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

Speak the speech – part 1, Phases 1, 2 and 6

This resource is the first part of a sample teaching and learning program for Year 7, Term 4. In this program, students will develop their understanding of how spoken word texts provoke a dynamic interaction between composer and responder. Students will trace the evolution of the spoken word from traditional forms of oracy to a contemporary culture of multimodal texts. Students will experiment with writing and delivering a range of spoken forms to deepen their understanding of the reciprocal relationship between composer and responder.

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

Table 1 – class details

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

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**Updating the table of contents**

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

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

# About this resource

This sample teaching and learning program has been developed to assist teachers in NSW Department of Education schools to create learning experiences that are contextualised to their students’ needs, interests and abilities. It provides an example of one way to approach programming through a conceptual lens.

## Purpose of resource

This document includes teaching and learning sequences for the speech – **Core text 1 – the Legacy Junior Public Speaking Award 2022 NSW State Final – Romanticising Crime**.

This document includes teaching and learning sequences for:

* Phase 1 – engaging with the unit and the learning community
* Phase 2 – unpacking and engaging with the conceptual focus
* Phase 6 – preparing the assessment task.

This sample is not a standalone resource. It has been designed for use with the following resources:

* Year 7 – sample scope and sequence
* Assessment task
* Sample assessment notification – speak the speech
* Student sample speech – audio file and listening activity (PowerPoint)
* Core formative tasks – speak the speech
* Resource booklet – engage and orient – speak the speech – part 1, phases 1, 2 and 6
* Teaching and learning program – speeches – speak the speech – part 2 –phases 3 and 4 (integrated phase 5)
* Resource booklet – speeches – speak the speech – part 2, phases 3 and 4 (integrated phase 5)
* Teaching and learning program – drama –speak the speech – part 3, phases 3 and 4 (integrated phase 5)
* Resource booklet – drama– speak the speech – part 3, phases 3 and 4 (integrated phase 5).

All documents associated with this resource can be found on the [Planning, programming and assessing English 7–10 webpage](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10)

## Target audience

This sample is intended to support teachers and curriculum leaders as they develop contextually appropriate teaching and learning resources for the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022). There are additional support and educative notes for the teacher (blue boxes), specific literacy notes (pink boxes in this program) and notes for the student (pink boxes in the resource booklet).

## When and how to use

This teaching and learning program has been designed for Term 4 of Year 7. It provides opportunities for the teacher to explore a key aspect of subject English and strengthen class rapport in a stimulating and creative way appropriate to the end of the year. By investigating oratory through speeches, drama, performance poetry and storytelling, students explore and understand new texts and concepts, and experience new ways of learning.

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

The following is an outline of some of the ways this program can be used. The program and associated materials can be used as a basis for the teacher’s own program, assessment or scope and sequence, or be used as an example of how the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview)(NESA 2022) can be implemented. The program and associated resources are not intended to be taught exactly as is presented in their current format, but should be adapted to suit students’ needs. The resource should be used with timeframes that are created by the teacher to meet the overall assessment schedules. Teachers can:

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

This program aligns with the completed Year 7 scope and sequence. This ensures all syllabus requirements are met across the stage.

Before using this resource, in particular part 3 and its exploration of a text by an Aboriginal writer, about an Aboriginal sportsperson, teachers are encouraged to investigate [8 Aboriginal Ways of Learning](https://www.8ways.online/), and explore the [protocol](https://www.8ways.online/our-protocol) established and the ways other school communities have adapted these pedagogies for their unique learning communities. It is important schools create their own community links by connecting with and consulting local Aboriginal communities about the learning pedagogies of the land on which they teach and learn. This is outlined in [The Partnership Agreement with the NSW Aboriginal Education Consultative Group Inc](https://education.nsw.gov.au/teaching-and-learning/aec/aboriginal-education-consultative-group-partnership-agreement). In this way, teachers can take responsibility for ensuring a cultural exchange, avoid cultural appropriation and make their students aware of the importance of seeking permissions, following cultural protocols and connecting with community. The [Map of Indigenous Australia](https://aiatsis.gov.au/explore/map-indigenous-australia) is a useful resource for teachers wishing to explore this process with students.

# Speak the speech

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

## Overview

Students will develop their understanding of how spoken word texts provoke a dynamic interaction between composer and responder. Students will trace the evolution of the spoken word from traditional forms of oracy to a contemporary culture of multimodal texts. Students will experiment with writing and delivering a range of spoken forms to deepen their understanding of the reciprocal relationship between composer and responder.

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

# Teaching and learning program rationale

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

This teaching and learning program supports students to develop an informed personal response to a range of spoken word forms. By investigating the perspectives embedded in speeches, drama and performance poetry, students analyse both the arguments of these texts and the authority of the spoken word composer and performer. Students explore the unique power of the spoken word to impact on audiences in a variety of contexts, for a variety of purposes. They then experiment with composing in various forms and perform their own spoken word texts to deepen understanding of the evolving power of oracy in the contemporary world. By expressing ideas in oral forms and developing confidence in delivery, students appreciate the literary value of spoken word texts.

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

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

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

## Guiding questions

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

* Why is performance a powerful tool in bringing stories and words to life?
* How does the spoken word lead to a unique relationship between performer and audience?
* How has the art of speaking, including oracy and rhetoric, evolved over time in response to changing cultures and technology?

### Conceptual programming questions

The conceptual guiding questions are carefully aligned to outcome content points, and they guide teaching and learning. These provide the teacher and students with further opportunities to consider the conceptual direction of learning.

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

|  |
| --- |
| **Phase 1 – engaging with the unit and the learning community** |
| * What are the ways that spoken word texts have been used in different times and cultures, for different purposes? * What makes a spoken word text a powerful way to impact and interact with an audience? |
| **Phase 2 – unpacking and engaging with the conceptual focus** |
| * How do style, mood and tone drive an author’s voice? * How do speakers establish connections with their audience through authority, purpose and appeal? * How does the way a spoken text or performance is received impact its value and importance? |
| **Phase 3 – discovering and engaging analytically with the core text** |
| * What are the distinctive features of texts that provoke audience engagement with the spoken word? * How can a written text be brought to life for a live audience? * How can the spoken word distinctively develop textual elements such as voice, ideas, character or story? |
| **Phase 4 – deepening connections between texts and concepts** |
| * How do the language and textual features of spoken word texts position the audience to the perspectives of the composer? * How and why do composers use and experiment with the conventions of the form to deliver powerful live experiences? * How are spoken word texts valued because of their thematic and stylistic qualities? |
| **Phase 5 – engaging critically and creatively with model texts** |
| * How do composers establish and use argument and authority to position responders? * In what ways can the conventions of spoken word delivery be used to effectively impact the engagement of the responder? * What can we learn from the process of experimenting with model texts to create new and creative compositions? |
| **Phase 6 – preparing the assessment task** |
| * How can the process of preparing for an assessment task be used effectively to craft a refined piece of work? * What are the best strategies for developing effective and sustainable skills and mindsets related to assessment? |

## Assessment overview

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

**Formal assessment:** students compose a persuasive speech that would be suitable to present to the audience of the [Junior Secondary Speaking Award](https://artsunit.nsw.edu.au/program/legacy-junior-public-speaking-awards) competition. They deliver the speech to their class. Students submit teacher and peer feedback and submit their revised transcript as evidence of their engagement with the planning, editing and revising process.

**Formative assessment:** there are 5 core formative tasks embedded in this program. They are detailed in the accompanying resource **English Stage 4 (Year 7) – core formative tasks – Speak the speech – Term 4**. The tasks are included as part of:

* Phase 2 (part 1) – Core formative task 1 – persuasive speech introduction
* Phase 3 (part 2 – speeches) – Core formative task 2 – persuasive body paragraph
* Phase 4 (part 2 – speeches) – Core formative task 3 – feedback on speech delivery
* Phase 3 (part 3 – drama) – Core formative task 4 – monologue or speech in drama
* Phase 4 (part 3 – drama) – Core formative task 5 – memoir to speech

## Outcomes and content groups

A student:

* **EN4-RVL-01** – uses a range of personal, creative and critical strategies to read texts that are complex in their ideas and construction
* reading, viewing and listening skills
* reading, viewing and listening for meaning
* **EN4-URB-01** – examines and explains how texts represent ideas, experiences and values
* perspective and context
* argument and authority
* style
* **EN4-URC-01** – identifies and explains ways of valuing texts and the connections between them
* literary value
* **EN4-ECA-01** – creates personal, creative and critical texts for a range of audiences by using linguistic and stylistic conventions of language to express ideas
* writing
* speaking
* text features: persuasive
* sentence-level grammar and punctuation
* **EN4-ECB-01** – uses processes of planning, monitoring, revising and reflecting to support and develop composition of texts
* planning, monitoring and revising
* reflecting

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

## Core texts and text requirements

The texts identified in the table below have been used as ‘core texts’ in this program. The NSW Department of Education has a licence agreement to use sections of *Sunshine Super Girl* by Andrea James.

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

|  |  |  |
| --- | --- | --- |
| Text | Text requirement | Annotation and overview |
| NSW Department of Education (2022) ['The Legacy Junior Public Speaking Award 2022 NSW State Final – Romanticising Crime' [video and transcript]](https://artsunit.nsw.edu.au/program/junior-secondary-speaking-award), *The Arts Unit*, The Arts Unit website, accessed 17 January 2024. | This text (speech) 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/) in that it provides students opportunities to engage with a spoken piece written for a specific audience that contains complex vocabulary, language, structure and content.  **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 spoken word text by an Australian author which explores social and gender experiences through popular and youth culture perspectives. | The Junior Secondary Speaking Award aims to encourage the use of clear and effective spoken English. The competition began in 1995 as the Legacy Junior Public Speaking Award, and since then has provided an opportunity for NSW junior secondary students to improve their confidence and to develop their speech-writing and public speaking skills.  Rowan Myers, a student from Crestwood High School, was a finalist in the [Legacy Junior Public Speaking Award 2022 NSW State Final](https://artsunit.nsw.edu.au/program/junior-secondary-speaking-award) – Romanticising Crime by Rowan Myers (27:53–34:30). The speech analyses how true crime media's distortion of facts reinforces women's societal conditioning to fear for their safety, highlighting women's strong interest in the genre.  A study of this text will support the development of writing and delivering a spoken text to a live audience. Students will study both the recorded text as well as the speech transcript. As contestants must be 14 years or younger at the beginning of the competition year, Rowan Myers provides a relatable perspective as a presenter to students studying the text.  The teacher may need to consolidate understanding of vocabulary and social understanding to aid student access. Alternate speeches can be accessed via the link if this text is unsuitable for individual school context. |
| NSW Department of Education (2023) ['Olivia Wright student keynote address: English Head Teacher Conference 2023' [video and transcript]](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6345839777112), Brightcove website, accessed 17 January 2024. | This text (speech) 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/) in that it provides students opportunities to engage with a spoken piece written for a specific audience that contains complex vocabulary, language, structure and content.  **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 spoken text by an Australian author which explores youth culture perspectives. | This speech was presented at the [English Head Teacher conference 2023](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6345839777112) in Sydney, Australia by Olivia Wright, a Year 10 student from Hurlstone Agricultural High School, located in south-west Sydney. She is an avid lover of humanities and language arts, having competed at state level at both debating and public speaking competitions over the years. She was a co-host and ambassador for the 2023 Schools Spectacular. Olivia’s address as student keynote speaker is about her experience as a growing student, and the importance of student voice in shaping the education system going forward. It is both a recorded text as well as a speech transcript.  A study of this text will support a development of authority and ‘winning the audience over’ through style, tone and perspective. |
| James A (2021) *Sunshine Super Girl*, Currency Press, Australia. | This play text (drama) is a complex text as per the [National Literacy Learning Progression (NLLP) (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) in that it provides students opportunities to engage with a performance piece written for the stage that contains complex vocabulary, language, structure and content.  **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 drama by an Aboriginal author which explores intercultural and diverse experiences, as well as a range of cultural perspectives from popular and youth cultures. | This drama text is subtitled ‘The Evonne Goolagong Story’. It is described in the author’s note as ‘based on a true story and… dramatised for the stage’ (James 2021:xi). Young readers will engage as listeners and viewers to a dramatic retelling of a story about overcoming adversity, finding identity and stardom which includes dance, hybrid forms and a mixture of thoughtful monologues with engaging dialogues.  A study of this text will support the development of reading and listening skills, an appreciation of the form and an exploration of a story with Cultural significance to Aboriginal Peoples, written by a Yorta Yorta/Gunaikurnai composer. The program includes a study of chosen scenes, but it is appropriate for more extended close study as it focuses on sport, family and identity in a way that is accessible to Year 7 students.  Teachers should be aware, however, that it contains one scene of highly offensive language and one scene where her coach makes an inappropriate advance to a 19-year-old Evonne and is rebuffed.  Aboriginal and Torres Strait Islander readers are advised that the play contains reference to people who have died. |

## Prior and future learning

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

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

* an understanding of the power and features of an engaging writing and speaking voice developed through Year 7 Term 1 – Powerful youth voices
* an understanding of how contextual reading strategies develop understanding of texts, developed in Year 7 Term 1 – Powerful youth voices and Year 7 Term 3 – Escape into the world of the novel
* literacy skills in persuasive, analytical and informative writing through Year 7 Term 2 – Seeing through a text.

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

* composing for a specific audience and purpose prepares students for the creative component of Year 8 Term 1 – Knowing the rules to break the rules
* developing listening and analytical writing skills in preparation for Year 8 Term 4 – The camera never lies
* applying understanding of how poetry is constructed and has developed over time in Year 8 Term 1 – Knowing the rules to break the rules.

## Pre-reading for teachers

**Teacher note:** a brief outline of relevant pre-reading has been provided.

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

* *Reading fluency: More than automaticity? More than a concern for the primary grades*? (Rasinski et al. 2009). Note that this article is available to download from the department’s [Reading fluency](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/leading-english-k-12/leading-english-k-6/k-2-english-research-tool-kit/reading-fluency) webpage. It is an accessible and short discussion of key approaches to and reasons for supporting students to read aloud in the classroom.
* *Closing the Reading Gap* (Quigley 2020) especially chapter 7 ‘Practical strategies for closing the reading gap’ for the summary of the pros and cons for a variety of reading aloud strategies.

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

The focus of this phase is for students to encounter and begin to consider the unique characteristics of oral texts. Students listen to, respond personally to, and research a selection of spoken word texts that highlight the enduring power of oracy across different times and cultural contexts. By engaging personally with these short stimulating texts, students will consider their own experiences of spoken word texts and their own developing appreciation of the enduring value of oratory. Students experiment with presenting their research orally to experience and consider the ways their own spoken word texts can impact on an audience.

**Expected duration:** this phase should take approximately 3–4 hour-long lessons. Extension options for engagement with the stimulus texts are provided in each sequence.

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

* What are the ways that spoken word texts have been used in different times and cultures, for different purposes?
* What makes a spoken word text a powerful way to impact and interact with an audience?

Table 4 – engaging with the unit and the learning community

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN4-RVL-01  Reading, viewing and listening for meaning  **Understand how language use evolves over time and in different places and cultures, and is influenced by technological and social developments**  EN4-URB-01  Style  **Understand how the style of a text can be the product of a particular time period, culture or genre**  Perspective and context  **Understand how perspectives are shaped by language and text**  Argument and authority  **Understand how argument in text is constructed through specific language forms, features and structures, **and apply this understanding in own texts****  ****Note**: Bold outcome content is not addressed in this sequence.**  EN4-ECB-01  Planning, monitoring and revising  **Integrate information and perspectives from different sources to create detailed and informed texts** | **Exploring oratory across history**  **Learning intentions**  By the end of this learning sequence, students will:   * understand the enduring power of oratory and speech-making to impact an audience * consider the similarities and differences in the ways the spoken word was and is deployed as a persuasive device in different contexts.   **Teacher note:** the stimulus text in this sequence is complex to highly complex in relation to vocabulary, language, structure, content and print and layout features (see ‘Appendix 1 Text complexity’ in the [National Literacy Learning Progression](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) (V3), ACARA 2020). The focus, however, is on engagement with nature of the spoken word as it is used, and not a close study. There are suggestions for support and adjustment, as well as alternative text ideas included with the activities. We suggest that the research and presentation activities included are foundational for this entire program and should be included in some form.  **Connecting with terminology – oratory, rhetoric and speech-making**   * **Expressing personal responses to the term ‘oratory’** – using a [Think, Pair, Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?cache_id=5bf51) structure, students consider the following definition (from [Vocabulary.com](https://www.vocabulary.com/dictionary/oratory). Key terms may need teacher explanation). Oratory is ‘a long, formal speech… a bit puffy and overblown’ from someone who ‘really likes the sound of his own voice’. In pairs, students discuss whether this matches their personal experience of speeches, then choose examples (from their personal experience, for example, assembly guest speakers) that have and have not met this definition. Pairs share experiences with the class and agree on an informal list of ‘features of a good speech’. * **Exploring definitions and the history of oratory** – students consider the etymology, wider definitions and history of ‘oratory’ using the provided sources in **Phase 1, activity 1 – oratory**. They * check and compare other definitions, then create their own informal definition * complete the Harvard Thinking Routine [Generate-Sort-Connect-Elaborate](https://pz.harvard.edu/resources/generate-sort-connect-elaborate) to organise meanings and associations for one of the terms ‘oratory’ or ‘rhetoric’, then share with a partner * **Investigating ancient oratory** – students examine an excerpt from an ancient speech included as **Phase 1, resource 1 – ‘The speech to Caesar’** by Sallust (46 BCE). In pairs formed for the previous Harvard thinking activity, they agree on between 1–3 rhetorical devices to look out for and read the speech to search for examples. The teacher should use the pre-reading activities in **Phase 1, activity 2 – ancient oratory** to prepare students for this activity, and the post-reading activities to discuss the significance of students’ findings. * **Researching contemporary speech-making and rhetoric** – students use the steps within **Phase 1, activity 3 – researching speeches** to search for and research the context of a significant contemporary speech. They then report back, orally, to a peer, group or the class on how their chosen speech showcases the changes in oratory and rhetoric in the modern world. Suggestions, links and support for investigating the speech are provided in this activity. The teacher can use this as an assessment of delivery skills. Students are also supported to practise notetaking with an emphasis on evaluating sources for reliability and maintaining accurate references. * **Class plenary – teacher leads** discussion of how speech-making, the art of oratory and the nature of rhetoric have changed over time, or are different in different contexts and cultures. Students share ideas in an informal class discussion and could be encouraged to complete an exit slip on their one key ‘takeaway’ from the lesson. Prompts for discussion include * Who do you see speaking in this way in contemporary culture? Where do you usually see this? * What kinds of spoken word texts do you listen to, and where, compared to your parents? Compared to your grandparents? What are the similarities and differences between them all, and between all the listeners?   **Extension activities on oratory and rhetoric**   * Watch, engage with and listen for additional information in the YouTube educational video ‘[The Power of Speech in Ancient Rome – How Rhetoric Shaped the Empire’ (2:37)](https://www.youtube.com/watch?v=F2_6ERjWa98). * Experiment with the timeline activity in **Phase 1, activity 4 – timeline of oratory** to align types of oratory with examples and the historical period. The correct answers and options for student engagement have been provided in **Phase 1, resource 2 – teacher support for oratory timeline.** * As a useful assessment, prioritise the top 5 ‘rhetorical’ or ‘oratorical’ devices. From students’ existing knowledge, what are the 5 most effective ways of using language to persuade? | **Success criteria**  To demonstrate their learning, students can:   * develop and refine definitions for key terminology * identify and explain how rhetorical devices are used in a persuasive speech * develop notes on a chosen speech demonstrating their research * present their research orally to peers.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN4-RVL-01  Reading, viewing and listening for meaning  **Using a range of texts, describe how Aboriginal and Torres Strait Islander authors convey connections between Culture and identity**  EN4-URB-01  ****Argument and authority****  **Analyse how engaging personal voice is constructed in texts through linguistic and stylistic choices, and experiment with these choices in own texts** | **The enduring power of oral storytelling**  **Learning intentions**  By the end of this learning sequence, students will:   * understand the cultural role of storytelling as a way of creating and strengthening community * appreciate the ways live storytelling can create connections with Culture and Country for Aboriginal and Torres Strait Islander storytellers.   **Teacher note:** the stimulus text used in the following activity, and the accompanying strategies would benefit from early preparation. Most importantly, in collaboration with local Aboriginal Education officers, the class teacher may be able to invite a speaker into class or organise an excursion to an appropriation location. The stimulus text would then be exchanged for an appropriate story from the Country on which students live and learn. Preparation beforehand would also allow students to research the diverse storytelling cultures that may be evident in the class community.  **Engaging with the art of storytelling – hook activity**   * **Debating a provocative question** – students work in pairs to develop arguments for or against the proposition that ‘the art of telling a story in oral form is dead’. Students use examples and evidence drawn from their personal and cultural experience to create their arguments. * **Engaging with a Dreaming story told to a live audience** –Terrance Coulthard from Iga Warta (Adnyamathanha Aboriginal culture in the Northern Territory) tells ‘[How the Red Robin got its red breast (4:39)](https://www.youtube.com/watch?v=aF7Pbr1ME5c)’. * **Preparing to listen to an oral story** – to activate background knowledge and interest, students are shown the paused video (of the campfire) from the first second of the clip, and a quote from near the beginning of the video. The storyteller says ‘This experience here, you guys sitting around a campfire, is something that we grew up with. We didn’t have any other form of entertainment.’ With this stimulus students share what they know about the importance of Dreaming stories, their subject matter and purposes. Using the title of the clip they predict what they are about to hear. * **Listening to the oral story** – students listen to the story (told in first 2:04 of video) for the first time. Using the ‘listening in a role’ table in **Phase 1, activity 5 – oral storytelling**, they are given one of 2 ‘roles’ to listen ‘in’. One group of students will take on the role of a primary school teacher. They will listen to understand the message or moral of the story in order to decide if it is appropriate for a Year 4 class. The second group will take on the role of a school principal deciding whether to have the speaker in to school as a guest performer. They will note the various ways that the storyteller interacts with the audience and evaluate him for a primary or secondary context. Students share and discuss findings before the next activity. Teacher support and possible answers for this activity are provided in **Phase 1, resource 3 – listening to a story.** * **Listening for understanding and meaning –** students consider how various elements of the story and its delivery help to create a community through the art of storytelling. Support for the teacher is provided in **Phase 1, resource 4 – storytelling and community**. Students * look over the questions in **Phase 1, activity 6 – storytelling and community** to prepare for active listening * listen again to the story, write their answers then compare with a partner to deepen their awareness of possible answers * brainstorm ideas with the partner in response to the discussion prompt, noting elements that can work to bring the storyteller and the audience together * participate in an informal class discussion to share and express complex ideas about oral storytelling in a safe space.   **Teacher note:** at this stage of the sequence it would be extremely valuable to welcome a local community member or Aboriginal Education officer into the classroom to discuss the significance of oral storytelling in the school context of Country. Students could prepare a list of questions or discussion prompts around the ways in which story can create and strengthen community.  **Exploring connections between different forms**   * **Comparing and contrasting learning from this sequence** – students complete a table based on the Harvard Thinking Routine [Same-Different-Connect-Engage](https://pz.harvard.edu/resources/same-different-connect-engage), provided in **Phase 1, activity 7 – bringing learning together**. In pairs, students consider the 2 forms explored in this phase – speech and oral storytelling – and complete the table of similarities, differences, connections and possible engagements. These may be displayed around the classroom when they are complete. An important focus is personal engagement, with contemporary examples of both forms.   **Extension activities on storytelling**   * **Research into and discussion of oral storytelling** – this activity should be prepared earlier so that students have time to conduct personal research into their cultural storytelling backgrounds. If appropriate to the class context, students can be asked to informally interview parents and grandparents about the role of storytelling in their cultures. Students may ‘bring’ to class a favourite traditional story, share with peers and explain what they have learnt about storytelling in their research. It would also be appropriate to invite community members into the class at this point to share their heritages. | **Success criteria**  To demonstrate their learning, students can:   * develop ideas and participate in a debate about oral storytelling * describe the meanings of an oral text and the ways that the storyteller’s delivery enhances these meanings * brainstorm and evaluate the ways that the live sharing of story can bring the speaker and the community together.   **Evaluation and registration:**  [Record evaluation and registration information] |

# Phase 2 – unpacking and engaging with the conceptual focus

In this phase, students begin to explore the conceptual focus of the program – the ways in which the relationship between composer and responder is developed through the delivery of a spoken text. They explore the textual concepts of style and argument and authority to understand how the delivery of a spoken text impacts the way it is received. Students will begin to explore model speeches and identify codes and conventions in texts. They experiment with the delivery of spoken texts and how feedback can be issued, received and applied.

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

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

* How do style and tone drive an author’s voice?
* How do speakers establish connections with their audience through authority, purpose and appeal?
* How does the way a spoken text or performance is received impact its value and importance?

Table 5 – unpacking and engaging with the conceptual focus

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN4-ECB-01  Reflecting  **Reflect on own ability to plan, monitor and revise during the composition process, and how this shapes clarity and effect** | **Introducing the assessment task**  **Learning intentions**  By the end of this learning sequence, students will:   * understand the requirements of the assessment task for this program * begin planning their approach to the assessment.   **Activating prior knowledge**   * **Connection to prior knowledge about speeches – brainstorm** famous speeches students know and guide students to reflect on the speeches studied earlier in the program (**Phase 1, resource 1 – ‘The speech to Caesar’ by Sallust** and **Phase 1, activity 3 – researching speeches**) and any of their own. Students * discuss what made the speeches unique, stand out, effective or persuasive * think of a speech they have presented in the past – what made it effective or ineffective? What were their strengths and weaknesses? * **write down on a sticky note one word that summarises what makes a good speech and share with their teacher/a peer.**   **Exploring the assessment**   * **Exploring the assessment** – issue the **sample assessment notification – speak the speech – speech** and guide students through the task requirements. Students may benefit from co-developing a glossary of key terms or translating to home language.   **Teacher note: Phase 6, resource 1 – evidence-based practice in assessment procedures** can help teachers to ensure that students understand the requirements and processes, and are aware of the timeline of activities that will support them to produce their best work.   * **Understanding the assessment** **policy** – guide students through appropriate assessment practice. Dedicate time to helping students understand what malpractice is and how to avoid this issue. * **Understanding assessment** **support** – reiterate that their core formative tasks are designed to support them with recursive writing and to develop their planning, monitoring and revising skills. * **Identifying the ingredients of assessment success –** use a [Think–Pair–Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=880e3402-23bf-8cb5-8b20-ba9fe946ad32) to discuss the question ‘What do you need to know and do to be able to achieve success in the assessment task?’ Use the structure below to guide this activity * Think – students write responses to the question. Encourage reflection and focus on the marking criteria and steps to success. They can develop a list of potential challenges ahead, and a list of aspects they feel ready for. * Pair – students share in pairs and then in small groups. * Share – reconvene the class and generate a list of needs and requests. The teacher can make connections to prior assessment tasks and discuss the ways students have navigated the challenges of assessments in Terms 1–3. | **Success criteria**  To demonstrate their learning, students can:   * reflect on own strengths and weaknesses in own speech giving history * identify and explain task requirements and their initial personal plans * make annotations that elaborate on the task expectations to support them in their preparation for the task.   **Evaluation and registration:**  [Record evaluation and registration information] |
| ****EN4-RVL-01****  ****Reading, viewing and listening for meaning****  Engage with the ways texts contain layers of meaning, or multiple meanings  EN4-URB-01  Style  Examine how different styles can be recognised by distinctive features of language and form in a range of texts | **Understanding the textual concept of style**  **Learning intention**  By the end of this learning sequence, students will:   * understand the elements of the textual concept of style.   **Engaging with the textual concept of style**  **Teacher note**: the textual concept of style has been addressed in the Year 7 program ‘Powerful youth voices’. The activities provided below should be used dependent on student experience with the previous program or as revision activities if required.   * **Activating prior knowledge** – students complete **Phase 2, activity 1 – What style is that?** to introduce them to the concept of style. They * support their responses (if debatable) with justification in a Project Zero Thinking Routine such as [What Makes You Say That?](https://pz.harvard.edu/resources/what-makes-you-say-that) * **Consolidating understanding** – students complete the first 2 columns of **Phase 2, activity 2 – Know, What, Learned, How.** They * read the information provided in **Phase 2, resource 1 – style** and add to the third column * view [Understanding style (2:05)](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts#/asset8) video and note down the key ideas in the third column * explore information on [Style](https://literaryterms.net/style/) and add information to the KWLH chart * brainstorm (as a class) the impacts of the different elements of style. * **Understanding delivery style in speeches** – activate prior knowledge by brainstorming the style elements of speeches, drama monologues, TED talks and podcasts (**Phase 2, activity 3 – elements of delivery style in different forms). Students should be reminded to reflect on texts studied in Phase 1 to draw on prior knowledge. Students** * view [Types of Delivery for Speeches and Public Speaking (5:22)](https://www.youtube.com/watch?v=0KBD4W1w89c&t=319s) in order to outline the 3 key types of public speaking delivery * identify elements of delivery by completing **Phase 2, activity 3 – elements of delivery style in different forms.** | **Success criteria**  To demonstrate their learning, students can:   * activate prior knowledge of style * extend understanding of style through a variety of knowledge acquisition activities * brainstorm examples of delivery style in a variety of texts * identify elements of delivery style.   **Evaluation and registration:**  [Record evaluation and registration information] |
| ****EN4-RVL-01****  ****Reading, viewing and listening for meaning****  Engage with the ways texts contain layers of meaning, or multiple meanings | **Understanding how tone drives a composer’s voice.**  **Learning intention**  By the end of this learning sequence, students will:   * understand how tone is used in texts to impact the responder.   **Engaging with tone and its impact on the responder**   * **Activating prior knowledge – students play Phase 2, resource 2 – the tone game to explore ways in which tone is used and add reflections to a brainstorm such as a Padlet, poll or sticky notes.**   **Teacher note:** students may already have substantial prior knowledge of tone and style if they studied the Year 7 program 'Powerful youth voices' and this is a valuable opportunity to make connections to prior learning. Revisit resources or activities students completed during that program so they can make connections to their new learning.   * **Exploring tone** – studentsview [How to Determine the Writer's Tone (3:53)](https://www.youtube.com/watch?v=NsnRs7WSElU) and complete **Phase 2, activity 4 – viewing sheet** to identify key points**.** Suggested answers are provided in **Phase 2, resource 3 – viewing sheet suggested responses**. * **Identifying tone –** use **Phase 2, activity 5 – identifying tone** and the Romanticising Crime extract from the [Legacy Junior Public Speaking Award 2022 competition](https://artsunit.nsw.edu.au/video/legacy-junior-public-speaking-award-2022-nsw-state-final/transcript) (speech transcript included in the activity) to expand students’ vocabulary in relation to the identification of tone. Suggested responses are provided in **Phase 2, resource 4 – identifying tone answers.** * **Identifying linguistic and stylistic elements in a text** – teacher splits the class in half and students in each half are split into groups of 4. Each group * reads a different paragraph from **Core text 1 –the Legacy Junior Public Speaking Award 2022 NSW State Final – Romanticising Crime** [[video and transcript]](https://artsunit.nsw.edu.au/video/legacy-junior-public-speaking-award-2022-nsw-state-final/transcript) * annotates examples of their assigned element (style or tone) on the text * passes their paragraph to the next group to complete the same process until all paragraphs have been annotated for both elements * discusses their annotations with the class. * **Applying knowledge to a text** – students view the introduction of Rowan Myers’ [2022 Legacy competition](https://artsunit.nsw.edu.au/video/legacy-junior-public-speaking-award-2022-nsw-state-final) speech (27:53–29:39). * **Class discussion** – Has your perspective on style and tone changed after viewing the delivery of the speech introduction from when you read it? Why or why not? | **Success criteria**  To demonstrate their learning, students can:   * activate prior knowledge to determine tone * explore how tone can change meaning * identify types of tone in a written speech transcript extract * identify style and tone in a written speech transcript * discuss how delivery style can impact meaning.   **Evaluation and registration:**  [Record evaluation and registration information] |
| ****EN4-URB-01****  ****Argument and authority****  Understand how argument in text is constructed through specific language forms, features and structures, ****and apply this understanding in own texts****  ****Note**: bold outcome content is not addressed in this sequence.**  Word-level language  Apply phonological, orthographic and morphological knowledge to spell unfamiliar, complex and technical words | **The power of the composer**  **Learning intentions**  By the end of this learning sequence, students will:   * develop an understanding of argument * understand the textual concept of authority.   **Introducing the textual concept of argument**   * **Exploring argument** – students are issued with **Phase 2, activity 6 – argument**. They * highlight the key words of the description to activate initial understanding of the textual concept of argument * view the video clip [Argument (3:17)](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts#/asset1) and annotate notes onto **Phase 2, activity 6 – argument** to deepen their understanding **of the term ‘argument’ and why this is significant. R**ead **Phase 2, resource 5 – using the Frayer model** if required.   **Understanding the textual concept of authority**   * **Exploring the topic** – teacher poses the question: What is authority? Students * brainstorm ideas on the board * read **Phase 2, resource 6 – authority** and add ideas to the brainstorm * view [Understanding authority video (2:39)](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts/authority) * discuss the video and erase or add ideas to the class brainstorm * copy brainstorm into their books. * **Exploring etymology** – students consider a definition of the word ‘authority’. Students * reflect on the Frayer model process of determining meaning * revisit **Phase 2, resource 5 – using the Frayer model** if required * complete a Frayer diagram for ‘authority’ using **Phase 2, activity 7 – etymology of authority** * examine the poster and add additional information to Frayer diagram **(Phase 2, activity 7 – etymology of authority**). * **Visual representation – students complete a visual representation of the term** ‘authority’. Students * find 2 images that represent the word ‘authority’ * select one of the images and explain to a small group of peers why they chose it in one minute exactly. | **Success criteria**  To demonstrate their learning, students can:   * identify key elements of argument * brainstorm ideas about authority * use the Frayer model to explore the term ‘authority’ * select and justify images that represent authority.   **Evaluation and registration:**  [Record evaluation and registration information] |
| Teacher note: the syllabus content addressed through Core formative task 1 is outlined in the Core formative tasks document. | **Core formative task 1 – persuasive speech introduction**  **Learning intentions**  By the end of this learning sequence, students will:   * understand how to determine the reliability of resources when researching * craft an introduction to demonstrate authority on a topic.   **Completing the task**   * **Researching a topic** – students decide on the topic they will speak about for the formal assessment task. They * find 2 sources on their selected topic * identify which is more ‘reliable’ using **Phase 2, resource 7 – determining the reliability of a source** * take notes from the most reliable source on their topic and one quote from an expert using **Phase 2, activity 8 – Cornell notetaking template** * identify key words or phrases that reflect the content gathered and write these in the left column. * **Writing the introduction** – students use **Phase 2, activity 9 – speech introduction scaffold** and their notes to write an introduction about their topic that demonstrates authority and supports ideas using factual information, appropriate and accurate vocabulary and an engaging style. * **Seeking feedback** – students present their introduction to a peer feedback group of 4 class members. They * provide feedback on **Phase 2, activity 10 – peer and self-feedback** to each group member * reflect on peer feedback and complete the self-feedback component of **Phase 2, activity 10 – peer and self-feedback.** | **Success criteria**  To demonstrate their learning, students can:   * write an introduction to a speech on a topic of interest * provide peer feedback for improvements * use peer feedback to reflect on work.   **Evaluation and registration:**  [Record evaluation and registration information] |

# Phase 6 – preparing the assessment task

In this 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 activities 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 Core formative tasks 1 and 2. These may include understanding instructions, being aware of the demands of marking criteria, or using samples to improve your response.

**Expected duration:** strategies from within this phase are used concurrently with other phases. Students should be given adequate class time to develop ideas, practise composing and refine their work based on peer and teacher feedback.

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

* How can the process of preparing for an assessment task be used effectively to craft a refined piece of work?
* What are the best strategies for developing effective and sustainable skills and mindsets related to assessment?

Table 6 – preparing the assessment task

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| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| ****EN4-RVL-01****  ****Reading, viewing and listening for meaning****  **Explain how the use of language forms and features in texts might create multiple meanings** | **Working with the assessment task notification**  **Learning intentions**  By the end of this learning sequence, students will:   * understand the particular language forms and features that are found in an assessment task notification * be able to identify the language forms and features that may cause confusion * explore strategies for clarifying potentially confusing forms and features.   **Strategies for increasing student confidence with and ownership of the task notification**  **Teacher note:** these activities can be used to supplement the distribution of the assessment task. The distribution of the task is recommended to occur during Phase 2.   * **Preparing the task notification** – teachers use the sample task notification provided to adapt to class and school context. Teachers are guided by advice from NESA and the NSW Department of Education about evidence-based practice in assessment task design and implementation. Refer to **Phase 6, resource 1 – evidence-based practice in assessment procedures** as a starting point. * **Distributing the assessment task** – issue the task early in the term and revisit at key junctures to encourage a deepening awareness of requirements. A long-term approach to the task also encourages planning, monitoring and revising practices. * **Exploring the task notification** – students participate in group and individual activities to identify and analyse language forms and features that may impact on task development. Activities appropriate to class context could include * ‘document treasure hunt’ or ‘bingo’ – teacher (or students) identify a list of forms and features then participate in a hunt or bingo to increase familiarity with language and organisation of the document * dictionary work on key terminology. See **Phase 6, resource 2 – task forms and features** for a list of terms and language forms and features that may cause students difficulty. Students check meanings and discuss potential multiple meanings that need to be tied down for their use in this context, for example ‘experiment’. They develop terminology word banks to which they can refer. * **Annotating the task** – the teacher provides an adjusted version of the task (blank out all headings and provide to the students). Pairs work to add the correct heading to each section in the task. The class checks correct labelling and discusses what has been learnt about the organisation and key features of the task. This can be done digitally in a shared document, or students can annotate the task, in pairs. | **Success criteria**  **To demonstrate their learning, students can:**   * develop terminology word banks for key words from the task * annotate the task for relevant language forms and features that will assist them to understand **and complete the task.**   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN4-ECB-01  Planning, monitoring and revising  Engage with the features and structures of model texts to plan and consider implications for own text creation  Monitor word choice, spelling, grammar and punctuation for accuracy and **purpose** | **Working with the marking criteria**  **Teacher note:** this activity makes use of a teacher-developed or sourced sample of student writing to build awareness of the marking guidelines for the formal task.  **Learning intentions**  By the end of this learning sequence, students will:   * be able to co-construct a marking criteria * identify the characteristics of a work sample in each of the grade descriptors * understand the structure and purpose of the marking criteria for the summative task.   **Teacher note:** these activities can be used to supplement the distribution of the assessment task. The distribution of the task is recommended to occur during Phase 2. Note that the co-construction of the marking criteria is an exercise in experimenting and collaborating. Students are guided to experience the process of construction. The focus is on the substantive discussions that arise, not the product that is created. They compare their work to the professional marking guidelines at the end of the process.   * **Co-constructing marking guidelines –** students investigatea sample student persuasive speech **(Phase 6, resource 3 – B grade sample task)** to develop awareness of the marking guidelines. Students * work in pairs and categorise the features found in the sample that align with the requirements of the task (for example, features relating to ideas, language forms and features, elements of persuasion and structure). * share and discuss the features they have identified. As a class, guide the refinement of the annotations on the sample. * **Examining and applying outcomes** – students are guided through the outcomes being assessed in the formal task, and co-construct a marking guideline they could apply to the pieces they have just read. To do this, the class must agree on what an ‘A’ means and what each feature they have annotated above looks like at an ‘A’ level. Discuss the sample with the ‘A’ elements in mind and annotate the text. Discuss, if this piece was handed in as the refined piece, what grade would it receive and why? * **Understanding the marking criteria –** students are shown both the teacher-facing and student-facing marking criteria from the assessment task notification. Activities that would help students to understand the purpose and organisation include * comparing the teacher and student-facing versions without being told which is which. Students justify explanation based on the language and organisation * using the [common grade scale](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/understanding-the-curriculum/awarding-grades) to unpack the language of the marking criteria. Students find the words in the marking criteria that align with the key terms in the common grade scale (for example ‘extensive’) and check understanding of terminology * comparing marking guidelines to the co-constructed one from the previous activity. Students compare the co-constructed marking guideline with the marking guidelines for the formal summative assessment task. | **Success criteria**  To demonstrate their learning, students can:   * use a work sample and selected outcomes to co-construct a marking criteria * identify features within a sample task * apply a marking criteria to a piece of writing in order to assign a grade.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN4-ECB-01  Planning, monitoring and revising  Engage with the features and structures of model texts to plan and consider implications for own text creation | **Working with supplied student work samples**  **Teacher note:** there are 3 student samples provided to accompany the formal summative assessment task for this program. First, in the task notification document there is a sample that shows evidence of a B grade that has been annotated for student and teacher use. In the resource booklet, we have also supplied a ‘limited’ D – grade and an ‘effective’ or ‘exemplar’ A grade sample for exploration, discussion and analysis.  **Learning intention**  By the end of this learning sequence, students will:   * understand the key differences between an effective and limited student imaginative writing sample and be able to use the provided marking criteria to grade a student sample.   **Teacher note**: students are shown this sample at an appropriate point in the program. We suggest that teachers wait until students have had time to experiment with their own writing. Note also that in the activity below, students are first shown the sample without annotations.  **Working with the limited D and exemplar A samples**   * **Exploring a ‘limited’ (‘D’ grade) sample** – students are given **Phase 6, resource 4 – D grade sample response** (if appropriate to class context). Students could grade the piece using the marking criteria and practise being the teacher by annotating it in the style of the B sample. Students should reflect on what they learnt (about writing and about the task) by doing this. Students could review the B grade sample and explore how and why the refinements made by the student have strengthened the response. * **Exploring an ‘effective’ (exemplar ‘A’ grade) sample** – students are given **Phase 6, resource 5 – exemplar A grade sample response** (if appropriate to class context). This would be best used after work on the B and D samples. * **Investigating the aspects that distinguish this sample** – students work as pairs to decide on the features that put this sample into the higher-grade range, then discuss and prioritise as a class. Features may include the effective use of * **appropriate and engaging research** * **extended metaphor to set up a perspective** * **appropriate use of appeal to pathos (story of childhood reading in bed), and appeal to ethos (‘I might, like you, be a part of…’)** * **light-hearted tone and humour used to connect to youth audience.** | **Success criteria**  To demonstrate their learning, students can:   * grade a sample effectively using a supplied marking criteria * discuss and reflect on samples and marking criteria in order to prepare more effectively for their assessment task.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN4-RVL-01  Reading, viewing and listening for meaning  Explore the main ideas and thematic concerns posed by a text for meaning  ****EN4-ECB-01****  ****Planning, monitoring and revising****  Integrate information and perspectives from different sources to create detailed and informed texts | **Preparing to complete the summative assessment task**  **Learning intentions**  By the end of this learning sequence, students will:   * approach research with confidence * apply apppropriate research skills to avoid plagiarism.   **Developing strong research skills**   * **Exploring the research process –** students examine **Phase 6, resource 6 – the research process** to reflect on their research knowledge**. They** * **complete Phase 6, activity 1 – research guiding questions to prepare their ideas for research.** * **Plagiarism and how to avoid it** – students read **Phase 6, resource 7 – avoiding plagiarism and** discuss what plagiarism can look like. * **Researching the topic** – students use their acquired knowledge to conduct their research for the summative task.   **Teacher note:** you may like to allow your students to spend some time exploring the department’s webpage that provides useful tips and tricks for students and the development of [effective research skills](https://education.nsw.gov.au/schooling/parents-and-carers/going-to-school/learning-resources/english/help-your-child-develop-effective-research-skills-information-literacy). | **Success criteria**  To demonstrate their learning, students can:   * read and reflect on the research process * apply the process to own research * use skills to avoid plagiarism.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN4-URB-01  Argument and authority  **Understand how the authority of a text is constructed by the author’s choices in content and style, and use this knowledge to influence the composition of own texts**  EN4-ECA-01  Speaking  **Deliver spoken, signed or communicated texts with effective control of intonation, emphasis, volume, pace and timing**  **Use features of gesture, manner and voice to signal the progression and development of ideas through language and structure** | **Preparing the speech**  **Learning intentions**  By the end of this learning sequence, students will:   * understand how to use an appropriate speech structure * develop a line of argument * prepare for speech delivery.   **Writing the script**   * **Structuring a speech – students complete The Arts Unit’s** [Structuring a speech](https://sites.google.com/education.nsw.gov.au/tau-cc-structuring-a-speech) **lesson to gain understanding of method or speech structure.** * **Developing a line of argument – students examine the sample table of how to develop a line of argument about a topic in Phase 6, activity 2 – What’s your line of argument? and develop their own line of argument about a topic in the activity.** * **Applying knowledge – students write their speech transcript.**   **Presentation skills**   * **Creating and using palm cards – students read Phase 6, resource 8 – using palm cards** and prepare their palm cards. * **Developing and refining speaking skills –** students should be reminded of the strategies used in earlier sequences (**Phase 3, activity 6 – identifying speech delivery elements** and **Core formative task 3 – feedback on speech delivery**) * **Developing and refining rehearsal skills – students refer to Phase 6, resource 9 – rehearsal strategies and Student sample speech – audio file and listening activity (PowerPoint) file. These contain** tips on how to rehearse effectively and ways to engage with the student work sample. The PowerPoint file contains activities that support reflection, active listening and a self-peer feedback structure. * **Applying knowledge – students rehearse their speeches in preparation for final delivery.**   **Teacher note: students should be provided with some class time to rehearse their speech. Ideally 2–3 lessons would be beneficial. Phase 6, resource 10 – structured rehearsal strategy has been included for your use.** | **Success criteria**  To demonstrate their learning, students can:   * use an appropriate speech structure * develop a line of argument for their topic * create and use palm cards * review speech delivery skills * develop rehearsal strategies * apply knowledge to their task.   **Evaluation and registration:**  [Record evaluation and registration information] |
| ****EN4-ECB-01****  ****Planning, monitoring and revising****  **Seek and respond to verbal and written feedback to improve clarity, meaning and effect**  Monitor word choice, spelling, grammar and punctuation for accuracy and purpose  Seek and respond to verbal and written feedback to improve clarity, meaning and effect | **Leveraging the writing process – feedback, editing and revising**  **Teacher note:** this sequence includes links to resources and advice on supporting the development of student skills in using feedback, editing and revising. Strategies should be chosen and applied to class context as appropriate.  **Learning intentions**  By the end of this learning sequence, students will:   * be able to use the writing process to refine a piece of persuasive writing * understand how to give effective peer feedback, and how to respond effectively to peer feedback.   **Specific areas of support and development for teachers during the writing process**   * **Applying effective feedback** – use the advice (including links to department resources) in **Phase 6, resource 11 – feedback advice for teachers** to support the development of students’ writing. This resource includes teacher prompts for encouraging effective student reflection and application, as well as a blank feedback checklist for applying feedback. * **Supporting effective peer-editing** – use research-based advice provided in **Phase 6, resource 12 – supporting effective peer-editing** to support students to become more aware of effective editing practices, then ask students to apply them to peer and own writing and delivery. * **Teaching advice on planning, preparing to write and refining structure** – use strategies (including using model texts) from Derewianka (2020) in **Phase 6, resource 13 – supporting meaning-making through text organisation (including model texts)** to support student understanding of ways to refine the structure of their pieces. | **Success criteria**  To demonstrate their learning, students can:   * give effective feedback to support a peer’s writing process * use the writing process to plan, construct and refine speech.   **Evaluation and registration:**  [Record evaluation and registration information] |

# Program/unit evaluation

Evaluation and reflection are ongoing practices and teachers will evaluate the extent to which the planning of the program/unit has remained focused on the syllabus outcomes. During teaching, utilise the Evaluation and registration section in the ‘Evidence of learning and evaluation’ column to record observations. At the conclusion of the program/unit, teachers and students should be given the opportunity to ‘reflect on and evaluate the degree to which students have progressed as a result of their experiences, and what should be done next to assist them in their learning’ as outlined in [NESA’s advice on units](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/understanding-the-curriculum/programming/advice-on-units). This information should be used to improve the next iteration of the program and inform the following learning experiences for the students.

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

# The English curriculum 7–12 team

The English curriculum 7–12 team provides support for the delivery of the English curriculum 7–12 in NSW Department of Education high schools. If you have any questions regarding the use of material available or would like additional support, please contact the English curriculum team by emailing [English.curriculum@det.nsw.edu.au](mailto:English.curriculum@det.nsw.edu.au).

## Share your experiences

If you use the sample program in your faculty and school context, reach out to the English curriculum team. We would love English teams from across NSW to share snapshots of their practice and how this resource has been used in their unique context as part of our ‘Voices from the Classroom’ section of the English 7–12 newsletter. Send submissions to [English.curriculum@det.nsw.edu.au](mailto:English.curriculum@det.nsw.edu.au).

## Support and alignment

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

**Alignment to system priorities and/or needs**: [School Excellence Policy](https://education.nsw.gov.au/policy-library/policies/pd-2016-0468)

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

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

**Consulted with:** subject matter experts from Curriculum and Reform; Strategic Delivery; Literacy and Numeracy teams; Aboriginal Outcomes and Partnerships

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

**Syllabus outcomes:** EN4-RVL-01, EN4-URB-01, EN4-URC-01, EN4-ECA-01, EN4-ECB-01

**Author:** English curriculum 7–12 team, NSW Department of Education

**Publisher:** State of NSW, Department of Education

**Resource:** sample teaching and learning program

**Related resources****:** there is an assessment task, teaching and learning program Parts 1, 2 and 3, and resource booklets Parts 1, 2 and 3, aligned with this program. Further resources to support English Stage 4 can be found on the NSW Department of Education [English K–12 curriculum page](https://education.nsw.gov.au/teaching-and-learning/curriculum/english) and the Stage 4 [Teaching and learning support](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/teaching-and-learning) section in the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) from the NSW Education Standards Authority.

**Professional learning:** relevant Professional learning is available on the [English statewide staffroom](https://teams.microsoft.com/l/team/19%3a88aaff1954984b3d821940244a27a355%40thread.skype/conversations?groupId=7cace238-04f1-4f87-a5dc-d823e51c9765&tenantId=05a0e69a-418a-47c1-9c25-9387261bf991) and through the [English curriculum professional learning calendar](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/professional-learning-english-k-12).

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# References

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