English Stage 4 (Year 7) – resource booklet

Escape into the world of the novel – part 2

**Phase 3, phase 4, integrated phase 5 and phase 6 resources**

This document contains the teacher-facing resources and activities that accompany the Year 7 teaching and learning program, ‘Escape into the world of the novel’.

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**Updating the table of contents**

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

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

# About this resource

This teacher resource booklet is not a standalone resource. This is the Part 2 resource booklet and it accompanies the Part 2 program. This sample has been designed for use by teachers in connection to the following resources: Part 1 of the sample program (Phases 1, 2 and 5), Year 7 scope and sequence, English Stage 4 (Year 7) – assessment task – portfolio of classwork – Escape into the world of the novel and the English Stage 4 (Year 7) – resource booklet – Escape into the world of the novel – part 1.

## Purpose of resource

The content in this resource booklet has been prepared by the English curriculum team, unless otherwise credited. Some of the information is collated from relevant NESA and department documentation. It is important that all users re-read and cross-reference the relevant syllabus, assessment and reporting information hyperlinked throughout. This ensures the content is an accurate reflection of the most up-to-date syllabus content. Links contained within this resource were correct as of 30 November 2023.

## Target audience

These samples are intended to support teachers as they develop 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. There are instructions for the teacher and instructions for the student throughout the resources and activities. Teachers using this resource booklet should edit and refine these to suit their students’ needs, interests, abilities and the texts selected.

## When and how to use

This teaching and learning resource booklet 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. Teacher-facing material has been included as a ‘resource’, while student-facing material has been labelled ‘activity’ in this booklet. The resources and activities can be used as an example and adapted for the teacher’s own design of resources. The booklet also serves as an example of how resources and activities can be designed for the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022). The resources and activities should be used with timeframes that are created by the teacher to meet the faculty and school assessment schedules.

## Texts and resources

A succinct overview of the texts required for the teaching and learning program are outlined in the table below. This brief overview provides the name and details of each text, the syllabus requirement being addressed and points of note.

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

|  |  |  |
| --- | --- | --- |
| Text | Text requirement | Annotation or overview |
| MacDibble B (2020) *Across the Risen Sea*, Allen & Unwin Pty Ltd, St Leonards, NSW.  (Core text) | 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 hybrid 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 text 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. |
| Carroll L (1865) *Alice’s Adventures in Wonderland*, Macmillan’s Children’s Books.  (Satellite text) | 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 as well as provided material for comedy, psychological analysis and wordplay. |

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

In this phase, students will investigate key elements of genre and characterisation in the core text to move from an initial engagement, towards a deeper analysis with the text’s representation of an imagined world. They will consider the distinctive features of the core text that make it unique and appealing to the reader. They will explore the connections between the fictionalised world constructed in the text, and the students’ own worlds. Students will develop and refine their language analysis skills as they deepen their understanding of how writers use language to construct authentic and engaging characters that function to guide a reader’s personal journey into and through a novel. Building on the understanding of narrative conventions explored in the previous phase, students apply this understanding to their core text and broaden this to include a consideration of how the setting in genre texts can invite a reader into a fictional world.

Students continue to write reflectively and refine sentence structures to support analytical responses. They experiment with known and new skills to write imaginative pieces. Students investigate the ways language forms and features are used to construct character and propel action in model texts, and in their own writing. They deepen their experimentation with genre to explore how conventions of the genre can be used to immerse a reader in the imaginary world and promote reflection and self-understanding.

## Phase 3, activity 1 – appealing to the teen reader through genre

1. Working with a partner, select one genre and brainstorm ideas in the following table. Be specific and include examples if you can.

**Table 2 – how specific conventions appeal to the teen responder**

|  |  |
| --- | --- |
| Task | Your ideas |
| Chosen genre |  |
| Example text (title and composer) |  |
| Why would a teen reader or viewer be drawn to this genre? |  |
| A convention and how it appeals to the teen responder | For example, a specific type of humour in the comedy genre |
| A second convention and how it appeals to the teen responder |  |
| How effective is your chosen genre text in making a teen responder care about the story and characters? Why? |  |

## Phase 3, resource 1 – writing about the ‘bildungsroman’ and ‘hero’s journey’ genres

**Teacher note:** the differentiated debate and writing prompts in this resource offer a range of access points designed to meet the same learning intention. You may allocate a specific prompt to students or allow students to select the prompt that most accurately represents an achievable challenge for them. Bloom’s Taxonomy verbs have been drawn upon to differentiate this task.

**Differentiated debate and writing prompts**

You may wish to use one of the activities from the table below. These help students demonstrate their understanding of the bildungsroman genre. Select an activity that reflects the highest level of achievable challenge for the class. You could allocate different tasks to different students.

**Definition and activities regarding ‘bildungsroman’**

The word ‘bildungsroman’ is [translated from the German](https://www.britannica.com/art/bildungsroman) words ‘bildungs’ meaning ‘education’ or ‘formation’, and ‘roman’ meaning ‘novel’. It is usually referred to as a ‘coming-of-age’ story and focuses on a protagonist’s moral growth through childhood and young adulthood.

1. Write your own informal definition.
2. Identify examples.
3. Collaboratively create a list of conventions.

Table 3 – debate and writing prompts exploring the bildungsroman genre

|  |  |
| --- | --- |
| Level of challenge | Writing prompts exploring the bildungsroman genre |
| Level 5 | Evaluate how effectively a bildungsroman text you have read or seen has represented teenage lives. In your response, make detailed reference to the conventions of the genre (300 words). |
| Level 4 | Compare and contrast how 2 bildungsroman texts with which you are familiar draw on the conventions of this genre to represent teen lives (200 words). |
| Level 3 | Describe how a text with which you are familiar belongs to the bildungsroman genre. |
| Level 2 | Explain the story of one text that fits with the conventions of the bildungsroman genre. |
| Level 1 | List 4 conventions of the bildungsroman genre. |

**Interactive study of the ‘hero’s journey**

This resource on the [hero’s journey from readwritethink.org](https://www.readwritethink.org/classroom-resources/student-interactives/hero-journey) could be used in 2 ways.

1. teacher presentation of the slides and class co-development of a definition of the genre, including a list and examples of conventions
2. independent student work involving the full experience of the interactive resource. Students will need access to the website and could be supported to take their own notes about conventions as they work through the resources

As an extension activity, students could complete the appropriate writing prompt from the table above in relation to the hero’s journey genre.

## Phase 3, activity 2 – rising tension to keep the reader hooked into the world of the novel

**Teacher note: there are several ways that the following table can be used to support student exploration. The student activity will get students started by asking them to find examples from the core text. The teacher may reorganise the table to suit the context however. Additional ways to use this resource include:**

* explicit instruction and demonstration of conventions, followed by students finding an example from core text
* mix and match activity with columns 1 and 2; guided pair activity then class check followed by application to core text
* guided discovery and discussion of examples from core text and other comparative texts; pairs start with examples from texts they are familiar with and use to refine definitions
* extension: ‘the exception proves the rule’. Students are challenged to find an example text from within the genre that does not match the definition. What are the impacts of this ‘subversion of genre conventions’?

Authors keep the tension rising in a variety of ways for a variety of reasons. The conventions that authors use to do this are described in the first column of the following table. A common example is then provided in the second column.

1. Find an example from the core text that demonstrates the author using a convention in the first column to build the tension in the narrative.

**Table 4 – rising tension in the bildungsroman genre**

|  |  |  |
| --- | --- | --- |
| Convention | Common example | Example from core text |
| Conflict | With a bully or teacher or boss (leads to feeling like a misfit, or running away…) |  |
| Characters with opposing goals | Wicked authority figure; jealousy; unrequited love; someone else who wants the ring! |  |
| Complications | Attacked by bullies or a wild animal, flee up a tree – only to find a wasp nest; a surprise arrival |  |
| The stakes are rising | Every decision may bring more and more serious consequences: stay and fight or leave and… (the choice matters) |  |
| Tension ebbs and flows | Being ‘sent off’ to boarding school, jail; alienation from one’s immediate family; ‘rags-to-riches’; physical punishment; harsh living conditions; fleeing, running away. Dramatic moments lightened by humour or calmness. |  |
| The action is sped up | Shorter sentences; less description; dramatic verbs |  |
| The protagonist has both internal and external conflict | Vulnerabilities and weaknesses such as doubt and jealousy, versus external opponents such as the bully or a snowstorm on a mountain. |  |

## Phase 3, activity 3 – exploring the protagonist through a literature circle

**Student note: a literature circle is where a small group of students gather together to discuss a book. It can help to develop your reading comprehension and critical thinking skills. Discussions in a literature circle can support you to understand the characters and ideas in a book.**

1. Re-read the ‘Pirates’, ‘And Tricksters’ and ‘Terrified to my bones’ chapters. You may like to read out loud in your small group, taking turns.
2. In your small group, discuss the following questions:
3. What words would you use to describe Neoma in ‘Pirates’?
4. Why did you choose these words?
5. Do you agree with the words that your other groups members used? Why or why not?
6. What words would you use to describe Neoma by the end of the chapter ‘Terrified to my bones’?
7. Did your words to describe Neoma change from the beginning to the end of the chapter? Why or why not?
8. Complete the following activities in the table below, after your literature circle discussion:
9. Write quotes from the chapters that describe Neoma’s behaviour or personality into column 1.
10. Summarise what this reveals about her character in the second column with 2 or 3 adjectives. The first one has been done for you.

**Table 5 – evidence about changes in Neoma’s character**

|  |  |
| --- | --- |
| Evidence from the book | Neoma’s character is: |
| ‘Get off my boat!’ (p143) | Confident |
|  |  |
|  |  |
|  |  |
|  |  |

**Student note:** conflict can be external or internal. An external conflict involves a struggle between a character and an outside force such as another character and nature. An internal conflict involves a struggle within a character involving beliefs, moral choices or emotions.

1. In your literature circle group, use a Jamboard (or similar) to brainstorm external and internal conflicts faced by the protagonist in various texts (prose fiction or film) that you are familiar with.
2. Re-read the ‘And Tricksters’ chapter. You may like to read out loud in your small group, taking turns.
3. In your small group, following the discussion circles pattern, discuss the following questions:
4. What conflict does Neoma face in ‘And Tricksters’? Is the conflict internal? External? Or both?
5. What does Neoma’s response to the conflict reveal about her character?
6. Use the discussion to help you complete the table below. In column 1, include quotes from the chapter that describe Neoma’s behaviour or personality. In column 2, summarise what the evidence from the text tells you about her character. The first one has been done for you. In column 3, note whether this represents external or internal conflict.

**Table 6 – Neoma’s character and internal versus external conflict in ‘And Tricksters’**

|  |  |  |
| --- | --- | --- |
| Evidence from the book | Neoma’s character: | External or internal conflict |
| ‘But I worked all day for her’ (p152) | Has a sense of fairness | Internal conflict |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |

1. Join a new Literature Circle discussion group and share your ideas from the 2 tables then debate one or both of the following topics. You might also discuss the first question with your new group, then move to a third group to share ideas and consider the second question:
2. Which events are most important for Neoma’s development as a character?
3. In a bildungsroman text, is the protagonist also the antagonist?
4. In a hero’s journey text, which is more important and interesting: internal or external conflict?
5. Reflective writing: respond to one of the following prompts in your reading journal:
6. What did you find most interesting about the conflicts, internal and external, represented in the novel?
7. Which conflicts in the core text are most similar to conflicts you have experienced in your life?
8. Is the escape into a novel an opportunity to discover (or escape from) the conflicts in our own lives?

**Student note:** use this reflective writing activity as an opportunity to review and practise literacy focus skills you have learnt in this program: theme-rheme connection, cause and effect sentences and compare and contrast sentences.

## Phase 3, resource 2 – the protagonist’s desire line

**Teacher note:** If studying *Across the Risen Sea from* a hero’s journey genre approach, the following are suggestions for how **Phase 3, resource 2** can applied to Neoma.

Readers are drawn through a story by following the protagonist as they try to achieve a goal, In *Across the Risen Sea,* this occurs through Neoma. Neoma is driven by the guilt of Jag falsely owning up to breaking the ‘teknology’ and her goal is to rescue him from the people of the Valley of the Sun and bring him safely back to the Ockery Islands.

The story’s tension revolves around the obstacles, inner and external that prevent the protagonist reaching their goal. In *Across the Risen Sea,* the external obstacles Neoma faces are obvious to the readers, such as multiple encounters with Pirate Bradshaw and battling the elements on board Licorice Stix avoiding crocodiles and sharks. Neoma’s inner obstacles are less obvious, such as her acknowledgement she doesn’t worry about risk‑taking (this was Jag’s job), and her ongoing guilt about breaking rules and not being ‘good’.

A ‘desire’ must be specific and it must matter to the character. In *Across the Risen Sea,* Neoma’s ‘desire’ is twofold. The first is to rescue Jag because he was wrongly punished for something he didn’t do, and secondly, to be held accountable for her behaviour.

**Terminology, support and examples**

Desire line:

* Readers are drawn through a story by following the protagonist as they try to achieve a goal, for example Frodo destroying the ring.
* The story’s tension revolves around the obstacles, inner and external that prevent the protagonist reaching their goal. For example, if Voldemort is easy to defeat there is no engaging story.
* A ‘desire’ must be specific and it must matter to the character. Not falling in love but asking the boy in your maths class to the party. In the sample student story provided in the assessment task: ‘wanting Nan to be ok’ is not the desire line. Instead, ‘wanting Nan to survive her operation because I love her and she holds the family together’ is the desire line.

***Alice’s Adventures in Wonderland* – plot overview and analysis**

* Alice is a sensible girl from a wealthy English family who finds herself in a strange world.
* Alice feels comfortable with her identity and is confident of clear and logical rules.
* Alice is very curious and attempts to fit her new discoveries into a clear understanding of the world.
* In Wonderland, Alice has a strong sense of class status, and confidence in her social position, education and Victorian good manners.
* Alice becomes increasingly focused on good manners as she deals with the rude creatures of Wonderland.
* The tension of *Alice’s Adventures in Wonderland* develops when Alice’s worldview meets the mad, illogical world of Wonderland. Alice’s fixed ideas and values clash with the madness she finds in Wonderland.
* The White Rabbit challenges her ideas of class when he mistakes her for a servant, while the Mad Hatter, March Hare and Pigeon challenge Alice’s notions of intelligence with confused and strange logic that only makes sense within the world of Wonderland.
* Most importantly, Wonderland challenges her ideas of good manners by constantly creating rudeness that Alice must face. Alice’s basic beliefs face challenges at every turn, and she cannot cope. She tries to keep her way of thinking and behaving as she thinks order is collapsing all around her.
* Alice must choose between keeping her sense of order or joining Wonderland’s senseless worldview.

**Alice’s desire line**

She wants everything to stay the same, make sense, conform to her notions (of good manners and class).

**Extension activity: evaluating the protagonist’s choice using the Harvard thinking routine Options Diamond.**

The Harvard creative thinking routine [Options Diamond](https://pz.harvard.edu/resources/options-diamond) involves students creating a visual representation of the choices available to the protagonist. The routine can be adapted to class context, and the provided link includes an example diagram. Note that the visual representation supports students to consider the choices, their consequences, and the implications of combining and compromising between opposites.

For example, a simple version of the diamond might include the following annotations:

* Left: Alice lets up on her ‘desire’.
* Right: Alice keeps her values.
* Top: Alice can combine opposites.
* Bottom: Alice is able to compromise between opposites.

For each option, students should be encouraged to extend the diagram to note the possible consequences of each choice.

## Phase 3, activity 4 – characterisation of the antagonist in *Alice’s Adventures in Wonderland*

**Teacher note**: prior to reading the extract from *Alice’s Adventures in Wonderland* (provided below in **Phase 3, resource 3 – extracts from *Alice’s Adventures in Wonderland* by Lewis Carroll**), consider a vocabulary pre-teaching activity such as pairs ‘vocabulary matching activity’ displaying words with their definitions. Words that may require explicit teaching are in bold in the extract. Students can use a dictionary to check the words or translate to their [home language](https://education.nsw.gov.au/teaching-and-learning/multicultural-education/english-as-an-additional-language-or-dialect/teaching-and-learning) (often referred to as [L1](https://www.teachingenglish.org.uk/professional-development/teachers/knowing-subject/d-h/l1)) if they are from an EAL/D background.

**Understanding the meaning of ‘antagonist’**

Complete the following activities to develop your understanding of how an antagonist is constructed in a text and how they function in the narrative.

1. Participate in a class discussion about the morphology of the prefix ‘ant-’.
2. Brainstorm other words that contain the word root ‘ant-’.
3. How does the word root help you understand the role of an antagonist in a text?
4. Discuss what you would expect from an antagonist who is a queen?

Read the extracts from Lewis Carroll’s *Alice’s Adventures in Wonderland* (**Phase 3, resource 3 – extracts from *Alice’s Adventures in Wonderland* by Lewis Carroll*)*** and complete the following activities.

**Analysing dialogue and characterisation**

**A**nalyse the extract from *Alice’s Adventures in Wonderland* to develop your understanding of how characters are represented through dialogue and action.

1. Look at the punctuation used to represent dialogue in the extract. What are the rules?
2. Test your rules against the other examples of dialogue in the extract. Annotate one example to highlight all the conventions used for writing dialogue.
3. Make a list of all the synonyms that are used in the extract for the word ‘said’.
4. What is the effect of using different verbs for ‘said’?
5. Create a mind map of what we learn about the queen from the **way she speaks** and **what she says**.

## Phase 3, resource 3 – extracts from *Alice’s Adventures in Wonderland* by Lewis Carroll

From chapter XII – Alice’s evidence

“Here!” cried Alice, quite forgetting in the **flurry** of the moment how large she had grown in the last few minutes, and she jumped up in such a hurry that she tipped over the **jury-box** with the edge of her skirt, upsetting all the jurymen on to the heads of the crowd below, and there they lay **sprawling** about, reminding her very much of a **globe of goldfish** she had accidentally upset the week before.

“Oh, I beg your pardon!” she exclaimed in a tone of great **dismay**, and began picking them up again as quickly as she could, for the accident of the goldfish kept running in her head, and she had a **vague** sort of idea that they must be collected at once and put back into the jury-box, or they would die.

“The **trial** cannot proceed,” said the King in a very grave voice, “until all the jurymen are back in their proper places—all,” he repeated with great emphasis, looking hard at Alice as he said so.

Alice looked at the jury-box, and saw that, in her haste, she had put the **Lizard** in head downwards, and the poor little thing was waving its tail about in a **melancholy** way, being quite unable to move. She soon got it out again, and put it right; “not that it **signifies** much,” she said to herself; “I should think it would be quite as much use in the trial one way up as the other.”

As soon as the jury had a little recovered from the shock of being upset, and their **slates** and pencils had been found and handed back to them, they set to work very **diligently** to write out a history of the accident, all except the Lizard, who seemed too much **overcome** to do anything but sit with its mouth open, gazing up into the roof of the court.

“What do you know about this business?” the King said to Alice.

“Nothing,” said Alice.

“Nothing whatever?” persisted the King.

“Nothing whatever,” said Alice.

…

“Why, there they are!” said the King triumphantly, pointing to the tarts on the table. “Nothing can be clearer than that. Then again—‘before she had this fit—’ you never had fits, my dear, I think?” he said to the Queen.

“Never!” said the Queen furiously, throwing an inkstand at the Lizard as she spoke. (The unfortunate little Bill had left off writing on his slate with one finger, as he found it made no mark; but he now hastily began again, using the ink, that was trickling down his face, as long as it lasted.)

“Then the words don’t fit you,” said the King, looking round the court with a smile. There was a dead silence.

“It’s a pun!” the King added in an offended tone, and everybody laughed, “Let the jury consider their verdict,” the King said, for about the twentieth time that day.

“No, no!” said the Queen. “Sentence first—verdict afterwards.”

“Stuff and nonsense!” said Alice loudly. “The idea of having the sentence first!”

“Hold your tongue!” said the Queen, turning purple.

“I won’t!” said Alice.

“Off with her head!” the Queen shouted at the top of her voice. Nobody moved.

“Who cares for you?” said Alice, (she had grown to her full size by this time.) “You’re nothing but a pack of cards!”

## Phase 3, activity 5 – representing character through dialogue and action

**Teacher note**: you may wish to provide an adjusted version of this table reflective of your context. The table can be given to students as is and used to guide discussion, or you can add spaces for student work and give it to them to complete independently. Note the terminology of ‘dialogue tag’ to refer to the verbs which indicate who is speaking and how (for example ‘said’ or ‘asked’).

The annotations in the table below highlight some of the rules to use when punctuating dialogue. You probably noticed some of these when you were completing **Phase 3, activity 4 – characterisation of the antagonist in Alice’s Adventures in Wonderland**.

Use the table below to deepen your understanding of character and dialogue by following these steps:

1. Read the annotations in the table below.
2. Complete the suggested activities in the third column.

Table 7 – examples from the text with annotations and activities

|  |  |  |
| --- | --- | --- |
| Example from the text | Annotation or activity suggestion | Student response |
| ‘“The trial cannot proceed,” said the King in a very grave voice, “until all the jurymen are back in their proper places…”’ | Note use and placement of commas. Where are they in relation to the speech marks?  Try taking out the adjective ‘grave’  Try starting with: The King said in a grave voice, “The trial cannot…” |  |
| ‘“Never!” said the Queen furiously, throwing an inkstand at the Lizard as she spoke.’ | Note the exclamation mark and its placement. Where is it in relation to the speech marks?  Try switching out the adverb and changing the action. What effects does that have?  What would be the impact of changing the dialogue tag to ‘shouted the Queen’ (with no adverb). Does it change how you see her as a character? Do you prefer one over the other? |  |
| ‘“What do you know about this business?” the King said to Alice.  “Nothing,” said Alice.  “Nothing whatever?” persisted the King.  “Nothing whatever,” said Alice.’ | Note the punctuation. Why is the question mark included before the second set of speech marks? What is the visual clue that the author uses to make it clear that the dialogue is moving from one character to another?  Note the verb of dialogue tag ‘persisted’. Could you replace it with an action that showed us his persistence?  Could you take out any of the ‘saids’ without confusing the reader? |  |
| ‘“Then the words don’t fit you,” said the King, looking round the court with a smile. There was a dead silence.’ | Does the word order matter: ‘said the King’ or ‘the King said’?  What is the impact of the description here? What language feature is being used? (Hint: the speaker’s action and the description of the court are at odds with each other) |  |

1. Put numeracy into action in English. What percentage of the extract is dialogue, as opposed to action, or description? Colour code the text. What does this suggest about when in the narrative structure this scene takes place?
2. Try reading the scene aloud with a partner or a group. Which parts go the fastest? This is referred to as ‘pacing’. Discussion: why is the pacing important? What is the effect of slower and faster pacing on the reader?
3. Write analytically. Compose a paragraph about how the verbs that describe dialogue and action can help the reader to infer important aspects of the character’s personality or motivations.

**Inferring character through dialogue**

Select one of more of the following activities to complete to develop your understanding of the importance of dialogue for character development.

1. Compare your work on this extract with the construction of character through dialogue in your core text. What different language features are used? You may wish to explore the use of punctuation, or the verbs used to convey how the dialogue is spoken, or even the descriptive language used to portray character.
2. Rewrite a section of text, either from the extract studied here, or from your core text, into a different point of view, for example from third to first person. What differences do you notice? How does it impact the choices of verbs the writer uses to convey how the dialogue is spoken? Does it change the ways a writer can use dialogue tags? What else changes?
3. Investigate the climax. The moment when Alice grows and disobeys the Queen is the climax – what is the equivalent in other texts? What is the role of the villain or antagonist at the climactic moment? What does this mean for the desire line of the protagonist?

**Student note:** there are 2 important ways of thinking about verbs that could help you complete the activities above. Metaphorical verbs can increase the drama of the action, while learning to use the ‘past perfect’ (the past of the past) can help you with the order of events.

**Metaphorical verbs**

Explore this way of adding drama and energy to your verbs by completing the following activities.

1. Compare this sentence from the extract: “Why, there they are!” said the King triumphantly’ with this experimental one: “Why, there they are!” trumpeted the King.’

This is like writing: ‘the King shouted like he was a trumpet’ but without the ‘like’ so it is a metaphor and not a simile. A verb that is a metaphor is a metaphorical verb.

1. Find other examples and experiment with this idea in your own writing.

**The past perfect (or ‘the past of the past’)**

**Explore this way of clarifying the order of events in your story by completing the following activities.**

1. Examine this paragraph from the text and put all the events in chronological order:

“Here!” cried Alice, quite forgetting in the flurry of the moment how large she had grown in the last few minutes, and she jumped up in such a hurry that she tipped over the jury-box with the edge of her skirt, upsetting all the jurymen on to the heads of the crowd below, and there they lay sprawling about, reminding her very much of a globe of goldfish she had accidentally upset the week before.

1. Discuss what you noticed with a partner. You may have seen that we don’t always tell stories in the order in which they happened. Sometimes we have to signal that something happened before the main events we are describing. For example ‘cried Alice’ is described first but ‘grown’ happened before she cried out. This is why the writer has used ‘had’ + ‘grown’ (the past perfect). The ‘past perfect’ helps writers keep this organised. The past perfect is also described as the ‘past in the past’ and is signalled by the word ‘had’ before the main verb. Note that the first thing that happened in time is the last thing described in the paragraph. That’s why the writer needs ‘had…upset.’
2. Review a section of your own imaginative writing from earlier in this unit. Note that it will have to be written in the past tense, not present tense. Check for your use of past perfect. Are there places where using it could help to make the order of events clearer?

## Phase 3, activity 6 – defining character terminology

**Teacher note: the definitions in the following table have been adapted** from [Studiobinder](https://www.studiobinder.com/blog/).

Extend your understanding of these character types by completing the following activities.

1. Find examples for the key terms in the table.
2. Write a definition in your own words for each term.

**Table 8 – terms and definitions**

|  |  |  |  |
| --- | --- | --- | --- |
| Term | Definition | Examples | Definition in my own words |
| Stock character | A type of character that is instantly recognisable to audiences and is used by many authors. |  |  |
| Archetype | Characters or symbols that are recognisable irrespective of their place or time of origin. |  |  |
| Stereotype | A widely held but oversimplified image or idea of a particular type of person or thing. |  |  |
| Flat | Uncomplicated, two-dimensional characters that may demonstrate few character traits. They do not change throughout the text. |  |  |
| Round | A complex character that the reader learns a lot about. They have varied character traits and usually change throughout the text. |  |  |
| Static | A character that does not change throughout a text. |  |  |
| Dynamic | A character that experiences significant development throughout the text. |  |  |

## Phase 3, activity 7 – adjectives to describe characters from *Across the Risen Sea*

**Teacher note:** consider providing students with hard copies of the adjectives below printed on cards that they can arrange by physically moving them.

**Instructions for using the following table**

1. Assign each of the adjectives listed below to a character from *Across the Risen Sea*. Use the table below which includes the characters’ names.
2. If there are any words with which you are not familiar, consider the word root and use clues in the word to help you predict the meaning and then look up the definition.

Table 9 – adjectives to describe characters in *Across the Risen Sea*

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Adjectives | Adjectives | Adjectives | Adjectives | Adjectives |
| Proud | Dishonest | Confident | Anxious | Honest |
| Traditional | Adventurous | Resilient | Greedy | Courageous |
| Strict | Resourceful | Respectful | Cruel | Skilful |
| Understanding | Caring | Knowledgeable | Helpful | Sincere |
| Fair | Ruthless | Cautious | Loyal | Intelligent |

**Teacher note for differentiation:** for students requiring greater support, reduce the number of characters to explore and the number of adjectives to use. For EAL/D learners and students with low literacy, explicitly teach some challenging adjectives. Depending on student needs, provide more Tier 1 words and for students requiring extension, increase the number of Tier 2 words.

1. Assign at least one adjective for each character in the table below. Each adjective can only be used for one character, and you must use every word.

Table 10 – characters from *Across the Risen Sea*

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Neoma | Jag | Marta | Saleesi | Pirate Bradshaw | Jacob |
|  |  |  |  |  |  |

1. Choose 3 characters and justify the adjectives that have been assigned to them by providing evidence from the text. Complete this in the following table. The first one has been done as a model.

Table 11 – evidence of characterisation in *Across the Risen Sea*

|  |  |  |
| --- | --- | --- |
| Character | Adjective | Evidence |
| Marta | Traditional  Knowledgeable | Insists on people from the Valley of the Sun learning their ‘ways’ if they are going to govern over the Ockery Islands. (p257)  Providing medical care to Gerra (p83) |
|  |  |  |
|  |  |  |
|  |  |  |

## Phase 3, activity 8 – using appositives to elaborate on key ideas

**Teacher note:** the explicit teaching of appositives can support students to compose complex and interesting topic sentences (Hochman & Wexler 2017).

**To help you elaborate on key ideas, you can use appositives.** An appositive is a second noun, noun group, phrase or pronoun that is placed next to another noun to explain or identify it more fully.

For example, in the sentence: ‘New York City, the largest city in the United States, is a major tourist attraction’, ‘the largest city in the United States’ is a noun group that provides extra information about the proper noun, ‘New York City’. Notice that there is a comma after the noun ‘New York City’ and then after the noun group ‘the largest city in the United States’.

Appositives may be placed before or after the noun they are further explaining. One way to find the appositive in a sentence is to locate a phrase that can be removed or covered up without making the sentence incomplete.

1. Identify the appositive in the following sentences:
2. Bren MacDibble, children’s author, lives in Kalbarri on Australia’s sunny west coast where she runs a holiday business and writes her novels.
3. *Across the Risen Sea,* a thrilling action-packed novel, is from the same multi-award winning author who brought us *How to Bee*.
4. Bren MacDibble, raised on farms all over New Zealand, is an expert on being a kid living on the land.
5. Use the adjectives from **Phase 3, activity 7 – adjectives** **to describe characters from *Across the Risen Sea***to create appositives containing noun groups.
6. Compose a sentence about one of the characters from *Across the Risen Sea* that includes the appositive. One example has been done for you with the appositive in bold.

**Neoma, the courageous and resilient protagonist,** plans an escape from Pirate Bradshaw.

1. Match the nouns in the first column in the following table with the appropriate noun group in the second column.

Table 12 – appositives matching activity

|  |  |
| --- | --- |
| Noun | Appositive |
| Neoma | The protagonist’s supportive friend |
| Jag | A pirate girl |
| Marta | The courageous protagonist |
| Saleesi | A keeper of past ways |

1. Choose one of the combinations and complete the sentence. One example has been done for you. Be sure to use commas after the noun and the noun group! Feel free to add details (as we have in the example).

Table 13 – describing characters in the core text

|  |
| --- |
| Describing characters in *Across the Risen Sea* with an appositive to elaborate |
| **Neoma, the courageous and resilient protagonist,** plans an escape from Pirate Bradshaw by pouring deck oil on the cockpit edge and on Pirate Bradshaw’s seat making her slip and fall. |
|  |
|  |
|  |

1. Create an appositive to elaborate on how one character conforms to the definition of stock, stereotype or archetype. Then include that appositive in a complex sentence to explain and give an example. An example has been provided.

Table 14 – using appositives to elaborate on character types

|  |
| --- |
| Describing characters in *Across the Risen Sea* with an appositive to elaborate |
| Jag, the ever-cautious friend, constantly reminds Neoma of the risks of the situations they are in, making Neoma sometimes question her own lack of cautiousness. |
|  |
|  |
|  |

**Teacher note**: the answers for activity 1 above are in bold below.

1. Bren MacDibble, **children’s author,** lives in Kalbarri on Australia’s sunny west coast where she runs a holiday business and writes her novels.
2. *Across the Risen Sea,* **a thrilling action-packed novel**, is from the same multi award winning author who bought us How to bee
3. Bren MacDibble, **raised on farms all over New Zealand,** is an expert on being a kid living on the land.

**T**he answers for activity 4 are in the table below.

Table 15 – appositives matching activity answers

|  |  |
| --- | --- |
| Noun | Appositive |
| Neoma | The courageous protagonist |
| Jag | The protagonist’s supportive friend |
| Marta | A keeper of past ways |
| Saleesi | A pirate girl |

## Phase 3, resource 4 – the LEAD approach to teaching modality

**Teacher note**: the following activity is structured according to the LEAD approach (Myhill 2018) to teaching grammar in the context of authentic use. Metalinguistic knowledge is taught in the context of writing lessons so that students see the connections between language and its impact on the reader. The acronym is:

* L – link – make a link between the grammar or language feature and its function in making meaning.
* E – examples – explain the grammar or feature through examples.
* A – authenticity – give examples of how the grammar or feature works in authentic texts.
* D – discussion – build in high quality discussions around language choices.

Note that the authenticity and discussion stages are included within the student activity below **Phase 3, activity 9 – using modality for suggesting and discussing.**

**Stage 1 – Link**

* Teacher checks, or revises understanding of modality, modal verbs and the link to degrees of certainty.
* Possible word cline: might – could – will – must
* Examples: ‘I might drive to the shops to buy bread’, versus ‘I must drive to the shops to buy bread’.

**Stage 2 – Examples**

* Less to more certainty is only one possible part of the picture. Depending on the class, the teacher could introduce the idea of purpose and context here. In what circumstances would we say either of those 2 example sentences above? The first sounds like someone considering doing something. The second could be trying to convince oneself?

The student activities in **Phase 3, activity 9 – using modality for suggesting and discussing** are an excellent opportunity to ensure that discussion of language choices are linked to student use, both in class discussions and then analytical and informative writing. As students are using both appositives and modality for suggesting in this sequence, you might like to conference one-to-one on their language choices or engage in class discussions that foreground their choices based on the authentic needs of discussion and writing.

**Teacher note: answers for the ‘Working with authentic examples’ activity in Phase 3, activity 9 – using modality for suggesting and discussing**

1. Some genres can be boiled down to…
2. Make them laugh, make them cry, make them wait.
3. That would usually happen in the first 3 chapters.
4. Key plot points of the genre must be reached.
5. You then have to start thinking about why…
6. It might be Melbourne, it might be rainforest, it might be…
7. Usually it is about a journey, an external journey.
8. Sometimes it is about being in opposition to the internal forces.
9. It sets up expectations about the way the story should unfold.
10. In crime fiction… the story often evolves backwards.

## Phase 3, activity 9 – using modality for suggesting and discussing

**Working with authentic examples**

Here are examples from the Writer’s Workshop video.

Try to guess the missing word with a partner before re-watching the video to check.

1. Some genres \_\_\_ be boiled down to…
2. (Charles Dickens’ 3 rules for a thriller): Make them \_\_\_\_, make them \_\_\_\_, make them \_\_\_.
3. That \_\_\_\_ usually happen in the first 3 chapters.
4. Key plot points of the genre \_\_\_\_ be reached.
5. You then \_\_\_\_ to start thinking about why…
6. It \_\_\_\_ be Melbourne, it \_\_\_\_ be rainforest, it \_\_\_\_ be…
7. \_\_\_\_\_ it is about a journey, an external journey.
8. \_\_\_\_\_\_\_ it is about being in opposition to the internal forces.
9. It sets up expectations about the way the story \_\_\_\_\_\_ unfold.
10. In crime fiction… the story \_\_\_\_\_\_ evolves backwards.

**Exploring modality for suggesting and discussing**

**Answer the following questions to guide your exploration of the examples you have just seen:**

1. Does the sentence including ‘it might be rainforest’ mean that the writer is not certain, or are they doing something else?
2. Is the sentence including ‘the story should unfold’ one in which the writer is certain, or instructing us or something else?
3. In the sentence with ‘that would usually happen’, is the writer discussing or are they just unsure of what they think?

**Using appositives and modality in discussion and writing**

Prepare to contribute to a class discussion in which you will convince your peers of your perspective on the following topics. Use both appositives and modality when you are supporting your ideas and suggesting reasons for your perspective.

* Select a character to prove the character in this text is flat and another is round. Explain how this impacts the ‘escape’ into the imaginative world.
* Select a character to prove the character in this text is static and another is dynamic. Explain how this impacts the way we see ourselves in certain characters.
* Identify the values 2 characters represent and explain why.
* Identify an example of MacDibble’s effective characterisation and explain how this is created.

The following table provides examples of modal verbs that can be used to convey your interpretation of your core text and the characters in it.

Table 16 – table of modal verbs

|  |  |
| --- | --- |
| Low modality | High modality |
| Could  Might  May | Is  Will  Can |

**Modelled example of discussion preparation**

Neoma, the protagonist of the novel, is a character that most readers can connect with. Readers may not have the adventurous experiences that Neoma has, but they may know what it is like to want to do the right thing, but be forced to make choices they know are not right. Readers will see that Neoma is a well-rounded character as she deals with inner conflict linked to choices she makes throughout her hero’s journey.

## Core formative task 3 – character profile and imaginative writing (integrated Phase 5)

This task will give you an opportunity to experiment with the knowledge about characterisation you have developed during this phase of the program. It is in 2 parts, beginning with a structured approach to planning, then providing you with a prompt for writing. As you prepare, you will explore the power of ‘show, don’t tell’.

**Overview – key steps in the preparation of this task**

1. Create an ‘engaging character checklist’.
2. Develop a ‘character profile’ that shows you have a deep understanding of what makes your character ‘tick’ (what motivates and interests them).
3. Compose an imaginative piece involving that character at a moment of external or internal conflict. Showcase their personality and the desire line you have been working on.
4. Submit your character profile and imaginative piece in draft form for the portfolio of classwork assessment task. You may choose to refine this imaginative piece for the portfolio.

**Writing scenario**

You are a famous author of popular young adult fiction. You have been asked by a book publisher to design a character for an up-and-coming young adult novel that will draw on the conventions of the hero’s journey genre.

To meet this brief, you will:

1. Complete a detailed character profile using a template provided below in **Phase 3, activity 10 – character planning template**. This will note key characteristics, idiosyncrasies and the desire line.
2. Create a visualisation of the character through an illustration or collage.
3. Compose a piece of imaginative writing (200-300 words).

**Imaginative writing**

Compose a scene in which your character is at a moment of internal or external conflict. While the conflict may eventually be resolved, show how your character suffers a set-back of some kind. This set-back may be early in a story and involve a complication and resolution, or later in the narrative, leading towards the climax of a story. In your piece you will:

* reveal aspects of your character through description and suggestion
* reveal the character’s ‘desire line’
* show a moment of internal or external conflict
* describe a set-back and the impact of that event.

**Advice for completing the core formative task**

The piece of writing that you compose should give the publisher insight into the character you have created by revealing specific features and traits of the character. In your composition, you should:

* reveal what makes the character interesting and unique
* move beyond descriptions of physical appearance and personality
* use the detailed information provided on the character planning template to flesh out the character
* consider what your character is most wanting in the world – this is their ‘desire line’ and should be connected to the quest they are on.
* consider, as you are writing in the hero’s journey genre, what challenges the character has to deal at the stage of the journey they are on? Which external or internal conflict will your piece focus on as the character works to achieve their quest?
* aim to ‘show, don’t tell’ to reveal character (use **Phase 3, activity 11 – show, don’t tell in ‘Pirates’** to assist you with the requirement).

**Teacher note (for differentiation):** HPGE students could work in pairs to compose a piece of writing/scene/script where both students’ characters interact. Life Skills students could develop the character together as a class with teacher support. Adjustments include using the visualisation and adding captions in place of an extended text.

## Phase 3, activity 10 – character planning template

Before you can write engaging and believable characters, you need to have a clear understanding of the character yourself.

Completing the following planning template will help you to develop an authentic character. You may not necessarily reveal all this information about your character in a piece of writing, but this information may also guide you in developing a plot. For example, if your character is a 90-year-old woman, it is not believable that she would be regularly posting on social media. If she is, it would have to be explored as part of the plot.

1. Complete the first table below to outline the basic information about your character. This will be the starting point for description.

Table 17 – basic character information

|  |  |
| --- | --- |
| Basic information | Description |
| Height |  |
| Build |  |
| Hair colour |  |
| Eye colour |  |
| Age |  |
| Gender |  |
| Distinguishing physical features |  |
| [Add extra features if you think they are needed to develop the character] |  |

1. Complete the second table below to expand on your character’s personality, interests and background so that they become 3-dimensional.

Table 18 – digging deeper into your character

|  |  |
| --- | --- |
| What more will you need to know? | Description |
| Occupation (and one thing about it he/she loves and hates) |  |
| Status |  |
| Education (and one good and one bad memory if it is in the past) |  |
| Family (and who he/she is closest to and why) |  |
| Cultural background |  |
| [Add extra features if you think they are needed to develop the character] |  |

1. Complete the third table below to include interesting and unique features of your character that will make them engaging and believable.

Table 19 – what makes this character unique?

|  |  |
| --- | --- |
| What makes this character unique? | Description |
| Three adjectives for how the character sees themselves |  |
| Three adjectives for how others see them |  |
| Worst fear |  |
| Greatest hope or dream |  |
| Favourite thing |  |
| Best and worst relationship |  |
| A quirk or unusual behaviour |  |
| [Add extra features if you think they are needed to develop the character] |  |

1. Complete the table below to plan the scene for your piece of writing.

Table 20 – planning the scene for this piece of writing

|  |  |
| --- | --- |
| Planning detail | Description |
| Desire line for the story |  |
| At what point in the narrative structure is this scene taking place? |  |
| Setting |  |
| Antagonist |  |
| Internal or external conflict at this point in the story |  |
| Point in the quest narrative |  |

## Phase 3, activity 11 – show, don’t tell in ‘Pirates’

1. Re-read the paragraph beginning with ‘It’s morning’ from the chapter ‘Pirates’ in *Across the Risen Sea*.
2. Use the following table to support your analysis of language features that are used to ‘reveal’ and statements that ‘tell’ us about the character. The first one has been done for you. You will need to finish the remaining blanks. Complete the activity with at least1 further quote and analysis rows.

Table 21 – analysing language features that show, don’t tell

|  |  |
| --- | --- |
| Quote from chapter | Analysis |
| ‘Standing on my netting is a woman with a big hat pulled down hard over her long scraggly grey hair’ | ‘scraggly’ is a subjective and emotive adjective that ‘tells’ and explains what the character thinks about the woman’s appearance. The symbolism of ‘grey’ makes the reader think of an older person. |
| ‘...surprised eyes bulging’ |  |
|  |  |

1. Prepare for class discussion – brainstorm ideas for the following questions with a partner: do you enjoy writing that avoids the initial tell? Finishes with it? Starts with it as in the example in this activity?
2. Experimenting with imaginative writing – rewrite the paragraph about Pirate Bradshaw with a positive adjective as the ‘tell’. Or rewrite another paragraph of your choice from the novel to ‘show’ something different about a character. Or rewrite one of your own paragraphs of imaginative writing adding in new language features to ‘show’ a character.
3. Extension activity – note that the ‘show’ here reveals as much (if not more) about the narrator Neoma, as it does about Pirate Bradshaw. Analyse what we learn about the protagonist through her description of Saleesi in this chapter.

## Phase 3, resource 5 – adjective choice (refining checklist part 3)

**Teacher note:** this refining checklist is the third part of the process, introduced for Core formative task 1 in **Phase 1, resource 10 – spelling (refining checklist part 1)**, and Core formative task 2 in **Phase 2, resource 10 – verb choice (refining checklist part 2)**. Continue to use the process, which is included as part of each core formative task, to support students to refine their writing. Remind them of the spelling focus of part 1, the verb focus of part 2, and indicate that this has been included for them as a reminder in the table below.

The focus of this third editing activity is on crafting description and action through the choice of adjectives. Guide students to think about their choice of adjectives and compare the adjectives used in the model text with their own choices. With each of these tasks students are gradually building their skills.

To support student refining, the teacher could:

* guide students through the examples and understanding indicated in the annotated text in the table
* support student extension by finding other examples in the core text
* support paired and independent student refining practices by asking students to use the sample and its annotated examples to check and improve their own writing in Core formative task 3.

Table 22 – model text and annotations for crafting through adjective choice

|  |  |
| --- | --- |
| Model text | Annotations – adjective choice |
| “Whoah! ****What’s**** that?” Pete ****yelled**** as a blinding light flashed in front of us.  I couldn’t believe my eyes as a disk as big as a giant’s frisbee hovered above us. We stood frozen in place as we peered up at this miraculous sight. We were standing smack bang in the middle of the local cricket pitch. You could tell we hadn’t had a lick of rain for quite some time as my steps had crunched as I paced across it. Now, as the giant frisbee drew nearer, I worried the intense heat bouncing off it, would set the whole town on fire.  “Jeez, Max! What are you doing just standing there? We’ve got to get out of here!” yelled Pete as he spun on his heels to escape.  Pete’s always been a big wuss – when he was 5, we went to a circus and he ended up crying like a baby because the clown came up to him and shook his hand. So it didn’t really surprise me that he was now just a fleeting shadow in the distance beyond the outer fence of the cricket grounds. | Continued focus on spelling – for example the contraction in ‘**what’s**’.  **Continued focus on verb choice – for example** ‘**yelled**’.  **New refining focus: adjective choice**  ‘blinding’ – describes the intensity of the light and its impact on the character. The intent of the usage is to introduce an atmosphere of mystery early in the writing.  'intense' – used to describe the strength or the degree of the heat creating sensory imagery for the reader. This choice of adjective invites the reader to 'feel' what the character is feeling not just see what they are seeing.  ‘outer’ – helps to set the scene and gives the reader spatial understanding. |

## Phase 3, activity 12 – song and story narrative structures

Thinking point – does a song have a narrative structure? In what ways are the structures of a song and a story too similar? What does this comparison make you think about?

To explore this thinking point complete the following activity with a partner.

1. Select a song you both know and enjoy, and complete the table below. Make new rows if you need to and note points for discussion.
2. Share ideas with the class or another pair and complete a comparison with the text you are reading in class.
3. Prepare for the upcoming class discussion by brainstorming ideas for this question: Can the structure of a song have a similar effect on a listener, as chapters or the whole novel have on a reader?

Table 23 – comparing the structural features of songs and stories

|  |  |  |
| --- | --- | --- |
| Structural feature | Song | Story |
| Opening | Instrumental (introduces the melody?) | Orientation (sets up the setting and character) |
| Rising tension | First verse (gets louder?) | Tension between characters (gets worse?) |
| Complication | Chorus | Moment of conflict or key decision |
| Resolution/falling tension | Instrumental (quieter) | Settling of tension |
| Rising tension |  |  |
| Complication |  |  |
| [to be filled in based on group discussion] |  |  |

**Prompts for discussion**

**After completing the collaborative work on a song and your chosen novel, work with your partner to prepare ideas for a class discussion on the following questions.**

1. What is the equivalent of ‘getting louder’ and ‘getting quieter’ in the story? How does a writer achieve this effect?
2. What is the role of the quieter, instrumental section of a song that follows the louder, chorus section?
3. Can this comparison help us understand the reader’s journey through a story?

The falling tension in a story is usually described as the series of events after a complication or the climax, that leads towards the resolution.

**Independent written work**

1. Write a 150-word explanation of why songs, films and novels need ‘quiet parts’ after more intense scenes. Include your own definition of falling tension and an example from your core text.

## Phase 3, resource 6 – *Across the Risen Sea* quote mingle

**Teacher note:** ‘The quote mingle’ (Boas and Kerin 2021) has numerous possibilities for application. Students are given a quotation or extract from a text. These can be selected according to the focus of the learning; they may piece together the plot, reveal key concepts, characters, theme, setting or they may highlight the author’s style or may be stand-alone quotes that contain a life lesson. The quote mingle provides an opportunity for students to practice reading and listening and well as encouraging movement around the classroom.

Use the quote mingle activity here to review the elements of narrative structure. Focus students in particular on the role and nature of falling tension and resolutions.

1. Cut up extracts from the following table and allocate one quote to each student. You may need to duplicate the extracts and have multiple groups completing the quote mingle depending on the size of the class. Note that the table also provides answers to the student activity.
2. Take students through the quote mingle activity (**Phase 3, activity 13 – quote mingle and falling tension**).
3. Make sure the structural elements of narrative are displayed for the ordering part of the student activity.
4. Discuss and add to definitions and explanations about the role of falling tension and resolutions in the reader’s experience of the world of the novel.
5. Set up the collaborative analytical writing activity to consolidate learning about falling tension and resolutions.

Table 24 – *Across the Risen Sea* structural elements of narrative answers

|  |  |
| --- | --- |
| Extract | Structural element of narrative |
| I jump awake to a weird bang and a rattle.  I scramble out jus’ as a woman screams | Orientation |
| It’s morning and standing on my netting is a woman ...  ‘Get off my boat!’ | Conflict |
| We’re salvaging this abandoned boat, so you and your pet gator need to get off. | Complication |
| ‘Ain’t no one looked after you in a while. But don’t worry, little wormy mouth, you’re in Aunty Bradshaw’s family now.’ | Rising tension |
| She’s a pirate? Me and my boat are now in pirate hands. | Rising tension |
| Saleesi grabs my arm with fingers like wire and wraps a rope around my middle. | Rising tension |
| Out of nowhere a hand swings me by the shirt in a choking, armpit cutting circle back onto the yacht. | Climax |
| I drop to my knees and grab a hunk and rub at the splintery deck boards | Falling tension |
| Maybe the old pirate will go to sleep and I can sneak away. | Resolution |

## Phase 3, activity 13 – quote mingle and falling tension

In this activity you will review your understanding of narrative structure and investigate one element, falling tension leading to a resolution, in more detail.

1. You will re-read the chapter ‘Pirates’ from *Across the Risen Sea*. Check with your teacher or a peer if there are words with which you are not familiar.
2. Practise reading it aloud several times. Imagine you are rehearsing for a performance and this is your key line.
3. Move around the classroom while your teacher plays music. When the music stops, read your quotation to the person closest to you. They will read their quotation to you.
4. Discuss with your partner the meaning and significance of each quotation (what does it reveal about the core text?). In your discussion, consider whether the quotations relate to the orientation, complication, conflict, rising tension, climax, falling tension or the resolution of ‘Pirates’ from *Across the Risen Sea*.
5. When you have read and listened to at least 5 different quotations, work with your group to arrange the extracts from the chapter according to which structural element of narrative the extract belongs. These elements will be displayed by the teacher for you.
6. When your group is ready you will be given the following table. Fill in your answers and provide justifications for your response. The first one has been completed for you as a model. There may be more than one extract for each element.
7. When you have finished and the work has been checked by the teacher, review earlier definitions of ‘falling tension’ and ‘complication’ and add to them during class discussion.
8. Work with a partner to complete the collaborative analytical writing activity below.

Table 25 – *Across the Risen Sea* structural elements of narrative

|  |  |  |
| --- | --- | --- |
| Extract | Structural element of narrative | Justification |
| I jump awake to a weird bang and a rattle.  I scramble out jus’ as a woman screams. | Orientation | The extract provides important information about Neoma’s safety at sea by herself. |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |

**Collaborative analytical writing**

Imagine that you have been asked to give Bren MacDibble advice about an early draft of her novel. You notice that it is just a series of complications and climaxes, with no falling tension leading to resolutions. What advice would you give her?

1. Write a 100–200-word email to Bren explaining why falling tension and resolutions are important to a story. Check back over your definitions and reflect on what you learnt by comparing a story to a song. You might want to consider and include advice about:

* why readers enjoy (and need) resolutions
* what the space and time during falling tension parts allows the reader to think and feel about the world of the novel, the world outside the novel and themselves.

## Phase 3, resource 7 – peer teaching through ‘expert circles’

**Teacher note**: the following strategy is based on the popular notion that the best way to learn is to teach. Depending on the class context, students may be able to complete the preparation stage independently. Otherwise they will need prompts and specific resources to consult. The writing components are a guide only and should be adjusted to what the class has covered in this unit, or through the year to this point.

**Preparation stage**

Students are assigned an ‘expert role’ in relation to one specific writing component that has been covered in this program. They are formed into ‘expert groups’ to review that component. They review learning, including examples, write new examples to consolidate learning, then prepare teaching advice on their component for the other students in the class. Components include:

* appositives for elaboration
* theme-rheme
* modal verbs for suggesting and discussing
* complex sentences
* noun groups for conceptual ideas.

**Teaching peers**

Students form new groups so that each group has one student from each expert group. Students ‘teach’ peers in their new group and keep the expert advisor role through the following writing activity. While students are writing independently they are encouraged to seek advice from one of the experts.

**Differentiated analytical writing activities**

Students complete a paragraph length or mini-extended writing response to one of the following prompts.

* Why do we like or dislike the characters in the novels we read?
* Are characters in novels like real people? Explain why, or why not.
* How (and why) do composers position us to like or dislike characters in the novels we read?
* How do we connect with characters in genre fiction?
* How do rising and falling tension keep us immersed in the world of the novel?
* To what extent do the characters in novels encourage readers to look more deeply at ourselves?
* How do we learn about ourselves through our connections with characters in genre fiction?

## Phase 3, activity 14 – describing setting

In this activity, you will explore ways to describe setting effectively, but also how changing the point-of-view you are using as a writer, may change the way you describe a setting.

1. Pair work – complete a [5 senses chart](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/658?clearCache=cc1a93b6-7435-8e2f-4ba7-b356cd23bd2f) for Neoma’s Island in *Across the Risen Sea.* Check the example in the first column and find at least one more example to add into the ‘student example’ column.

Table 26 – 5 sense chart to brainstorm setting in *Across the Risen Sea*

|  |  |  |  |
| --- | --- | --- | --- |
| Sense | Example from island | Student example from Neoma’s island | The strangers |
| Sight | Looks like |  |  |
| Sound | Sounds like | ‘kids ...grouchy-tired... whining ...arguing’ |  |
| Touch | Feels like |  |  |
| Smell | Smells like |  |  |
| Taste | Tastes like |  |  |

1. Brainstorm – how would a different character see this setting? Brainstorm from the perspective of the strangers from Valley of the Sun.
2. Plan – create a [Venn diagram](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/599?clearCache=521c1148-1a4a-914-307a-1119a8bddbe7) to compare what the 2 characters would see, and how they would feel about the setting. Choose carefully so you include what both Neoma and the strangers from Valley of the Sun see in the centre, but note the differences in the separate circles of the Venn diagram.

Figure 1 – Venn diagram representing character feelings

1. Write – compose an imaginative description of the island from a different character’s perspective (50–80 words). You can write as any other character except for Neoma, including one of the strangers. Experiment with writing it in first person, third person omniscient or subjective.

**Imaginative writing prompts**

1. Complete the following steps to finish off this lesson with a fun writing activity where you display your work if you want, and let your peers know how their writing makes you feel.
2. Brainstorm a description of another setting in the core text (use the prompts in the 5 senses chart if you would like).
3. Choose a key moment in the bildungsroman or hero’s journey structure that takes place in that setting.
4. Write ‘into’ the text by rewriting the scene with a key difference of your choosing – change the point of view or narrative voice, the mood, a key feature of the setting, or the outcome of the scene.
5. Share with your partner and reflect on what your changes have done.
6. Display your writing physically or in a digital space.
7. Read and respond to one or two of your peer’s descriptions by leaving a message about the setting: How does it make you feel as a reader? What is the impact of the change the writer has made?

## Core formative task 4 – experimenting with elements of narrative structure (integrated Phase 5)

**Teacher note:** as orientation and characterisation are addressed in other core formative tasks, they have not been included as options for students to develop for this task.

**I**n this core formative task you will make use of a ‘narrative ingredient planner’ (**Phase 3, activity 15 – narrative ingredient planner**) to consider a favourite piece of writing from your core text. You will then plan for your own writing, compose the piece and reflect on the choices you have made.

**Preparing to write**

1. Re-read a favourite extract from the core text. Annotate it for elements of narrative, setting, genre or characterisation that engaged your interest in and enjoyment of the scene.

Use the information in **Phase 3, activity 15 – narrative ingredient planner** (below) to help you consider your chosen extract. You may also refer to **Phase 2, activity 2 – identifying the structural elements of narrative in a text** for support. Although you need to complete all aspects of the planning task which follows, you will not write the entire narrative for this task. You will submit your draft as part of the portfolio of classwork and you may choose to refine this piece as your one publication standard piece.

1. Use the planning table to prepare for writing. When you have completed the table, select one of these ‘ingredients’ as the starting point for a piece of imaginative writing:
2. setting
3. complication
4. conflict
5. rising tension
6. climax
7. falling tension
8. resolution.

**Writing and revising**

1. Compose a first draft centred around the narrative element you have chosen. This can be inspired by the favourite moment from your core text, or a new piece of your choice.
2. When you have completed your first draft, revise your draft and make annotations that:
3. identify what you have done well
4. highlight areas of your writing that you would improve in the next draft
5. suggest how you plan to refine and improve your writing.

## Phase 3, activity 15 – narrative ingredient planner

1. Use the table below to engage in the drafting process for Core formative task 4.

Table 27 – narrative ingredient planning table

|  |  |
| --- | --- |
| Narrative ‘ingredient’ | Recipe |
| Title |  |
| Orientation |  |
| Setting |  |
| Characters |  |
| Complication |  |
| Conflict |  |
| Rising tension |  |
| Climax |  |
| Falling tension |  |
| Resolution |  |

## Phase 3, resource 8 – inking your thinking

**Teacher note:** ‘Inking your thinking’ can be used in the editing process. This process involves students annotating their drafts in response to the prompt questions.

Prompt questions for reflecting on writing:

1. Why does this ‘ingredient’ belong in this recipe? What does it add? (asset question style)
2. What would this piece of writing be lacking if this ingredient was left out? (deficit question style)
3. What is one other ingredient that could be added to further build the narrative? How do these 2 ingredients complement each other? (asset question style)
4. How do these 2 ingredients contrast each other and for what effect?
5. Select one particularly interesting sentence in your writing and include in your annotations why this is an interesting sentence. What deliberate creative choices did you make in composing this sentence?

## Phase 3, resource 9 – paragraphing and punctuation (refining checklist part 4)

**Teacher note:** this refining checklist is the fourth part of the process, introduced for Core formative task 1 in **Phase 1, resource 10 – spelling (refining checklist part 1)**, Core formative task 2 in **Phase 2, resource 10 – verb choice (refining checklist part 2)** and Core formative task 3 in **Phase 3, resource 5 – adjective choice (refining checklist part 3)**. Continue to use the process, which is included as part of each core formative task, to support students to refine their writing. Remind them of the spelling focus of part 1, the verb focus of part 2, the adjective focus of part 3, and indicate that this has been included for them as a reminder in the table below.

The focus of this fourth editing activity is on the mechanical or secretarial processes of writing. Students should be encouraged to identify examples from the text and compare the skills used in the model text with less effective choices. Note that we have included the previous foci to suggest the gradual building of skills.

To support student refining, the teacher could:

* guide students through the examples and understanding indicated in the annotated text in the table
* support student extension by finding other examples in the core text
* support paired and independent student refining practices by asking students to use the sample and its annotated examples to check and improve their own writing in Core formative task 4.

Table 28 – model text and annotations for paragraphing and punctuation

|  |  |
| --- | --- |
| Model text | Annotations – paragraphing and punctuation |
| “Whoah! ****What’s**** that?” Pete ****yelled**** as a blinding light flashed in front of us.  I couldn’t believe my eyes as a disk as big as a giant’s frisbee hovered above us. We stood frozen in place as we peered up at this miraculous sight. We were standing smack bang in the middle of the local cricket pitch. You could tell we hadn’t had a lick of rain for quite some time as my steps had crunched as I paced across it. Now, as the giant frisbee drew nearer, I worried the intense heat bouncing off it, would set the whole town on fire.  “Jeez, Max! What are you doing just standing there? We’ve got to get out of here!” yelled Pete as he spun on his heels to escape.  Pete’s always been a big wuss – when he was 5, we went to a circus and he ended up crying like a baby because the clown came up to him and shook his hand. So it didn’t really surprise me that he was now just a fleeting shadow in the distance beyond the outer fence of the cricket grounds. | Continued focus on spelling – for example the contraction in ‘**what’s**’.  **Continued focus on verb choice – for example** ‘**yelled**’.  **Continued focus on adjective choice – for example** ‘**intense**’.  **New refining focus: paragraphing and punctuation**  Quotation marks or inverted commas are used to indicate direct speech.  ‘yelled Pete’ – a dialogue tag is the part of the sentence that indicates who says something within the story, and how. The dialogue tag always stays outside the quotation marks.  New paragraphs are used for a change of focus (from action to description or dialogue for example) or if a new character begins to speak.  Question marks or exclamation points are always placed inside the inverted commas.  Dash – in this sample text, it is used to add in non-essential information. |

# Phase 4 – deepening connections between texts and concepts

In the ‘deepening connections between texts and concepts’ phase, students return to a close study of the concepts. The focus of this section is on examining the textual concepts of genre and characterisation in texts, and exploring how composers use language features to engage the responder to escape into a text. To examine connections more deeply, students explore the power of imagination to immerse a reader in the world of the text and the world outside the text.

The teacher uses students’ prior understanding of narrative form to experiment with language features. A deepening awareness of the ways in which composers construct characters to impact on the audience, also underpins this phase.

Students practise constructing their own imaginative texts experimenting with language features. They respond to texts reflecting on the writing process and how composers invite responders to escape within a novel in their own personal response, utilise quotes and refine their language of reflection. Teaching and learning activities progress generally from teacher-centred, through guided and collaborative, towards independent application.

## Phase 4, resource 1 – conventions of genre

**Teacher note:** the table below is not exhaustive and examines some of the main genres being explored in this sequence.

1. Cut out the cards – you may like to colour code each column for differentiation and laminate them for future revision activities.
2. Issue a set of cards to each group of students and instruct students to match up the correct genre with its definition and characteristics.

Table 29 **–** conventions of genre

|  |  |  |
| --- | --- | --- |
| Genre | Definition | Examples of conventions |
| Horror | Meant to scare, startle, shock and even repulse audiences. | **Themes:** related to demons, evil spirits, the afterlife, vampires, werewolves and witches. |
| Hero’s journey | Where a hero goes on a quest or adventure to achieve a goal. | **Character development: an inner transformation usually occurs on or at the end of the journey due to obstacles and challenges they face.** |
| Crime | Story involves solving a crime. | **Narrative structure**: crime occurs, person investigates, foreshadowing, near failure of investigation, person solves crime. |
| Mystery | Story deals with the solution of a secret or problem involving suspense or intrigue. | **Narrative elements**: suspense, cliffhangers, solving a puzzling event or situation. |
| Adventure | Stories of survival or life in the great outdoors. | **Characters:** often children or stereotypes, they learn about themselves and each other during their setbacks and eventual success. |
| Comedy | Common people or characters placed in amusing situations with a happy ending. | **Language:** use of everyday language, puns and wordplay, funny situations, over-exaggeration. |
| Science fiction (Sci-fi) | Set in a future where (or when) scientific or technological advances could be possible. | **Setting:** outer space or alternative reality with advanced technology, or in a future world. |
| Bildungsroman | A coming-of-age story of the protagonist. | **Character development**: protagonist experiences loss, journey and personal growth through conflict, and maturity. |
| Fantasy | Fiction with strange or otherworldly settings or characters that suspend reality; depends on magic or the impossible. | **Themes:** the victory of good over evil, power and powerlessness. |

## Phase 4, activity 1 – identifying conventions of clips

**Teacher note:** show students [ZOOTOPIA BUT IN 7 DIFFERENT GENRES](https://www.youtube.com/watch?v=NezWUqPDwNA&list=PLE0PF7r_Cc9oWSEhoaVNrt1caBr1hgDiG) (9:07). You may like to examine all the genres or select specific ones. The start times for each clip are indicated in the activity table. A range of other films in ‘7 different genres’ are available on YouTube but appropriateness should be ascertained before use.

1. Identify the conventions for each genre as you watch the clip.

Table 30 – convention of genre in clips

|  |  |
| --- | --- |
| Genre (start time) | Conventions |
| Comedy ([0:18](https://www.youtube.com/watch?v=NezWUqPDwNA&t=18s)) |  |
| Drama ([1:40](https://www.youtube.com/watch?v=NezWUqPDwNA&t=100s)) |  |
| Action ([3:12](https://www.youtube.com/watch?v=NezWUqPDwNA&t=192s)) |  |
| Romantic Comedy ([4:00](https://www.youtube.com/watch?v=NezWUqPDwNA&t=240s)) |  |
| Thriller ([5:19](https://www.youtube.com/watch?v=NezWUqPDwNA&t=319s)) |  |
| Horror ([6:36](https://www.youtube.com/watch?v=NezWUqPDwNA&t=396s)) |  |
| HBO Special ([7:23](https://www.youtube.com/watch?v=NezWUqPDwNA&t=443s)) |  |

## Phase 4, activity 2 – scavenger hunt – evidence of genre

**Teacher note:** as an adjustment, the teacher can complete the convention column for the core text, and students can find the evidence.

1. Identify conventions of your core text’s genre – your text may have more than one genre.
2. Collect evidence for each convention.

**Table 31 –** textual evidence of genre

|  |  |
| --- | --- |
| ****Convention**** | ****Evidence**** |
|  |  |
|  |  |
|  |  |
|  |  |

## Phase 4, activity 3 – impacts of conventions and genre on the responder

**Teacher note:** students move through stages of guided and collaborative practice to more independent work on the impact of genre conventions.

1. Adapt the following table to the genre you are reading (or are writing in for your refined piece for the assessment task). Consider what you have learnt about genre and include only those conventions that apply. Add in other conventions.
2. Work with a partner to examine the suggested impacts and complete the table identifying the impacts on the responder of each convention. Some examples have been done for you.
3. Writing about genre: rewrite the back cover blurb for your core text (or for the imagined novel your refined piece will be a part of) expressing why readers will enjoy the genre – remember not to give too much away.

**Table 32 –** impacts of genre on the responder

|  |  |
| --- | --- |
| Conventions of genre | Impact on the responder |
| Dark shadows or night, cobwebs, cemetery and witches | We enjoy the fear and the thrill of the unknown and are relieved when things turn out alright. |
| Foreshadowing |  |
| Problem solving and inner strength |  |
| Everyday language |  |
| Funny situations, puns and wordplay |  |
| Outer space, advanced technology and aliens | Fascination about the possible future of our world. |
| Loss, journey and personal growth |  |
| Magic and the supernatural |  |
| Drawings, diagrams and maps |  |
| Ordinary characters | We identify with them and are interested in their realistic journeys. |

## Phase 4, activity 4 – author study

1. Research the author of your core text and collect evidence about their contextual background.

**Table 33 –** author study

|  |  |
| --- | --- |
| Topic | Information |
| Author’s name |  |
| Gender |  |
| Date of birth and age |  |
| Cultural background |  |
| Family members |  |
| Where they grew up |  |
| Language spoken at home |  |
| Jobs before becoming an author |  |
| Issues experienced in their life |  |
| Current relationship status and children |  |
| Current place of residence |  |
| Published books |  |
| Book genre(s) |  |

1. Use this background information to make a judgement about how the author’s context has impacted their imagination. Are the author’s experiences reflected in their books? Justify your inferences in a paragraph.

**Table 34 –** paragraph justification scaffold

|  |  |
| --- | --- |
| ****Structure**** | ****Paragraph information in sentences**** |
| Introduce the author and the book that is influenced by their context. |  |
| Summarise the genre and key issues or themes in the book. |  |
| Provide contextual examples of why the author would have written in this genre and featured these issues. |  |
| Summarise why it is important for these issues to be addressed in this genre of writing. |  |

## Phase 4, resource 2 – apostrophes used to clarify the flow of action

**Teacher note:** the following resource can be modified and provided to students if this extra support is required for them to complete **Phase 4, activity 5 – apostrophes of possession**.

An apostrophe of possession is normally used with the letter ‘s’ to show ownership or possession. To check where the apostrophe should go, ask yourself, ‘Who or what does the object(s) belong to?’

**Table 35 –** apostrophe types

|  |  |  |
| --- | --- | --- |
| Apostrophe type | Rule | Example |
| Possessive of a single noun | Add an apostrophe s to the base word – ‘lawyer’ or ‘Dennis’ | The shark’s eyes  Saleesi’s shaved head |
| Contraction | An apostrophe appears in shortened forms of words to indicate an omission of one or 2 letters | I’m  There’s |
| Missing letter | An apostrophe indicates a choice of diction or slang | Jus’ |
| Possessive linked to the pronoun it (special case) | ‘Its’ in the possessive is like ‘mine’, ‘yours’, ‘ours’. It is not a contraction of ‘it is' | Its face |

## Phase 4, activity 5 – apostrophes of possession

Select the correct option using appropriate apostrophe rules.

1. Martas / Marta’s / Martas’ boat.
2. ‘I’m / Im / Iam sorry I pulled you in so quick’
3. The sharks / shark’s / sharks’ eyes.
4. Soon were / we’re / weare on the next ship over
5. Saleesis / Saleesi’s / Saleesi’s / shaved head.
6. Then I tie Jags’ / Jags’ / Jag’s rope to the balcony.
7. Jag’s / Jags’ / Jags voice squeaks.
8. If that baby croc lets go and starts wailing for it is/ it’s / its muma, youll / youwill/ you’ll be in a pile of trouble.

## Phase 4, resource 3 – apostrophes of possession answers

The correct option is in bold.

1. Martas / **Marta’s** / Martas’ boat.
2. **‘I’m** / Im / Iam sorry I pulled you in so quick’
3. The sharks / **shark’s** / sharks’ eyes.
4. Soon were / **we’re** / weare on the next ship over
5. Saleesis / **Saleesi’s** / Saleesi’s / shaved head.
6. Then I tie Jags’ / Jags’ / **Jag’s** rope to the balcony.
7. **Jag’s** / Jags’ / Jags voice squeaks.
8. If that baby croc lets go and starts wailing for it is/ it’s / **its** muma, youll / youwill/ **you’l**l be in a pile of trouble. (Did any of your students think ‘lets’ needed an apostrophe?)

## Phase 4, activity 6 – possession: examples, purposes, complexities in a review

In this activity, you will be exploring the idea of fiction and its purpose. Your teacher will prompt you on how and when to complete each section of the table.

1. Read a book review about your text.
2. Identify 3 examples of each literacy area connected to possession.
3. What are the purposes of each part?
4. What are the complexities: what do you still need support with?

**Table 36 –** possession literacy areas activity table

|  |  |  |  |
| --- | --- | --- | --- |
| Possession | Examples | Purposes | Complexities |
| Apostrophe of possession |  |  |  |
| Possessive pronouns |  |  |  |

## **Phase 4, activity 7 – comparative and superlative adjectives**

**Comparative adjectives** show change or make comparisons. Than is a special kind of comparative adjective as it compares one thing with another. For example, she is taller than I am.

**Superlative adjectives** use the and show the greatest extent of something. For example, the girl is the biggest of the 2 children.

**Rules:**

* We usually add *–er* and *–est* to one-syllable words.
* If an adjective ends in –e, we add –r or –st.
* If an adjective ends in a vowel and a consonant, we double the consonant.
* If an adjective ends in a consonant and –y, we change –y to –i and add –er or –est.
* We use more and most for most 2 syllable adjectives and for all adjectives with 3 or more syllables.
* These 2 syllable words can use –er or –est or more or most: common, cruel, gentle, handsome, likely, narrow, pleasant, polite, simple, stupid.
* The adjectives good, bad and far have irregular comparatives and superlatives and don’t follow the rules.

**Table 37 – examples of adjectives, comparatives and superlatives**

|  |  |  |
| --- | --- | --- |
| Adjective | Comparative | Superlative |
| big | bigger | the biggest |
| small | smaller | the smallest |
| expensive | more expensive | the most expensive |
| good | better | best |
| bad | worse | worst |
| far | farther/further | farthest or furthest |

1. Complete the table with the missing adjectives, comparatives and superlatives.

**Table 38 – adjectives, comparatives and superlatives**

|  |  |  |
| --- | --- | --- |
| Adjective | Comparative | Superlative |
| nice |  |  |
|  | larger |  |
|  | more careful |  |
|  |  | most interesting |
| rough |  |  |
|  | heavier |  |
| bad | worse |  |
|  |  | most polite |
|  |  | longest |
|  |  | narrowest |

1. Write the comparative and superlatives for the following adjectives from the reading:

**Table 39 – creating comparatives and superlatives**

|  |  |  |
| --- | --- | --- |
| Adjective | Comparative | Superlative |
| burnt |  |  |
| tired |  |  |
| scared |  |  |
| friendly |  |  |
| heavy |  |  |

## **Phase 4, resource 4 – comparative and superlative adjectives answers**

Answers for **Phase 4, activity 7 – comparative and superlative adjectives**.

**Table 40 – adjectives, comparatives and superlatives**

|  |  |  |
| --- | --- | --- |
| Adjective | Comparative | Superlative |
| nice | nicer | nicest |
| large | larger | largest |
| careful | more careful | most careful |
| interesting | more interesting | most interesting |
| rough | rougher | roughest |
| heavy | heavier | heaviest |
| bad | worse | worst |
| polite | more polite | most polite |
| long | longer | longest |
| narrow | narrower | narrowest |

Answers for **Phase 4, activity 7 – comparative and superlative adjectives** for the following adjectives from the reading.

**Table 41 – creating comparatives and superlatives**

|  |  |  |
| --- | --- | --- |
| Adjective | Comparative | Superlative |
| burnt | more burnt | most burnt |
| tired | tireder | tiredest |
| scared | more scared | most scared |
| friendly | friendlier | friendliest |
| heavy | heavier | heaviest |

## Phase 4, resource 5 – embedding evidence

**Teacher note:** the following resource can be modified and provided to students if this extra support is required for them to complete **Phase 4, activity 8 – using embedded quotes**.

Evidence can include quotations from a text, or parts of a text, that support your perspective. When using evidence, it is important to do it accurately, so the reader can identify the evidence you are using to support your claims.

**Tips for embedding quotes**

* Put single quotation marks around the ‘quote’.
* Use an ellipsis (3 full stops …) to show that words in the quote have been left out.
* For poetry, use a diagonal slash to show a new line.
* Longer quotes should be included in an indented paragraph.
* Don’t include the word ‘quote’.

**Constructing analytical sentences**

Use the model below toconstruct analytical sentences. You can swap the order around to add variety to your sentences.

Table 42 – the parts of an analytical sentence

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| Where is it? | Creator | Working verb | Technique | Evidence | Showing verb | Effect |
| In the first stanza, | Smith | uses | the alliteration of | ‘rumbles randomly’ | to enable the responder to | imagine the low tones being emitted from the volcano. |
| On page 123, | Bren MacDibble | uses | Onomatopoeia | ‘One of the hulls thumps and rocks, like something soft nudging it with a thud and a splash...’ | activating the reader’s senses | to place them in the setting of the of catamaran on the ocean. |

**The below table contains sample responses for ‘The Kite’ questions for Activity 3 within Phase 4, activity 8 – using embedded quotes.**

**Table 43 – embedding quotes in writing sample responses**

|  |  |
| --- | --- |
| Question | Response |
| How is the kite described? | In the first paragraph, Clifford uses personification such as ‘wagging its tail, shaking its ears, breaking its string, sitting down on the tops of houses’ to describe the kite, enabling the reader to imagine it as being a bit of a rascal with a childlike playful personality. |
| A variety of techniques were used to provide background context for the kite. Analyse and discuss. | The author uses a range of techniques to provide context for the kite. In paragraph 2, she again uses personification in ‘they were very poor people’ making the reader have empathy for the kite and its plight to be happy. Clifford also uses visual imagery of its ‘snow-white face, and pink and white ears’ to reiterate its beauty despite its situation. Finally, in contrast, she uses an oxymoron: ‘But though the kite was pretty, it was not good’ to reflect the kite’s personality. |
| Provide an example of how alliteration has been used in this story? | An example of alliteration used in the story is ‘children …coaxed and cried,’ which stresses the determination of the children to save the kite. |
| How is repetition used to describe the demise of the kite? What was the effect? | In the final paragraph, Clifford uses repetition in the line ‘the kite is flying still, on and on, farther and farther away, for ever and for ever’ to give the reader hope that the kite is not lost and will live on. |

## Phase 4, activity 8 – using embedded quotes

1. Read the short story below.
2. Identify and annotate language features.

[‘The Kite’ by Mrs W.K. Clifford](https://www.gutenberg.org/cache/epub/30272/pg30272-images.html#Page_59)

It was the most tiresome kite in the world, always wagging its tail, shaking its ears, breaking its string, sitting down on the tops of houses, getting stuck in trees, entangled in hedges, flopping down on ponds, or lying flat on the grass, and refusing to rise higher than a yard from the ground.

I have often sat and thought about that kite, and wondered who its father and mother were. Perhaps they were very poor people, just made of newspaper and little bits of common string knotted together, obliged to fly day and night for a living, and never able to give any time to their children or to bring them up properly. It was pretty, for it had a snow-white face, and pink and white ears; and, with these, no one, let alone a kite, could help being pretty. But though the kite was pretty, it was not good, and it did not prosper; it came to a bad end, oh! a terrible end indeed. It stuck itself on a roof one day, a common red roof with a broken chimney and three tiles missing. It stuck itself there, and it would not move; the children tugged and pulled and coaxed and cried, but still it would not move. At last they fetched a ladder, and had nearly reached it when suddenly the kite started and flew away—right away over the field and over the heath, and over the far far woods, and it never came back again—never—never.

Dear, that is all. But I think sometimes that perhaps beyond the dark pines and the roaring sea the kite is flying still, on and on, farther and farther away, for ever and for ever.

1. Using **Phase 4, resource 5 – embedding evidence** as a guide, answer the questions in the table below using evidence from the story.

**Table 44 –** embedding quotes in writing

|  |  |
| --- | --- |
| ****Question**** | ****Response**** |
| How is the kite described? |  |
| A variety of techniques were used to provide background context for the kite. Analyse and discuss. |  |
| Provide an example of how alliteration has been used in this story? |  |
| How is repetition used to describe the demise of the kite? What was the effect? |  |

## Phase 4, activity 9 – direct and indirect characterisation in ‘Frozen’

1. View [Characterization Lesson | Using Disney's Frozen (4:55)](https://www.youtube.com/watch?v=-ZnD0AGqQ7I).
2. Record the evidence that demonstrates the character traits identified in the last column.

**Table 45 –** characterisation in Frozen

|  |  |  |  |
| --- | --- | --- | --- |
| Technique | Definition | Evidence | Character traits |
| Direct characterisation | Narrator tells the audience what the personality of the character is |  | Boy is patient.  Girl is quiet.  Both well mannered. |
| Indirect characterisation – looks | Author shows things that reveal the personality of the character |  | Carefree and unconcerned about her appearance. |
| Indirect characterisation – speech | Author shows things that reveal the personality of the character |  | Naive and doesn’t have a full understanding of love. |
| Indirect characterisation – relationships | Author shows things that reveal the personality of the character |  | Shows she is socially awkward. |
| Indirect characterisation – actions | Author shows things that reveal the personality of the character |  | Shows she is loyal to her sister. |
| Indirect characterisation – thoughts | Author shows things that reveal the personality of the character |  | Shows she cares about her sister and wants to protect her. |

**Teacher note:** the following table contains sample answers for resource **Phase 4, activity 9 – direct and indirect characterisation in ‘Frozen’** activity 2 and should be removed prior to printing the resource for students.

Sample responses below for direct and indirect characterisation in *Frozen*.

**Table 46 –** characterisation in *Frozen* sample responses

|  |  |  |  |
| --- | --- | --- | --- |
| Technique | Definition | Evidence | Character traits |
| Direct characterisation | Narrator tells the audience what the personality of the character is | ‘The patient boy and the quiet girl were both well mannered…’ | Boy is patient.  Girl is quiet.  Both well mannered. |
| Indirect characterisation – looks | Author shows things that reveal the personality of the character | Anna wakes up dishevelled with messy hair. | Carefree and unconcerned about her appearance. |
| Indirect characterisation – speech | Author shows things that reveal the personality of the character | ‘You can’t marry a man you just met.’  ‘You can, if it’s true love.’ | Naive and doesn’t have a full understanding of love. |
| Indirect characterisation – relationships | Author shows things that reveal the personality of the character | ‘You look beautifuller. I mean not fuller. You don’t look fuller, but, but more beautiful.’ | Shows she is socially awkward. |
| Indirect characterisation – actions | Author shows things that reveal the personality of the character | Anna defends Elsa when the Duke attacks her character | Shows she is loyal to her sister. |
| Indirect characterisation – thoughts | Author shows things that reveal the personality of the character | Elsa remembers how she let Anna get hurt and doesn’t want it to happen again. | Shows she cares about her sister and wants to protect her. |

## Phase 4, activity 10 – guided practice characterisation

1. Read your assigned chapter and fill out the table with evidence of direct and indirect characterisation.
2. Determine what type of characterisation each example is and annotate for a language feature (if appropriate).
3. Participate in a class discussion and share ideas form the table: How has the character been created by the author? How has figurative language been used to do this?
4. Add new ideas to the table based on peers’ ideas.

**Table 47 –** evidence of direct and indirect characterisation

|  |  |
| --- | --- |
| Information | Evidence from the text |
| Text title |  |
| Character |  |
| Direct characterisation | **Evidence from the text**  tells the audience about the character |
| Indirect characterisation | **Evidence from the text**  shows the audience who the character is |
| Looks |  |
| Speech |  |
| Relationships |  |
| Actions |  |
| Thoughts |  |

**Teaching note:** the ideas provided in the table below are examples of the types of work students may produce for this activity.

**Table 48 –** characterisation of Pirate Bradshaw sample

|  |  |
| --- | --- |
| Information | Evidence from the text |
| Text title | *Across the Risen Sea* |
| Character | Pirate Bradshaw |
| Direct characterisation | **Evidence from the text**  tells the audience about the character:  ‘...long straggly grey hair., ’ (p143)  ‘You wrinkly old salt’ (p158)  ‘That old sea hag can hold her breath for ages’ (p166) |
| Indirect characterisation | **Evidence from the text**  shows the audience who the character is  Did the shark bite your hand? I ask. Saleesi holds up her hand and her middle finger is missing from the knuckle on. ‘Pirate Bradshaw chopped it off and threw it and me to the sharks’ (p176)  At first I took everything, coz I was gonna kill her and I wouldn’t have no debt. But then I found out that she don’t die so easy’ (p156) |
| Looks | ‘surprised eyes bulging out of her tanned and wrinkled face’ (p143)  ...brown teeth (p228)  Her eyes is little torchlights’ (p228) |
| Speech | ‘You wake me again tonight and you won’t have no problems no more.’ (p162) – annotation: playing grammar  ‘Well then, I’m sorry about throwing you to the sharks ...’ (p227) - annotation: sarcasm |
| Relationships | ‘You ain’t got no ma...you’re in Aunty Bradshaw’s family now’ (p143) - annotation: Pirate Bradshaw does not have a family. |
| Actions | Pirate Bradshaw shoves Saleesi in the stomach. Making her go ‘oof’ and bend over double. (p149) - annotation: onomatopoeia  I crawl into the bed and lay down. Then there’s a click. She’s locked the door! (p153)  Pirate Bradshaw don’t out away her knife (p227) |
| Thoughts | n/a |

## Phase 4, activity 11 – Cornell note-taking template

1. View the interview and take relevant notes using the Cornell note-taking method.

**Table 49 –** Cornell note-taking template

|  |  |
| --- | --- |
| Key words, comments or questions | Main notes |
| Questions (Most important questions about your notes) |  |
| Summary – what have I learnt? |  |

## Phase 4, resource 6 – sample author interviews

Some sample author interviews are provided in the links below:

* [Bren MacDibble - on writing 'Across the Risen Sea' (1:00)](https://www.youtube.com/watch?v=zD4BZKBGVqE)
* [Story Talks with Boori Monty Pryor - Family stories (Part 1) (17:34)](https://www.youtube.com/watch?v=bZuKZ6NgC8w)
* [Story Talks with Boori Monty Pryor - My Girragundji (Part 2) (14:59)](https://www.youtube.com/watch?v=lnuB1F9-N9o)

## Phase 4, activity 12 – 3D format of reflection

**Teacher note:** introduce students to the [3D format of reflection](https://www.scootle.edu.au/ec/viewing/S7033/index.html) to help guide their reflective writing. This is a teacher devised scaffold aimed at developing student awareness of the strategies needed to analyse and evaluate how authors construct meaning, and to convey, in writing, the impact this has on them as readers or viewers.

1. Explore the Reflective writing: the 3D format of reflection table below.
2. View the YouTube clip [Reflective Writing: the 3D format (6:07)](https://www.youtube.com/watch?v=QoI67VeE3ds).
3. Annotate extra ideas on the below table.

Table **50** – **3D format of reflection**

|  |  |
| --- | --- |
| Dimension | Actions |
| Describe | Outline the event, activity, text  Provide details: date, time, place, composer, audience, context, purpose  ¼ page or 1–2 paragraphs |
| Disclose | Use the first person pronoun to explain your thoughts, feelings and ideas  Use specific examples of features to fully explain point of view  ½ page or several paragraphs |
| Decision | Use the first person pronoun to outline how your thinking and learning has been affected  ¼ page brief concluding paragraph |

## Phase 4, activity 13 – the language of reflection

**Teacher note:** students can use this resource to develop their reflective vocabulary. Students could add additional words to this bank as they progress through their learning.

**Identify reflective language**

1. **Read 1–2 sample reflective pieces from** [Sample work English K–10 Stage 4: Activity 3 – Life writing](https://educationstandards.nsw.edu.au/wps/portal/nesa/resource-finder/sample-work/english/sample-work-english-k-10-st4-act3-life-writing)**.**
2. **Identify reflective language in the samples using the below table for guidance**
3. **Add extra vocabulary to the resource.**
4. Using the 3D format, describe, disclose and decide about the most important thing you have learnt about the author of your book and their writing process**.**

**Table 51 – language of reflection word bank**

|  |  |
| --- | --- |
| Reflective writing structure | Examples of phrases |
| Describe – What happened? What is being examined? | The use of humour…  Figurative language helps the reader to escape…  Changing the tense of the text… |
| Disclose – What is most important? What is useful? What is relevant about it? | The most:   * meaningful * significant * relevant * important…   Subsequently  Later  Previously  Alternatively  Equally  …resulted from  … explained by  Because of  Due to  …demonstrates…  This is perhaps because of |
| Decide – What have I learnt from this? What does this mean for my future responses? | Having:   * applied * discussed * learnt…   I now:   * realise * wonder * question…   Additionally  Furthermore  This skill is useful as…  As a next step, I need to… |

## Core formative task 5 – imaginative writing transformation (integrated Phase 5)

**Part A – writing scenario**

1. Your publisher has told you that the genre of your imaginative writing is not ‘on trend’ at the moment. You have been asked by your publisher to transform the genre to make it more appealing to popular demand.

To meet this brief, you will:

1. select a writing piece you have crafted earlier in the program
2. identify a genre and its conventions to which you will transform your work
3. use the planning tools and scaffolds to transform your piece of writing to a new genre (300–400 words).

**Part B – advice for completing the core formative task**

The piece of writing that you compose should transform the genre using appropriate conventions. In your composition, you should:

1. use appropriate conventions of genre
2. use the planning tool to identify areas for transformation
3. use the self-review checklist to check you have used appropriate narrative conventions.

**Teacher note (for differentiation):** students are given a genre to write in and select cards from **Phase 4, resource 9 – story cards** to guide their writing. The teacher could provide a list of appropriate conventions to guide transformation.

## Phase 4, resource 7 – planning templates

**Before** you can transform your writing, you need to have a clear understanding of the aspects you are transforming. Completing the following planning template will help you to organise your ideas. You may like to revisit any genre transformation pieces you have previously written.

**Part 1 – brainstorming ideas**

1. **Use the table below to brainstorm ideas for your transformed piece of writing.**

Table 52 **–** planning tool

|  |  |
| --- | --- |
| Steps for transformation | Ideas or thoughts |
| Piece to be transformed |  |
| Current genre |  |
| Genre to be changed to |  |
| Conventions of the genre |  |
| Ideas for orientation |  |
| Ideas for characterisation |  |

**Part 2 – using and reviewing conventions**

1. Transform your original piece to its new genre. Use the checklist below to ensure you have included the necessary elements. Edit your work if you need to add in some elements. (You do not have to use them all.)

**Table 53 – self-review checklist**

|  |  |  |
| --- | --- | --- |
| ****Elements checklist**** | ****Example**** | ****Used**** |
| **Conventions of genre** | **Sci-fi – aliens, out of space, technology** |  |
| **Action** | **Whack! The branch slapped me across the face hard…real hard.** |  |
| **Dialogue** | **“Help me!” I yelled as I raced across the paddock.** |  |
| **Description** | **Its face (or what I thought was its face) drooped down to brush against the burnt grass as it turned towards me.** |  |
| **Describe what is happening.** | **I couldn’t believe it! Right there in front of me stood a creature I had never seen before – not on television or even in a book.** |  |
| **Introduce protagonist.** | **How could I, just a school kid, be in this situation? I should be sitting back at home with a mouthful of chips and Grand Theft Auto blasting on the TV. I can tell you, this is not my idea of fun.** |  |
| **Establish setting** | **But here I am…somewhere in the middle of nowhere smack bang in a paddock filled with corn stalks with no idea of how to get home.** |  |
| **Use figurative language (SHAAMPOO)**  **Simile**  **Hyperbole**  **Alliteration**  **Assonance**  **Metaphor**  **Personification**  **Oxymoron**  **Onomatopoeia** | **The night was as black as soot.**  **It was bigger than a skyscraper.**  **As always, Alex answered the alarm.**  **A small call rang out.**  **A tsunami of emotions hit me.**  **The branch clawed at my face.**  **It was a bright night.**  **“Whoosh!”** |  |
| **Appropriate punctuation** | **Dialogue punctuation, capital letters and full stops.** |  |
| **Variety of sentence structures** | **Simple, compound, complex, clauses** |  |

**Part 3 – using the peer review process**

1. Swap **your writing with a peer and get feedback. Read your peer’s imaginative task and provide feedback explicit to the feedback sheet. Ensure your feedback is purposeful. Provide an example of what you mean in the final column.**

**Table 54 –** peer review scaffold

|  |  |  |  |
| --- | --- | --- | --- |
| Focus area | Things you’ve done well | Constructive feedback | Example of what I mean |
| Genre elements/ conventions |  |  |  |
| Story structure – sizzling start, backstory, complication, climax, resolution |  |  |  |
| Language use – similes, hyperboles, alliteration, metaphors, personification, oxymoron, onomatopoeia, adjectives, adverbs, prepositional phrases |  |  |  |
| Language structure –  Capital letters and full stops  Dialogue punctuation (quotation marks, commas, and so on)  Possessive apostrophe |  |  |  |

1. Use your peer feedback to improve your writing.

## Phase 4, resource 8 – subordinating conjunctions on a sentence level (refining checklist part 5)

**Teacher note:** this refining checklist is the fourth part of the process, introduced for Core formative task 1 in **Phase 1, resource 10 – spelling (refining checklist part 1)**, Core formative task 2 in **Phase 2, resource 10 – verb choice (refining checklist part 2),** Core formative task 3 in **Phase 3, resource 5 – adjective choice (refining checklist part 3)** and Core formative task 4 in **Phase 3, resource 9 – paragraphing and punctuation (refining checklist part 4).** Continue to use the process, which is included as part of each core formative task, to support students to refine their writing. Remind them of the spelling focus of part 1, the verb focus of part 2, the adjective focus of part 3 and the paragraphing and punctuation focus of part 4, and indicate that this has been included for them as a reminder in the table below.

Continue to use the following process, which is included as part of each core formative task to refine writing. The focus of this fifth editing activity is on subordinating conjunctions. Students should be encouraged to identify examples from the text and compare the skills used in the model text with less effective choices. Note that we have included the previous foci to suggest the gradual building of skills.

To support student refining, the teacher could:

* guide students through the examples and understanding indicated in the annotated text in the table
* support student extension by finding other examples in the core text
* support paired and independent student refining practices by asking students to use the sample and its annotated examples to check and improve their own writing in Core formative task 5.

Table 55 – model text and annotations for subordinating conjunctions on a sentence level

|  |  |
| --- | --- |
| Model text | Annotations – subordinating conjunctions on a sentence level |
| “Whoah! ****What’s**** that?” Pete ****yelled**** as a blinding light flashed in front of us.  I couldn’t believe my eyes as a disc as big as a giant’s frisbee hovered above us. We stood frozen in place as we peered up at this miraculous sight. We were standing smack bang in the middle of the local cricket pitch. You could tell we hadn’t had a lick of rain for quite some time as my steps had crunched as I paced across it. Now, as the giant frisbee drew nearer, I worried the intense heat bouncing off it, would set the whole town on fire.  “Jeez, Max! What are you doing just standing there? We’ve got to get out of here!” yelled Pete as he spun on his heels to escape.  Pete’s always been a big wuss – when he was 5, we went to a circus and he ended up crying like a baby because the clown came up to him and shook his hand. So it didn’t really surprise me that he was now just a fleeting shadow in the distance beyond the outer fence of the cricket grounds. | Continued focus on spelling – for example the contraction in ‘**what’s**’.  **Continued focus on verb choice – for example** ‘**yelled**’.  **Continued focus on adjective choice – for example** ‘**intense**’.  **Continued focus on paragraphing and punctuation – for example** ‘**Quotation marks or inverted commas’**.  **New refining focus: subordinating conjunctions**  ‘when’ – introduces a subordinate clause.  ‘because’ – shows cause and effect.  ‘that’ – creates a dependent clause. |

## Phase 4, resource 9 – story cards

**Teacher note:** cards will need to be pre-prepared for this learning activity. You may like to print each category out in a different colour and laminate for future use. Commercial story cards and dice are also available. Each student should be issued a card from each group prior to beginning writing. The focus of this particular task is to write in the genre of humour.

Table 56 **– c**haracter cards

|  |  |  |
| --- | --- | --- |
| Character cards |  |  |
| An old woman who looks like a bird | An undercover spy | A famous chef |
| A robot | A famous singer/actor/ sportsperson | Pirate |
| An ordinary teenager | Wrestle mania wrestler | A crazy teacher |

Table 57 **– s**etting cards

|  |  |  |
| --- | --- | --- |
| Setting cards |  |  |
| The North Pole | Your school | An unfamiliar alien planet |
| A frozen planet | A tropical paradise | At a rubbish dump |
| In the desert | In a bustling city | On a raft in the middle of the ocean |

**Table 58 – e**vent cards

|  |  |  |
| --- | --- | --- |
| Event cards |  |  |
| First day at school | You’ve been granted 3 wishes | Shrunk to the size of an ant |
| On your way to Pluto | Having dinner with your family | Playing in a competition |
| A door slams shut! | Lost and don’t know where you are | Building a cubby house |

**Table 59 –** complication cards

|  |  |  |
| --- | --- | --- |
| Complication cards |  |  |
| You fall down a hole | Your car breaks down in the middle of nowhere | You can’t hear or see anything |
| You are frozen in your spot | There’s only one solution to fix your problem | You are stranded |
| Your pants keep falling down | Snakes are in your path | Someone is shouting at you non-stop |

**Table 60 –** emotions cards

|  |  |  |
| --- | --- | --- |
| Emotions cards |  |  |
| You are as embarrassed as you could be | Angrier than you’ve ever been | You are shaking like a leaf |
| Heart is thumping a hundred miles an hour | Excited | Frozen in fear |
| You are so disgusted you are going to vomit | You cannot wait to see the outcome | On top of the world happy |

## Core formative task 6 – reflection on the writing process (integrated Phase 5)

**Teacher note (for differentiation):** provide sentence starters or work as a group to create a collaborative reflection.

**Part A – writing scenario**

You have been asked to create an ‘advice card’ for next year’s students on the writing process. Your advice should give points as to which **one** process step (from any of the writing tasks in this program) most helped you to improve your writing.

To meet this brief, you will:

1. identify a writing process step that helped you improve your writing
2. use reflective language to provide advice as to why it was an effective process step
3. use the planning tools and scaffolds to craft your advice card (150–200 words).

**Part B – advice for completing the core formative task**

The piece of writing that you compose should provide constructive advice on one writing process. In your composition, you should:

1. use the sample advice card as a model
2. use appropriate reflective language
3. use the self-review checklist to check you have used appropriate reflective conventions.

## Phase 4, resource 10 – planning templates

**Teacher note:** adopt and adapt the following templates as required. These can become a support for students as they complete the core formative tasks and as they prepare for the reflection component of the formal assessment.

**Part 1 – brainstorming ideas**

1. Identify the most helpful writing process you have used in this program.
2. Use the following planning templates to help organise your ideas.
3. Complete a brainstorm in the [3D format of reflection](https://www.scootle.edu.au/ec/viewing/S7033/index.html) scaffold.

**Table 61 – 3D format of reflection scaffold**

|  |  |  |
| --- | --- | --- |
| Dimension | Actions | Brainstorm |
| Describe | Identify the most helpful process step.  Provide details about what it was and what you used it for (purpose).  1 paragraph |  |
| Disclose | Use the first person pronoun to explain your thoughts, feelings and ideas.  Use specific examples of how it improved your writing.  1 – 2 paragraphs |  |
| Decision | Use the first person pronoun to outline why you think this is the best process step to use to improve writing.  1 paragraph |  |

**Part 2 – reviewing the model advice card**

1. **Read and review the sample advice card for ideas on your task goal.**

**Table 62 –** sample advice card [199 words]

|  |
| --- |
| Advice card |
| Topic – dialogue punctuation |
| The most important process step was the peer review scaffold. In particular, the peer advice provided for dialogue punctuation was the most helpful part of the feedback. I used this feedback for all of the dialogue in my story.  When I got my peer feedback back, I realised that I hadn’t even put any dialogue punctuation in my story. My peer feedback gave an example of what I should have done. He wrote: **“Help me!” I yelled as I raced across the paddock. He also said I should make sure the words my character is saying should be in quotation marks and that my punctuation goes inside the quotation marks. I went back and checked the rules for using quotation marks for dialogue to make sure I fixed things correctly. After this, I went back through my writing piece and fixed up all my dialogue.**  This was probably the best process step and exact thing to fix because this is a story and dialogue is pretty important. I think that fixing this particular thing, I made my writing much better and it added to the effect of my characters as the reader would know exactly who was saying what. |

**Part 3 – crafting a reflection**

1. **Draft your reflection using the brainstorm responses. Refer back to your language of reflection word bank used earlier in this phase and add in vocabulary if you have not already used it.**

**Part 4 – the feedback process**

1. **Swap your work with a peer and provide feedback on the peer feedback scaffold. Edit your work using your peer feedback.**

**Table 63 – reflection peer feedback scaffold**

|  |  |  |
| --- | --- | --- |
| Element | Used | Example or suggestion for improvement |
| ****Process step identified**** |  |  |
| ****Reasons provided**** |  |  |
| ****Evidence provided**** |  |  |
| ****Structure of reflection**** |  |  |
| ****Language of reflection**** |  |  |

1. **Provide your completed peer reflection to your teacher for feedback. Nominate for which element you would like feedback. Your teacher will focus on one aspect only, so choose wisely.**

**Table 64 – reflection teacher feedback scaffold**

|  |  |  |
| --- | --- | --- |
| Element | Element for feedback | Example or suggestion for improvement |
| ****Process step identified**** |  |  |
| Reasons provided |  |  |
| Evidence provided |  |  |
| Structure of reflection |  |  |
| Language of reflection |  |  |
| ****General literacy – spelling, punctuation, sentence structure, paragraphing**** |  |  |

1. Use your teacher’s feedback to improve your writing in the advice card template.

**Table 65 – advice card template**

|  |
| --- |
| Advice card |
| Topic – the writing process |
|  |

**Teacher note:** print quality advice cards and laminate to keep as a future resource.

## Phase 4, resource 11 – applying editing skills (refining checklist part 6)

**Teacher note:** this refining checklist is the fourth part of the process, introduced for Core formative task 1 in **Phase 1, resource 10 – spelling (refining checklist part 1)**, Core formative task 2 in **Phase 2, resource 10 – verb choice (refining checklist part 2),** Core formative task 3 in **Phase 3, resource 5 – adjective choice (refining checklist part 3),** Core formative task 4 in **Phase 3, resource 9 – paragraphing and punctuation (refining checklist part 4)and Core formative task 5 in Phase 4, resource** **8 – subordinating conjunctions on a sentence level (refining checklist part 5).** Continue to use the process, which is included as part of each core formative task, to support students to refine their writing. Remind them of the spelling focus of part 1, the verb focus of part 2, the adjective focus of part 3, the paragraphing and punctuation focus of part 4 and the subordinating conjunctions focus of part 5, and indicate that this has been included for them as a reminder in the table below.

The processes outlined in the previous refining parts have all focused on imaginative writing. This task requires students to write reflectively, so a comparative table has been provided. Students are encouraged to identify examples from the text and compare the skills used in the model text with less effective choices.

To support student refining, the teacher could:

* guide students through the examples and understanding indicated in the annotated text in the table
* support paired and independent student refining practices by asking students to use the sample and its annotated examples to check and improve their own writing in **Core formative task 6 – reflection on the writing process**.

Table 66 – focus areas for editing in reflective writing

|  |  |
| --- | --- |
| Imaginative writing foci | Reflective writing foci |
| Focus on ****spelling**** – for example the contraction in ‘**what’s**’. | Focus on **spelling** – proofread work carefully for errors |
| **Focus on **verb choice** – for example** ‘**yelled**’. | Focus on **verb tense** – informative and reflective writing should always be in **present tense**.  I **am enjoying** the book. (Present tense)  I **had enjoyed** the book. (Past tense)  I **will enjoy** the book. (Future tense) |
| **Focus on **adjective choice** – for example** ‘intense’. | Focus on **qualitative adjectives** – describe a quality of living beings or non-living things. Qualitative adjectives answer the question, what kind?  For example – boring , interesting, devastated, pathetic, amazing. |
| **Focus on **paragraphing and punctuation** – for example** ‘quotation marks or inverted commas’. | **Focus on paragraphing and punctuation – start a new paragraph for each new idea.**  Use punctuation to establish pause and pace of ideas. |
| **Focus on **subordinating conjunctions** – ‘because’.** | **Focus on subordinating conjunctions – using a wide range will assist you to justify your reflections.** |

# Phase 6 – preparing the assessment task

In the ‘preparing the assessment task’ phase, students are supported to complete a task that best represents their learning and effort. A series of planning, reading, writing and reviewing activities are structured into the teaching and learning program at intervals. These core formative tasks are designed to encourage student understanding of, engagement with, and ownership of the response they create during the assessment task design process. The following strategies are designed to support both the experimentation within formative tasks and the preparation for the formal summative task. They are not meant to be completed consecutively, nor are they a checklist. They should be introduced when required, running concurrently within the other phases. Some may take a few minutes in a once-off lesson, others will need to be repeated. Some may require an entire lesson. All will need to be adapted to the class context.

The teacher recognises students’ prior understanding of assessment practices but should use this phase as an opportunity to deepen awareness of aspects that may have challenged students during the preparation of tasks 1 and 2. These may include understanding instructions, being aware of the demands of marking criteria, or using samples to improve your response.

The following resources support the teacher in preparing students for the assessment components of this program. They should be used where relevant and could be iterative and adapted as needed.

## Phase 6, resource 1 – evidence-based practice in assessment procedures

This is a brief overview drawn from the acknowledged resources. Teachers should familiarise themselves with best practice in this area and evaluate practices on an ongoing basis.

* Notice the key sections in the sample assessment task for Term 3 of Year 7, accompanying this resource, and ensure all sections are written in student-friendly language.
* Ensure that practices focus on identifying where students ‘are in their learning so that teaching can be differentiated, and further learning progress can be monitored over time’ (CESE 2020a:25).
* Build in explicit opportunities for peer and teacher feedback, both during task preparation and after return of the assessed task (CESE 2020a; Hattie and Timperley 2007).
* Create clear marking rubrics, explain the place of the task in the learning context, and set up consistent and objective marking practices (CESE 2020b; NESA 2021).
* Support the students’ writing process through the task preparation stage by explicitly scheduling brainstorming, planning, drafting, editing and redrafting time. See for example, *The process writing approach: A meta-analysis* (Graham and Sandmel 2011).

## Phase 6, resource 2 – task forms and features

The following table provides examples and annotations of potential approaches to some of the challenging language forms and features from the assessment task notification document. Teachers are encouraged to adapt or expand the table. EAL/D students should be supported to translate key terms to the home language or dialect.

Table 67 – forms and features in the task notification

|  |  |
| --- | --- |
| Form or feature | Annotation |
| Terminology: ‘informed personal response’ | Encourage students to write dictionary definitions, especially if they are EAL/D students. Support language exploration, for example the antonyms for all 3 terms. |
| Terminology: ‘portfolio’ | As above. |
| Terminology: ‘experiment’ | Support intensive language exploration of terms that may have multiple meanings in different contexts. Discuss the difference between the science classroom and the type of writing suggested by this term in the English classroom. |
| Task information (form): ‘outcomes being assessed’ | As above. If appropriate show students the outcomes as arranged in the syllabus and explain their role in learning. Schools are encouraged to hand out scopes and sequences so students can be reminded of the provenance of the outcomes on the task. |
| Heading within task (form) and terminology: ‘core formative tasks’ | As above. |
| Language feature: ‘control structure and form’ | As above for terminology. Also note the verb form here as an instruction. Discuss the nature of instructions and the relationship with ideas such as ‘expectations.’ This is what the teacher is expecting to see in your work, then explore examples in the sample student responses. |

## Phase 6, resource 3 – developed final orientation

**Developed final piece – specific editing and refinement advice**

“Whoah! What’s that?” Pete yelled as a blinding light flashed in front of us.

I couldn’t believe my eyes as a disc as big as a giant’s frisbee hovered above us. We stood frozen in place as we peered up at this miraculous sight. We were standing smack bang in the middle of the local cricket pitch. You could tell we hadn’t had a lick of rain for quite some time as my steps had crunched as I paced across it. Now, as the giant frisbee drew nearer, I worried the intense heat bouncing off it, would set the whole town on fire.

“Jeez, Max! What are you doing just standing there? We’ve got to get out of here!” yelled Pete as he spun on his heels to escape. Pete’s always been a big wuss – when he was 5, we went to a circus and he ended up crying like a baby because the clown came up to him and shook his hand. So it didn’t really surprise me that he was now just a fleeting shadow in the distance beyond the outer fence of the cricket grounds.

I stood my ground as the spaceship finally settled on the ground in front of me. I reached my hand out gingerly to touch the icy structure. It shocked me that the previous heat I had felt emanating off the ship was now completely cold to the touch. As I drew my hand back, a low rumble emerged and what appeared to be some kind of door began to gape open. My hands were shaking like leaves, but I was determined to stay and see. I steeled my legs and jammed my boot heels into the hard soil.

The door came to a rest on the withered grass and I gazed up at the 3 creatures standing there. The smallest of the 3 raised a 3-fingered hand and pointed it at me shakily.

“We come in peace,” it stated in an exact replica of an Australian accent.

I couldn’t believe it! Not only was I meeting an alien in real life – it could speak our language. This was so cool! I stepped cautiously towards the ship and bowed my head. I don’t know why I did that, but it seemed like the right thing to do.

“G’day, and welcome to Australia…oh, welcome to planet Earth,” I replied in my best public speaking voice. *Miss Roberts would be so proud of me if she could have heard me.*

The aliens’ mouths turned upwards into big smiles and I knew they had come in peace. I breathed a sigh of relief and grinned back at them. This time, I took a good look at them and noticed that their skin resembled what I would imagine a mermaid’s tail to look like with a face that looked just like all those pictures you see of aliens – long and triangular with big eyes.

“We have come to help you with your drought problem,” the leader alien said warmly. “On our planet, we once had the same problem. We worked hard to create the technology to solve it, and we would like to share it with you.”

An object began to materialise at my feet. As it gradually became clearer, I recognised it immediately – it was a book… in fact, it was a manual for environmental harmony. Inside, were all the plans for cleaning up the environment and returning it to pristine condition.

“Thank you,” I said softly. “You have saved us.”

**Developed reflection**

**What inspired you to write this response and why is it important for you?**

I decided to write this story because it was the first thing we wrote in this program. The Eerie encounter game made it easy to get ideas and I like aliens as well so that’s why I chose this piece to rework.

**Explain the steps you took to develop your response. (For example, you could include any research you did, or talk about different feedback you received.)**

I used a lot of steps to develop my work for this assessment. The original feedback I got from my friend was the best because it helped me get on the right track with my writing.

We also did a lot of work on characterisation. I tried to use direct and indirect characterisation to show things about my characters. For example, I wanted to make Pete seem like a fraidy cat, so I used a simile “he ended up crying like a baby” to show he was always afraid of things. I showed that I / Max was brave by using high modal language like steeled and jammed in the line “I steeled my legs and jammed my boot heels into the hard soil.” This makes the reader imagine him bracing for anything that might happen.

Finally, I made sure I read my final copy carefully and fixed up all the things we learnt about sentences and dialogue punctuation. I got my mum to check it as well and she said it was okay.

**Identify one part of your response that improved after revision and explain what changes you made.**

By adding in lots of description and using peer feedback in the introduction, I think I really improved my writing. In the beginning I wrote a short introduction for the Core formative task 1. It wasn’t very good and my friend Ralph filled out the feedback sheet for me. He gave me some really good advice on how to make it better and gave me some examples as well. Because he did this, I thought I’d better have a proper go at writing the introduction. His feedback really helped me to improve my work. When I got the start right, it was easier to continue in the same style for the rest of my story.

## Phase 6, resource 4 – D and C sample task

**Part A – version 1 – D grade response**

Grandma was going to hospital we don’t no if she will survive. I began to cry at the thought of losing her. I hadn’t seen her in a while cos id been away for 2 years!!!

You need to take things to the hospital. We packed her some pairs of pjs, a pair of socks, a dressing gown and all the other things she would need. We had cereal and toast for breakfast. Then I carry grandmas bags to the car and help my dad get her into the car. When everyone was in the car, we drove to the hospital. It took about 30 minutes and it was pretty bumpy.

We got to the hospital at about 9.30am ready for her to be taken in at 10:00.

We left the room and walked to the waiting bay.

It was hours later. She said that grandma was going to be okay and we could see her soon. I asked dad if I could buy some flowers from the shop and he said yes. I took some money from dad and go and by flowers. We went up to nans room and I gave them to her. She didn’t look too good.

**Part A – version 2 – C grade response**

**Note: the content highlighted in yellow was added by the student after their first round of self-reflection and peer feedback.**

Grandma was going to hospital and we don’t no if she will survive. I began to cry at the thought of losing her. I hadn’t seen her in a while cos id been away for 2 years!!!

You need to take things to the hospital. We packed her some pairs of pjs, a pair of socks, a dressing gown and all the other things she would need. We had cereal and toast for breakfast because we were too worried to eat much. Then I carry grandmas bags to the car and help my dad get her into the car. When everyone was in the car, we drove to the hospital. It took about 30 minutes and it was pretty bumpy.

We got to the hospital at about 9.30am ready for her to be taken in at 10:00.

Then my nana gave everyone hugs and told us to go. We left the room and walked to the waiting bay.

I thought about how my nana looked after me when I was little. She lived near the beach and we would go for a walk and have a swim. Even when it was too cold. Then play in the park and she would buy me an ice-cream and even have one herself. Her favourite flavour was chocolate and she would always drip some on her dress. My favourite is banana.

It was hours later and then the nurse came up to my dad and uncle. She said that grandma was going to be okay and we could see her soon. I asked dad if I could buy some flowers from the shop and he said yes. I took some money from dad and went go and by flowers. We went up to nans room and I gave them to her. She didn’t look too good.

**PART B – D grade**

**Describe what inspired you to write this response and why is it important for you?**

I wrote this pease about my grandma cos she nearly died and had to go have an operatun. We were really worried so I thought this would be a good thing to write bout personally.

**Explain the steps you took to develop your response. (For example, you could include any research you did, or talk about different feedback you received.)**

I mostly just started writing. I thought about nan and thought that would be a good topic.

**Identify one part of your response that improved after revision and explain what changes you made.**

My friend had a look at it and said I needed to have more emoshions in it. So I added in things like I was crying and how my dad and uncle aren’t talking to each other. I think that made it more emoshional.

## Phase 6, resource 5 – grade A sample task

**PART A**

**Nan, the demon fighter.**

**A biker’s helmet with skull and crossbones sat on the antique hallway table. Somewhere the smell of baking lasagne.**

**I placed the old woman’s handkerchief on the table and walked toward the kitchen. How had it come to this I wondered?**

**\***

**Nan clung on to my shirt and buried her head into my shoulder. When she pulled away and looked up her eyes were wet with tears but she was smiling.**

**“It’ll be okay,” she said as my own eyes began to well and my shoulders slumped. She pulled out one of her embroidered hankies, the one with the strawberries and wiped my face with it.**

**All I knew was that I had to be strong – strong for nan – but I was not sure I could do it. This small wrinkled woman was all that had held our family together all these years. Over her shoulder I saw the photographs, all lined up in their silver frames along the mantelpiece. The ones with the faces I had never seen in person. The ones with the faces I had not seen in years. Not since the shouting. The doors smashing closed like thunderclaps through the weathered house.**

**Dad was standing in the hallway. We pulled apart. It was time to go.**

**The glass doors sprung open before us, and we stepped into the sterile foyer of the hospital. Nan floated in first and you’d have thought she was there for a ball or something. She greeted the receptionist warmly and announced she was there to beat her demon once and for all. The lady said she was to go straight in to prepare for her surgery and gave her a clipboard.**

**Nan turned around to embrace us farewell. She looked tiny and afraid. I peered down at my boots. Size 13 and yet inside my toes felt miniscule and cold. I wondered if I would ever see her again, if I would walk down that hallway with its soft green carpet towards the little kitchen with all its smells of baking.**

**When I looked up there was a man in a biker jacket staring at dad. A look like a howling storm across his face. I didn’t know who he was, what to do. In a moment dad had sworn and stepped forward, then the man had pushed him away with his helmet. There was a yell. Nan shouted ‘Boys!’ Dad stumbled back and then lunged forward. Over Nan’s head he shoved the biker in the chest. I moved closer. Then I saw the knife scabbard on the belt of the man. His hand inching towards it. Then there as a metallic crash and we all looked to Nan. The clipboard was on the floor at her feet.**

**“Now you listen here you sorry excuses for…” and she looked at me and stopped. “You’ll not fight here. Not any more. You’re brothers. Family. The only family we have left. The only ones Sean has left now.” They looked at me. Nan. Dad. And Uncle Dave, I realised now who it had to be. Three of us men. Boys. Silent and ashamed by the voice of the one person we all loved.**

**Then she took out her strawberry handkerchief and wiped her forehead and I saw that the brothers had softened. Looked at each other and let their square chests fall.**

**“Now pick that board up for me Sean,” but we all three of us leant down for it and almost crashed heads. My uncle smiled then and placed a hand on my shoulder. I looked him in the eye but leant down to gather up the clipboard. I wanted it to be me who helped Nan.**

**“You were a bit taller than last time I saw you, young fella. S’pose you don’t remember riding on my bike, eh?’**

**“How can he remember someone he hasn’t heard from in 15 years?” grumbled my dad.**

**Then Nan said, “now…” in her playful threatening way and my dad turned and walked away and grumbled to himself from the far wall.**

**I was angry at both the men but then I thought of what I had to do. For my nan. I handed the clipboard to my Uncle and let him carry it for his mum.**

**“Well, now I have my 3 boys here with me, I’d better hurry up and get this surgery done with. I’ve got to make my special lasagna when I get home. Enough for four.”**

**Nan turned on her heels and pushed through the swinging doors. She slapped her hands together and turned back towards me. Her face crinkled with a sad happiness I could not quite read. Then she blew me a kiss before disappearing behind the heavy doors.**

**“I love you too, Nan,” I whispered.**

**PART B**

Write a reflection (150–200 words) on the process of composing and refining the one imaginative piece

‘Nan, the demon fighter’ is the imaginary piece of writing I chose to refine for submitting for the Snapshot of English display for Presentation Day. I was inspired to write it because my Nan is really special to me. Nan and I are really close because my mum died when I was only little, so Nan has always been there for me. I thought it would be really nice if Nan came to Presentation Day and saw that I had written about her – she would be very proud of me and maybe she would even cry.

We originally started working on this piece in class when we were learning about imaginative writing. I started with writing the introduction using some of the features we had seen in the book we were reading. When I submitted that original piece, the teacher told me to use more action in the start, so when I edited it, I started with “**Nan clung on to my shirt and shook uncontrollably.” This meant the story started with how Nan was feeling. When I wrote the rest of my piece, I tried to use lots of description and also dialogue.**

**As part of the refining process, I had my friend have a look to check if they could find any errors. My teacher also checked my draft and gave me some final feedback. I fixed the things she said to do. I am really happy with my final work and I hope Nan will be too when she comes to Presentation Day and sees it on display.**

## Phase 6, resource 6 – feedback advice for teachers

It is important that teachers implement best practice and strategies for effective feedback as it contributes to learning and achievement.[Feedback practices and strategies](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/feedback-to-students/feedback-practices-and-strategies) **are provided on the department’s website and are summarised below:**

* **Effective feedback follows effective instruction.**
* **Feedback should be explicit to the learning intentions and success criteria and limited to 2–3 specific recommendations.**
* **Feedback should encourage the student to do the thinking.**
* The most important word in any teacher’s vocabulary is ‘yet’. When a student says: 'I can’t do it,' the teacher needs to respond with, 'You can’t do it yet.'

The following table provides guidance about approaching student drafts. The focus is on prompting student reflection and application.

Table 68 – feedback prompts for teacher use of student drafts

|  |  |
| --- | --- |
| Range of prompts | Example prompt |
| Why? (Justifying a statement) | It was dismal because…  I found it dismal having only… |
| How did you, she, he feel? | How do you think the character felt? Angry that people did not trust him? Annoyed with himself for lying in the past? |
| Add something | Improve by using descriptive words: The crocodile's jaws **snapped viciously**, **slicing** Craig’s leg / Jason **pounced** about **like a fly, buzzing** around his mother’s feet. |
| Change something | Try one of these or your own instead of 'bad':  ferocious / terrifying / evil |
| Tell us more | Describe:  instead of ‘James was a kind, likeable boy with a great sense of humour.’  try: ‘James roared with laughter giving his friend encouragement as he told the world’s worst joke.’ |
| What happens next? | Add in a next step or ending: For example, he gasped deeply and looked around. Now he could continue his journey to find his long lost father’s treasure. |

**Applying feedback checklist**

For quick provision of feedback, the teacher may like to use a template to provide to students. Here is an example of a teacher feedback checklist.

Table 69 – sample feedback checklist

|  |  |  |
| --- | --- | --- |
| Focus of student work | Prompt | Completed |
| Punctuation | Check your dialogue punctuation:   * is punctuation inside the quotation marks? * is there a comma instead of a full stop inside the quotation marks? * does your dialogue start with a capital letter? |  |
| Spelling | Proofread for spelling errors:   * check their/there/they’re use is correct * check spelling of specific terminology * check accurate spelling of words learnt in class |  |
| Sentences | Do all your sentences:   * have a subject and a verb? * use a conjunction for complex and/or compound sentences? * make sense? |  |
| Paragraphs | Is each idea in its own paragraph?  Have you started a new line for each new speaker? |  |
| [Specific focus area] | [Complete as required] |  |
| [Specific focus area] | [Complete as required] |  |

Students should be guided to complete the following checklist independently so that they are keeping track of personally relevant areas of focus.

Table 70 – blank feedback checklist

|  |  |  |
| --- | --- | --- |
| Focus of student work | Prompt | Completed |
| Punctuation |  |  |
| Spelling |  |  |
| Sentences |  |  |
| Paragraphs |  |  |
|  |  |  |
|  |  |  |

For further support, see the Digital Learning Selector: [Peer feedback](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549#.YOe6XNzPYaU.link) templates

## Phase 6, resource 7 – the stages of a narrative

The following is an adaptation of the work of Derewianka (2020) on the characteristic stages of the argument genre.

**Summary of work on argument genre**

Derewianka identifies 3 characteristic stages of an argument genre. These are:

* Position – taking a stance
* Arguments – in support of the position
* Conclusion – reinforcing the stance.

Within each Derewianka suggests a number of sub-sections (that she calls ‘phases’) which may or may not be included, but need to be the focus of teaching and learning activities. For the ‘position’ stage (normally referred to as the introduction) these include:

* outline of issue
* definitions
* ‘hook’ to engage the reader
* background information
* etcetera.

Students can be guided to identify and annotate for stages and those sub-sections within models and their own texts. At the level of the sub-sections, students can be supported to work on the language forms and features that can be used. For example, what are the sentence types and verb forms that may be used to offer a definition? How can that be made engaging?

**Adapting this idea to the narrative form**

The following table lists the possible ‘stages’ of a narrative as discussed in this program. In the right-hand column are ‘sub-sections’ that may be the focus for discussion, editing and annotating. These sub-sections may be related to setting, narrative, characterisation and genre and may be iterative. They may be language forms and features or elements of grammar. This example is for a fantasy-genre narrative.

Table 71 – stages and sub-sections in a fantasy text

|  |  |
| --- | --- |
| Narrative ‘stage’ | Sub-sections (typical) |
| Orientation | * Description of setting (appropriate to genre) * Hook to engage the reader * Characterisation through dialogue, description, action * Symbolism to link to narrative’s end * Longer, more complex sentences for description and mood creation * Hints or introductions of fantasy elements (creatures for example) * Hints of conflict |
| Rising tension | * Interactions with minor characters * Dramatic verbs * Unexpected events * Continued characterisation – development of desire line * Introduction of the antagonist * Shorter sentences |
| Complication or climax | * Short dramatic sentences * Unexpected events * Dialogue for dramatic effect * Dramatic verbs * Action, intrigue * Moral choices for the protagonist * Worsening challenges, tension and danger |
| Resolution or coda | * Link back to orientation * Falling tension |

**Notes on using this resource**

* **This is not a template, checklist or scaffold, but a discussion and annotation resource.**
* **The elements included as ‘sub-sections’ are not complete: students should be encouraged to add or delete after discussion.**
* **Students should be guided to use the resource as a ‘lens’ to explore texts. If there are notable departures from the expected stages and sub-sections, this is useful for discussion and workshopping.**
* **The resource could be used as a type of peer-editing guide, but not a ‘checklist’. We would encourage non-formulaic approaches, while recognising the usefulness of some conventions.**

## **Phase 6, resource 8 – supporting meaning-making through text organisation (including model texts)**

**The following advice and ideas for classroom practice in the writing process are adapted from Derewianka (2020) ‘Supporting meaning-making through text organisation’.**

**Planning**

* **Include both quick writes and low-stakes writing, as well as extended writing at regular intervals.**
* **Clearly identify the genre, purpose and audience for each piece of writing.**
* **Break large tasks into smaller ‘chunks’ or ‘mini-tasks’.**
* **Provide students with a model text of the expected writing. Use it to judge the stages and sub-sections needed (see Phase 6, resource 7 above).**

**Writing**

* **Project your model text and thinkaloud around the stages, sub-sections and processes you used.**
* **Share drafts of your developing model text.**
* **Examine drafts of ineffective texts.**
* **Encourage students to keep early drafts and note their own progress.**
* **Set up joint construction of written texts. Focus on writing paragraphs and exploring narrative elements. This can be completed as a whole-class, in pairs and in small groups. Swap around, for example whole-class construction of an orientation, then paired complication, then individual resolution, then share.**

**Drafting**

* **Support students to refer back to task rubric and model texts at key intervals.**
* **Set up best practice in peer-editing and support collaborative editing processes.**

## **Phase 6, resource 9 – effective peer-editing**

**From our brief summary of the research on effective peer-editing, we suggest:**

* **giving students explicit instruction on how to give feedback effectively (for example, the language of constructive feedback such as being specific and commenting on pre-arranged elements. For example, ‘the image of x made me feel y. I was wondering if there could have been more dialogue in the tense complication that followed so that…’)**
* **supporting students to become more competent revisors through teaching the process, skills and knowledge that lead to effective revision (for example the capacity of the human brain to ‘look for’ only 2–3 elements at one reading.)**
* **co-developing a revision checklist that is constantly updated as skills develop and the drafts progress (‘What would you be looking for in a first draft as opposed to the final editing read?’)**
* **providing annotated models of first and revised drafts, with teacher-led discussion of changes made and their impacts**
* **thinking aloud in front of class through your own revising process**
* **using feedback rounds – groups of 4 read each other’s drafts, respond in writing to a series of prompts (for example the characterisation) then discuss each draft. Each student then makes a plan of action (‘After receiving feedback on my story, I plan to…’)**
* **scaffolding more complex editing foci such as the character’s desire line; students are more confident to edit for surface errors and need support and confidence to comment on major story elements**
* **training students to see the value in peer-editing: trust, collaboration skills, ample time and modelling by teachers can all support this development**
* **considering like-ability pairings rather than mentor–mentee pairs.**

## **Phase 6, activity 1 – writing about ‘influence’**

**Teacher note: the following activity includes 2 strategies for supporting student writing about the influence of texts and composers on imaginative writing. In the first strategy students explore how synonyms can refine their writing. The second strategy guides students through sentence combining as an example of grammar in context work. They practise combining sentences for the specific purpose of explaining how they have been influenced by the texts they have read.**

**Strategy 1 – exploring synonyms for the word ‘influence’ and the phrase ‘be influenced by’.**

**Using a thesaurus to expand vocabulary is an important strategy. However, synonyms are not simply interchangeable. They can help you clarify exactly what you mean by being more precise. Complete the following steps with a partner:**

1. **Use a thesaurus to collect synonyms for both ‘influence’ and ‘be influenced by’.**
2. **Use the table below to categorise words and phrases into more precise groups. We have given you some ideas to get you started.**
3. **Use words from the different categories as you write to pinpoint the precise way in which you have been influenced.**

Table 72 – categorising synonyms for ‘influence’

|  |  |
| --- | --- |
| ****Category**** | ****Examples (of synonyms for ‘influence’ or ‘be influenced by’)**** |
| ****Getting me energised or excited**** | **I was motivated by…**  **I was galvanised by…to…** |
| ****Clarifying my ideas**** | **I was spurred by…to…**  **…gave me the impetus to…** |
| ****Having an impact on me**** | **…really sparked my interest in (or desire to) …** |
|  |  |
|  |  |

**Strategy 2 – sentence combining to express ideas clearly.**

**Did you notice that many of the ways to write about influence involved joining together more than one idea?**

**For example, examine this sentence: ‘I was motivated by Carroll’s humorous language.’ While it is not technically ‘wrong’, it is limited. The sentence stem invites a specific example, and this invites a second clause. The following table demonstrates some further ideas. What other aspects of the sentences do you notice?**

Table 73 – combining and extending sentences

|  |  |
| --- | --- |
| ****First part or clause**** | ****Second part or clause**** |
| **I was motivated by Carroll’s humorous language** | to experiment with jokes and puns. |
| **I was motivated by Carroll’s humorous dialogue** | to experiment with jokes and puns in my dialogue. |
| **I was motivated by the jokes and puns in Carroll’s humorous dialogue** | to experiment with my dialogue in order to create a protagonist that was appealing to a young reader. |

**Understanding and working with the combined sentences**

**There are at least 3 important aspects of working with sentences here that will help you to express your ideas more clearly.**

1. **Make noun groups more specific, for example from ‘humorous language’ to ‘humorous dialogue’.**
2. **Include a complex idea in one noun group, such as ‘the jokes and puns in Carroll’s humorous dialogue’ so that you can explain how it influenced you in the second part of the sentence.**
3. **Notice the ways we extended the sentences in the second part. There is the prepositional phrase ‘in my dialogue’ and the connecting phrase ‘in order to’ to introduce a reason.**

**Now it’s your turn.**

**Use the various synonyms you found in Strategy 1 to create complex sentences to express your ideas about what influenced you and how it influenced you. What do you think the next sentence should be after one of these? An example would be good. Also, don’t forget those possessive apostrophes when you are writing about something that ‘belongs’ to the writer!**

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