class and generate a list of needs and requests. * **Identifying strengths and areas of need** – students identify their areas of strength and areas of need in relation to the task. Teacher guides the reflection by asking * Will you need support in the planning, monitoring and revision process? * What has helped you do your best work in the past? * What didn’t work well for you in the past? * What can the teacher do to support your learning?   **Teacher note:** see extended advice and support for best practice, as well as the introduction to samples and marking guidelines in **Phase 6 – preparing the assessment task**. | **Success criteria**  To demonstrate their learning, students can:   * identify and explain task requirements and their initial personal plans * make annotations that elaborate on the task expectations to support them in their preparation for the task.   **Evaluation and registration:**   * [Record evaluation and registration information] |
| EN4-RVL-01  Reflecting  **Reflect on own experiences of reading by sharing what was enjoyed, discussing challenges to strengthen an understanding of the value of reading**  EN4-URA-01  Narrative  **Understand narrative conventions, such as setting, plot and sub-plot, and how they are used to represent events and personally engage the reader, viewer or listener with ideas and values in texts,** and apply this understanding in own texts.  Note: bold outcome content is not addressed in this sequence. | **Phase 2, sequence 4 – reflecting on the orientation of *Across the Risen Sea* (core text sequence)**  **Teacher note:** use this learning sequence if you intend on teaching *Across the Risen Sea* as your core text. You may also wish to consider adapting some of these activities if you are using a different text.  **Learning intentions**  By the end of this learning sequence, students will:   * understand the value of reflecting on their reading experiences * reconsider how they have responded to the orientation of the novel.   **Responding personally to the structure of a novel**   * **Reflecting on reading – students set up their reading journal (Phase 2, activity 7 – reading journal) for this program.** This is an opportunity for reflection through low stakes writing that is structured into several sequences in this program. Students complete an initial entry for their core text. This may involve expectations before starting to read, or reactions after the first chapter.   **Teacher note:** for a successful reflective reading journal students shouldwrite regularly, for short periods, using technology of choice (including paper and pen!); write in response to a prompt that requires reflection, personal response or explanation, but does not involve answering comprehension questions, analysis or assessment.   * **Considering the role of an orientation** – students consider the role of an orientation by participating in class discussion and co-construction of an agreed list of elements from the first chapter that can be described as the orientation for the novel. * **Consolidating understanding of the role of the orientation** – students participate in a [Think-Pair-Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645) before continuing class discussion to consolidate their understanding of the role of the orientation in a narrative. They may choose to consider the following questions * How does this orientation compare to other novels you have read? * How do we know that an orientation is over? * How important are the conflicts that are set up in the orientation? What is their role in the whole text? * **Reflecting on the orientation** – to consolidate the creation of their reading journals, students respond to (1, 2 or all of) the following writing prompts * What are the main conflicts that are established in the first few chapters? * How do they relate to your life or to other novels you have read? * Has your reaction to the orientation changed now that you have been re-reading and reconsidering it? | **Success criteria**  **To demonstrate their learning, students can:**   * **contribute to a class discussion about the role of an orientation** * **explain the importance and function of an orientation.**   **Evaluation and registration:**   * [Record evaluation and registration information] |
| EN4-URA-01  Code and convention  **Analyse how texts can draw on the codes and conventions of a range of modes and media to shape new meanings,** and demonstrate this understanding in own texts  Narrative  **Understand narrative conventions, such as setting, plot and sub-plot, and how they are used to represent events and personally engage the reader, viewer or listener with ideas and values in texts,** and apply this understanding in own texts  Note: bold outcome content is not addressed in this sequence.  EN4-RVL-01  Reading for challenge, interest and enjoyment  **Read texts selected to challenge thinking, develop interest and promote enjoyment, to prompt a personal response**  EN4-URA-01  Code and convention  **Use appropriate metalanguage to describe how meaning is constructed through linguistic and stylistic elements in texts** | **Phase 2, sequence 5 – investigating narrative elements while reading *Across the Risen Sea* (core text sequence)**  **Teacher note:** use this learning sequence if you intend on teaching *Across the Risen Sea* as your core text. You may also wish to consider adapting some of these activities if you are using a different text.  **Learning intentions**  By the end of this learning sequence, students will:   * understand the role of the orientation in drawing readers into the world of the novel * understand and identify cohesive elements in a text * consider how the structure of a chapter within a novel compares to the structure of the entire prose fiction text.   **Narrative elements in *Across the Risen Sea***  **Teacher note: the following activities are best completed before students have read the chapter ‘Everything is changed’ for the first time. However, they can be completed post-reading, or applied to another similar chapter. For support with** ‘identifying local cohesion’ see Quigley (2020).   * **Engaging with the orientation** – students read the chapter ‘Everything is changed’. After reading, they d**iscuss** as a class **whether this chapter is still part of the novel’s orientation and how they came to this conclusion. Students should** use **evidence to support their answer, which could be elicited through the question: ‘Why do you say that?’**   **Literacy note: this is an important pre-testing moment. This activity will highlight what students do and do not know about selecting, using and recording textual evidence. Revisit how to select and write textual evidence accurately if this is an area of need.**   * **Identifying local cohesion – students check how local cohesion supports understanding in the first paragraph by writing down (or colour-coding on a photocopy) referring words (for example ‘they’re’) then matching these to the correct noun – in this case ‘the old people’.**   **Teacher note: to see a worked example of how to identify local cohesion and the strategy described above, see Year 7, Term 2 – Seeing through a text (Phase 3, activity 4 – analytical writing).**   * **Understanding ambiguity – students brainstorm why the openings of chapters can be confusing or ambiguous (new names, settings and situations for example) and teacher explains how reading carefully in these sections can help. Review and reflect on how understanding local cohesion can help to clarify characters and events during orientations. S**tudents (individually or in small groups) return to the first paragraph of their piece for **Core formative task 1** and colour-code for cohesion as above. * **Exploring links between the structure of a chapter and the structure of the novel as a whole –** students consider **the following questions: ‘If a novel has an orientation, can a chapter within it have one?’ and ‘What idea in the first paragraph sets up the theme and plot of the whole chapter?’ Students discuss and brainstorm ideas with a partner to prepare for class sharing and discussion.** | **Success criteria:**  To demonstrate their learning, students can:   * reflect on and discuss their reading and exploration of concepts through journal entries and class discussion * annotate a text for local cohesion by connecting referring words to their nouns.   **Evaluation and registration:**   * [Record evaluation and registration information] |
| EN4-URA-01  Narrative  **Understand narrative conventions, such as setting, plot and sub-plot, and how they are used to represent events and personally engage the reader, viewer or listener with ideas and values in texts,** and apply this understanding in own texts  Note: bold outcome content is not addressed in this sequence.  Code and convention  **Use appropriate metalanguage to describe how meaning is constructed through linguistic and stylistic elements in texts** | **Phase 2, sequence 6 – investigating narrative arcs, instigating problems, and complications while reading the core text *Across the Risen Sea***  **Teacher note:** use this learning sequence if you intend on teaching *Across the Risen Sea* as your core text. You may also wish to consider adapting some of these activities if you are using a different text. Teacher support for terminology related to the narrative structure can be found in **Phase 2, resource 7 – additional narrative structure terminology**. This resource includes a worked example from the chapter ‘Everything has changed’ and discussion prompts for the activities in this sequence.  **Learning intentions**  By the end of this learning sequence, students will:   * understand the role of the complication in drawing readers into the world of the novel * understand how instigating problems, complications, falling action and foreshadowing maintain reader interest and investment in the narrative of the novel.   **Extending understanding of narrative structure**   * **Understanding the narrative arc – use the example of *Cinderella* provided on the** [Digital Learning Selector – Writing scaffolds (Imaginative)](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/658?clearCache=283f218d-6469-b956-5810-98f28f04c640) **to (re) introduce the term ‘narrative arc’. Check for understanding that students have prior knowledge of the term ‘arc’. Students discuss why ‘arc’ is an appropriate metaphor for the character’s journey. In pairs, students discuss other examples and share with the class.** * **Identifying narrative elements – students complete the activities within Phase 2, activity 8 – narrative structure diagram including using the blank template to complete the narrative arc for the chapter ‘This off day’ or another chapter from *Across the Risen Sea* (see Phase 2, resource 6 – blank narrative structure diagram. Note also that** a blank plot diagram template is available as an editable and downloadable PDF or PowerPoint on the [Planning, programming and assessing English 7–10 webpage](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10).) **Students repeat the diagram for a chapter of their own choosing.** * **Thinking about falling action – students compare the plot diagrams for the 2 chapters. What is common in the falling action? For example, when Neoma sees that it is a crab and not a croc in the water. Or, the reader is surprised how the strangers are not a physical threat to the people on Ockery Islands. How does this align with the narrative arc of the novel?** * **Building understanding of terminology in order to discuss narrative – teacher explicitly presents and explores the term ‘foreshadowing’ to deepen student awareness of writer choices in narrative elements. Unpack the prefix ‘fore-‘ and establish meaning through discussion and drawing on student examples. Discuss why the feature is not called ‘foretelling’. What does ‘shadow’ suggest?** * **Understanding foreshadowing (extension activity) – in order to consider why a composer may foreshadow events, and what the impacts of this choice are on the reader, students** * **read (or re-read) the chapter ‘New clear’, jotting down events or objects that may foreshadow later events. For example, the nervous conversation about technology foreshadows its significance, while the phrase ‘bubbles rising from the deep’ foreshadows Neoma’s later adventures and relationships** * **are encouraged to keep track, through their journal entries, of how these events and objects play out through the narrative structure of the chapter and novel** * **participate in a class discussion about their informed personal responses to this topic: Do readers notice when foreshadowed events take place? Is this a language feature that we only notice on the second reading? What are the impacts, conscious and unconscious, on the reader?**   **Deepening understanding of the role and nature of complications in chapters and extended prose**   * **Identifying the instigating problem –** in pairs, students choose a chapter to identify the instigating problem, conflict and complication. They may also compare this to a prose fiction chapter or text of their choosing. Students share ideas and discuss the impact on the protagonist of the instigating problem, conflict and complication. * **Exploring the ways instigating problems and complications impact on the reader’s response to the story** – students are guided to consider the discussion prompts **in Phase 2, resource 7 – additional narrative structure terminology** to think critically about the role of complications in relation to instigating problems. They discuss the examples related to the chapter and apply to a chapter of their choosing then share responses with the class.   **Post-reading discussion and reflective journal writing – considering the conventions of narrative**   * **Reflecting using classroom discussion – discuss what students have learned about how structural elements of narrative are used to draw a responder into the world of a story.** * **Connecting to what we know about the novel as a form – connect to the prior learning from Phase 1: ‘what makes fiction … fiction?’ and discuss what makes a novel a novel using the** [‘I Used to Think…Now I Think…’](https://pz.harvard.edu/resources/i-used-to-think-now-i-think) thinking routine. G**uide students to compare the characteristics of a story to a chapter of a novel,** and **to an entire novel. Discuss the ways the structure of a novel is similar and dissimilar to the structure of a story or chapter.** * **Reflecting on narrative structural elements – students read another chapter and choose from the following** * **reflect in their journals on the discussion above** * **choose to focus on how another chapter uses narrative structure elements to impact on the reader** * **write imaginatively in their journals (for only themselves and a partner), experiment with chronology in** this **piece, then swap with their partner to explore reactions** * **continue adding to the Wicked Word Wall.** | **Success criteria:**  To demonstrate their learning, students can:   * **analyse terminology and map the structure of a chapter from the core text** * **compare the impact of a complication with another chapter or text** * plot how events foreshadowed early in a chapter or the novel play out later in the text * reflect on their reading and exploration of concepts through journal entries.   **Evaluation and registration:**   * [Record evaluation and registration information] |
| EN4-RVL-01  Reading, viewing and listening for meaning  Identify and understand that relevant prior knowledge and personal experience enables and enhances understanding when reading, viewing or listening to texts  Explain personal responses to characters, situations and issues in texts, recognising the role of written, oral or visual language in influencing these personal responses  EN4-URA-01  Narrative  Examine how narratives can depict personal and collective identities, values and experiences  Characterisation  Analyse how engaging characters are constructed in texts through a range of language features and structures, and use these features and structures in own texts  EN4-ECA-01  Text features: informative and analytical  **Discuss a central idea, from personal and objective positions, to broaden the exploration of a concept** | **Phase 2, sequence 7 – deepening engagement through understanding character**  **Teacher note:** use this learning sequence if you intend on teaching *Across the Risen Sea* as your core text. You may also wish to consider adapting some of these activities if you are using a different text.  **Learning intentions**  By the end of this learning sequence, students will:   * be able to express, discuss and reflect on the complexity of the protagonist in the core text * make connections between their reading and the world * understand the ways that inner conflict is developed and used to depict values and experiences.   **Analysing how character inner conflict draws readers into fiction**   * **Engaging with character complexity to deepen understanding of how readers are drawn into a novel** – the teacher selects an extract from the core text that involves a turning point where a character must make a significant decision. The teacher leads a structured discussion and role play to clarify ideas and justify student thinking. See **Phase 2, activity 9 – conscience alley for *Across the Risen Sea*** for an example extract and full activity explanation. Activities include * pre-reading discussion, pre-reading vocabulary and reading the extract * preparing arguments for and against a key character moral choice. See **Phase 2, resource 8 – ways into argument** for an extension activity about the emotional appeals of ethos, logos and pathos * participating in the ‘conscience alley’ activity (adapted from [Conscience alley](https://education.nsw.gov.au/teaching-and-learning/learning-from-home/teaching-at-home/expectations/contemporary-learning-and-teaching-from-home/learning-from-home--teaching-strategies/conscience-alley)), making their arguments and evaluating the worth of others’ arguments.   **Discussing character complexity**   * **Defining key terms to prepare for discussion and writing** – students are guided to find definitions of the following terms, then write an agreed informal definition with a partner: protagonist, hero, anti-hero and stock versus well-rounded supporting characters. * **Brainstorming and creating definitions** – in pairs, students use the [Generate-Sort-Connect-Elaborate](https://pz.harvard.edu/resources/generate-sort-connect-elaborate) to brainstorm and research definitions and complete the table in **Phase 2, activity 10 – Neoma the ‘anti-hero’?** Students discuss the definitions, come to an agreement and add examples drawn from their background knowledge. * **Identifying stock and well-rounded characters** – using a [Think, Pair, Share](https://pz.harvard.edu/resources/think-pair-share) explore whether Neoma is a well-rounded or stock character. Discuss whether she is a hero or anti-hero and how important her inner conflict is to making her interesting to the reader. Students then compare her complexity to other protagonists.   **Literacy note**: specific literacy work on analytical writing is supported in the following activity. Students are supported to learn about the [theme-rheme distinction](https://files.eric.ed.gov/fulltext/EJ1112048.pdf) for the organisation of ideas in a sentence. They then use this understanding to elaborate on their ideas through an analytical paragraph response.   * **Writing about character complexity** – students write analytically about Neoma, Jag and Marta as well-rounded characters. **Phase 2, activity 11 – analytical writing using theme-rheme structures** is a structured explicit teaching sequence that moves from teacher-directed, through scaffolded and collaborative to independent application. Students are supported to develop their analytical writing skills through practise of the theme-rheme structure over a series of writing prompts. * **Reading, reflecting and journalling to complete learning** – students read the rest of the chapter, or another where the protagonist faces a turning point. They examine how narratives depict the experiences of characters to immerse readers in their world. The teacher should set up and introduce the virtual space for a [backchannel discussion](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/574?clearCache=e4a3f713-df5e-6747-4e1d-6b557f711d9). * Students record observations about Neoma’s inner conflict at the point in the novel they are reading and consider the course of action that they would have taken and why. * Students connect inner conflict and rising tension by completing the table in **Phase 2, activity 12 – conflict and rising tension**. * Students discuss how the rising tension pushes the character towards choices that reveal their inner conflict. Students identify what happens at the final point of crisis (the complication or climax). * Students discuss and complete a reading journal entry responding to the following prompt questions: Can the character’s inner conflict immerse you into the world of the novel? Is it because it encourages us to think ‘What would I do?’ Can the inner conflict broaden our understanding of the world around us? | **Success criteria**  To demonstrate their learning, students can:   * prepare and express arguments on the inner conflict of a character * compose an analytical paragraph on a character’s inner conflict * reflect on their learning by recording thoughts and observations in their journals * explain connections between the text and their own world to understand a character.   **Evaluation and registration:**   * [Record evaluation and registration information] |
| EN4-RVL-01  Reading, viewing and listening for meaning  **Engage with the ways texts contain layers of meaning, or multiple meanings**  **Identify and understand that relevant prior knowledge and personal experience enables and enhances understanding when reading, viewing or listening to texts** | **Phase 2, sequence 8 – understanding how context invites us into the world of a novel**  **Teacher note:** use this learning sequence if you intend on teaching *Across the Risen Sea* as your core text. You may also wish to consider adapting some of these activities if you are using a different text.  **Learning intentions**  By the end of this learning sequence, students will:   * understand the importance of background knowledge in our responses to key characters.   **Exploring the readers’ context**  **Teacher note**: this activity uses the chapters ‘Find Jag’ and ’Dog’s Elbow’ and assumes that prior to this sequence, students have read them in their entirety, unpacked any challenging vocabulary and had a chance to respond personally through discussion or journal writing.   * **Considering the social contexts of different readers** – referring to the chapters ‘Find Jag’ and ‘Dog’s Elbow’ students highlight ideas, such as ‘white woolies’, that might be difficult to understand for someone reading the novel who does not have cultural knowledge about sailing. * **Understanding how the readers’ context supports comprehension** – discuss what someone would need to know about living on or near the ocean and sailing to understand these chapters. Do the students think the writer has created an accurate representation? * **Responding personally and analytically to selected chapters** – students re-read the chapters (or key teacher identified sections) and make evaluative inferences about character and place in the chapter or extract.   **Teacher note**: according to Quigley (2020:80) evaluative inferences involve the ability of the student to ‘look back in a text and draw conclusions and evaluate’. This is a form of global inference-making that helps a student make sense of the text as a whole. In the activity which follows, teachers will decide – depending on class context – whether to explicitly discuss ‘evaluative inference-making’ or simply practise the skill so that it becomes gradually more automatic to be aware of this aspect of comprehension.   * **Making evaluative inferences about characters – students brainstorm or write reflectively in their journal about whether the** reader is meant to like or sympathise with Neoma in this chapter as she is the cause of her own suffering. They should justify their ideas by explaining why and providing textual evidence. Does this sympathy depend on what we know about the life that is reliant on knowing and being able to navigate the ocean? | **Success criteria**  **To demonstrate their understanding, students will:**   * **annotate an extract for ideas that depend on background cultural knowledge** * write reflectively to showcase the evaluative inferences made about a character.   **Evaluation and registration:**   * [Record evaluation and registration information] |
| EN4-URA-01  Point of view  **Understand how choice of first, second and third-person voice can establish different relationships between creator and audience, and** experiment with changes in point of view in own texts  Characterisation  **Analyse how engaging characters are constructed in texts through a range of language features and structures,** and use these features and structures in own texts  Note: bold outcome content is not addressed in this sequence.  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  Use a range of linking devices to create cohesion between ideas | **Phase 2, sequence 9 – understanding how point of view and narrative voice invite us into the world of a novel**  **Teacher note:** use this learning sequence if you intend on teaching *Across the Risen Sea* as your core text. You may also wish to consider adapting some of these activities if you are using a different text.  **Learning intentions**  By the end of this learning sequence, students will:   * understand the importance of background knowledge in our responses to key characters * understand how the choice between first, second and third-person point of view contributes to the creation of the fictional world * understand how language features, including sentence structure, can be used to establish a narrative voice.   **Exploring how point of view guides our understanding of characters**   * **Examining point of view –** the teacher checks student understanding of point of view (see NESA definition and further support in **Phase 2, resource 7 – additional narrative structure terminology**) and provides definitions as necessary. Students examine texts written in first person, third-person omniscient and third-person limited. These could be provided by teacher, or – preferably – based on what students are currently reading. Activities could include * discussion about preferences and personal responses: Which do you prefer and why? * extension to explore the [English textual concepts](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts) resource definition. * **Applying learning to an extract** – students develop their understanding from the initial impressions in the discussion above, to examine first-person point of view as a way we learn about events **and** the protagonist. To do this they investigate the chapters ‘Find Jag’ and ‘Dog’s Elbow’. They * brainstorm using the table in **Phase 2, activity 13 – learning about the protagonist to analyse** what we learn about events, and what we learn about Neoma from how she tells the story * work with a partner to take notes on how the story in the chapter ‘Dog’s Elbow’ would be different if it was not told from Neoma’s first-person point of view * **prepare for class discussion:** First**-**person point of view may bring the reader close to the protagonist but why? Does this help to immerse us in the world of the novel? * experiment through imaginative re-writing to change a section of one chapter from first person to third person, then reflect on the impacts of the change.   **Close analysis of characterisation**   * **Identifying language features** – students re-read the chapter ‘Find Jag’. Using a printed copy of one chapter they follow the activity steps in **Phase 2, activity 14 – introduction to narrative voice**, to deepen their understanding of how characterisation is constructed. They * identify and annotate the use of first-person language such as ‘I … me … my’ and then other language features and their impact. These include use of figurative language, self-deprecating humour, descriptive language and sentence length. * **Reflecting on the impact of characterisation** – using a [Think, Pair, Share](https://pz.harvard.edu/resources/think-pair-share), students consider whether characterisation choices make the protagonist likeable and whether this is important in our immersion into the world of the novel. Using a comparison to a text of the student’s choosing, explore how or why being drawn into the world of the text depends on a strong, memorable narrative voice.   **Examining how sentence structure creates narrative voice**   * **Revising sentence structures – students revise their understanding of simple, compound and complex sentences. The teacher may display the extract used above and indicate the 3 types. Students find one more example of each from elsewhere on that page.** * **Identifying sentence elements – students read the chapter ‘Pirates’ from *Across the Risen Sea* and identify the subject and predicate in the simple sentences.** * **Sentence expanding** – as a class, students **rewrite the adapted extract in Phase 2, activity 15 – sentence combining and narrative voice to include at least one compound and one complex sentence. In pairs, students rewrite a second adapted extract. These pairs compare their work with another pair of students in the class.** * **Reflecting on sentence length and structure – students answer the questions in Phase 2, activity 15 – sentence combining and narrative voice to guide their observations on how sentence length and structure is used to create an engaging and authentic narrative voice.** * **Understanding the impact of sentence types – discuss the variations possible and the impact of the different sentence structures on written expression. Students add notes from the discussion to the table in Phase 2, activity 14 – introduction to narrative voice explaining the impact of sentence length on creating a narrative voice.** * **Reflecting on connections to character** –s**tudents write an entry in their reading journals on their feelings towards the protagonist. Students should begin to reflect on how those feelings have been actively encouraged by the writer’s choices in characterisation such as the point of view, inner conflicts and narrative voice.** | **Success criteria**  **To demonstrate their understanding, students will:**   * **analyse and experiment with options in point of view in order to deepen understanding** * **show understanding of sentence structure by combining and expanding simple sentences to construct compound and complex sentences using extracts from the core text** * **communicate about the impact of sentence structure on written texts by engaging in discussion and reflective writing.**   **Evaluation and registration:**   * [Record evaluation and registration information] |
| EN4-URA-01  Point of view  **Recognise how texts engage and position the audience to perceive events, characters and ideas using narrative voice and focalisers, tense, sequencing and intrusion, and apply this understanding in own texts**  **Understand how choice of first, second and third-person voice can establish different relationships between creator and audience, and experiment with changes in point of view in own texts**  EN4-ECA-01  Text features: imaginative  **Develop transformation skills by reshaping aspects of texts to create new meaning**  Word-level language  **Make vocabulary choices that draw on, or contribute to, stylistic features of writing and influence meaning** | **Core formative task 2 – experimenting with point of view and narrative voice (integrated Phase 5)**  **Teacher note**: in this program, Phase 5 has been integrated into Phases 1–4. There are dedicated sequences within each phase, aligned to each core formative task.  **Learning intentions**  By the end of this learning sequence, students will:   * understand how and why choices about point of view are made by writers, and how they can impact on the text and the reader * be able to transform a piece of writing between first, second and third person.   **Instructions for Core formative task 2 – experimenting with point of view and narrative voice**   * **Preparing to write** – students choose someone they know well (this works very well if they choose themselves) and create a brainstorm of key words for appearance, personality and behaviour. * **Experimenting with point of view and narrative voice** – see **Core formative task 2 – experimenting with point of view and narrative voice** for student instructions and advice. Students first develop a one paragraph, first-person portrait of the character, then extend the description to an activity that goes wrong. * **Options for experimenting** – students are given 3 options for rewriting the initial piece, keeping information as consistent as possible. * Rewrite the description in third person in the narrative voice of a parent. * Rewrite the description in third person in the narrative voice of a biographer, 100 years in the future. * Rewrite the description in second person. * **Refining student work – students use the editing and crafting process outlined in Phase 2, resource 10 – verb choice (refining checklist part 2) to check understanding and focus on one specific editing skill. They** * **check their use of verbs to create vivid and engaging description and action, with teacher guidance** * **check their own work for verb choice** * **use individual editing and peer feedback to refine their writing.** | **Success criteria**  To demonstrate their learning, students can:   * write a first-person description * experiment with point of view to create new texts based on the initial description * experiment with language features to create a purposeful narrative voice.   **Evaluation and registration:**   * [Record evaluation and registration information] |

# Core formative task activities

**Teacher note**: this section provides a succinct outline of the targeted formative assessment opportunities that build the knowledge and skills required in the formal 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 2019:6). 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.

In Part 1 of the program document, Core formative tasks 1 and 2 are provided. Core formative tasks 3, 4, 5 and 6 are provided in Part 2 of the program. In this program the core formative tasks have dual purposes. As is usual practice, they allow students to practise new learning and receive feedback, while enabling teachers to see progress and plan for ongoing skill development. In addition, within this particular program, they form the basis for the portfolio of classwork that is the summative formal task. Students collect the core formative task drafts and present them in their portfolios, while refining one chosen task to publication standard to demonstrate their drafting and editing skills. Note that, in this program, core formative tasks are presented within the integrated Phase 5 – engaging critically and creatively with model texts, within Phases 1 to 4 where appropriate.

The core formative tasks provide students with the opportunity to receive feedback and develop feed-forward plans in consultation with the teacher. Feedback for these tasks may be formal or informal, written, verbal or recorded. It may come from the teacher or a peer. In the table below, we have listed tasks that may eventually be used for the formal submission, as well as class tasks that develop skills more generally related to the formal assessment task. The ‘How the task can be used’ column is a suggestion only and can be adapted by the teacher to suit student or class needs.

Table 6 – core formative tasks

|  |  |  |
| --- | --- | --- |
| Core formative task and resource or activity number | Knowledge, understanding and skills | How the task can be used |
| Core formative task 1 – imaginative orientation  Students craft an imaginative orientation inspired by the [Eerie encounter game](https://www.scootle.edu.au/ec/viewing/L1281/index.html). They experiment with language features and feedback processes to refine their writing. ****(Phase 1)**** | Students:   * focus on skills to engage the reader in the opening of their story * experiment with language features * experiment with sentence structures * experiment with feedback processes | Self and peer feedback on:   * use of language features * effectiveness of introduction * effectiveness of feedback and its implementation |
| Core formative task 2 – experimenting with point of view and narrative voice  Students are guided to experiment with point of view and narrative voice. They rework an initial first-person description to investigate the impact of second and third person. (Phase 2) | Students:   * write in first person then rewrite in a choice of second or third person * experiment with narrative voice by developing a clear purpose and personality for the narrator. | Teacher feedback focusing on:   * consistent use of point of view * impacts of changes to a different ‘person’ * ways to construct a third-person omniscient and/or subjective narrative voice. |
| Core formative task 3 – character profile and imaginative writing  **Students create a character profile to deepen understanding of a protagonist and illuminate their ‘desire line’. They then compose a scene in which the character suffers a set-back. (**Phase 3) | Students:   * use planning tools to support the writing process * create an interesting/unique character and represent it through description and suggestion * experiment with character ‘desire lines’ and the impact on the character of a complication. | Self and peer feedback focusing on:   * use and punctuation of dialogue * development of an engaging character * development of character ‘desire line’ * use of narrative complications to drive the story and character. |
| Core formative task 4 – experimenting with elements of narrative structure (integrated Phase 5)  **Students use a ‘narrative ingredient planner’ to consider a favourite piece of writing from a core text. They then plan for their own writing, compose the piece and reflect on the choices they made.** (Phase 3) | Students:   * engage in the planning stage of the writing process * draft a piece of imaginative piece of writing that explores one structural element of narrative * revise and annotate own writing to plan improvement for the next draft. | Self-feedback focusing on:   * sentence structure (attention to sentence variation) * how effectively chosen structural element of narrative has been represented or explored. |
| Core formative task 5 – imaginative writing transformation  Students select one of the pieces they have crafted during the course of this program and transform its genre using relevant conventions and skills developed in the previous phases. (Phase 4) | Students:   * write creatively and imaginatively to reimagine genre in their own writing * experiment with a range of language and structural features * develop peer feedback processes to edit own work. | Self and peer feedback on:   * self-editing and reflection * use of language features * use of genre conventions. |
| ****Core formative task 6 – reflection on the writing process****  Students reflect on the following question in 150–200 words: Which one process step (from Core formative task 5) most helped you to improve your writing? (Phase 4) | Students:   * refine their reflective writing technique * use a variety of reflective language * experiment with a variety of sentence structures for effect. | Self, peer and teacher feedback on:   * structure of reflection * language of reflection. |

# 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 be given the opportunity to ‘reflect on and evaluate the degree to which students have progressed as a result of their experiences, and what should be done next to assist them in their learning’ as per [NESA’s advice on units](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/understanding-the-curriculum/programming/advice-on-units). This information should be used to improve the next iteration of the program and inform the following learning experiences for the students.

Use the [English teaching and learning evaluation tool](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/professional-learning-english-k-12/english-7-12-professional-learning-catalogue/unit-evaluation-tool-s4-5) as part of the evaluation process.

# References

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