English Stage 5 (Year 9) – teaching and learning sequence

Poetic purpose – phases 3–5 – ‘GUDYI’

This resource is part of a sample teaching and learning program for Year 9, Term 3. It provides an example of one way to approach programming through a conceptual lens. In this program, students will explore a range of texts written by Aboriginal poets. They will investigate how poets use and manipulate language, form and structure for specific purposes. Students will investigate and analyse the ways that perspective and context influence the creation and reception of texts.

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

Table 1 – class details

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

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**Updating the table of contents**

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

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

# About this resource

## Purpose of resource

This document includes teaching and learning instructions for the poem ‘GUDYI’ by Jazz Money for the following phases:

* Phase 3 – discovering and engaging analytically with a core text
* Phase 4 – deepening connections between texts and concepts
* Phase 5 – engaging critically and creatively with model texts.

This sample is part of a teaching and learning program. It has been developed to assist teachers in NSW Department of Education schools to create learning experiences that are contextualised to their students’ needs, interests and abilities.

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

* Year 9 – sample scope and sequence
* phases 1, 2 and 6 teaching and learning sequence and resource booklet for the ‘Poetic purpose’ program
* phases 3–5 resource booklet for the poem ‘GUDYI’ by Jazz Money
* phases 3–5 teaching and learning sequence and resource booklet for the poem ‘The Black Rat’ by Iris Clayton
* phases 3–5 teaching and learning sequence and resource booklet for the poem ‘I Remember’ by John Hartley
* phases 3–5 teaching and learning sequence and resource booklet for the poem ‘Circles and Squares’ by Ali Cobby Eckermann
* core texts booklet
* core formative tasks booklet
* sample assessment notification

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 learning sequence is intended to support teachers as they develop contextually appropriate teaching and learning resources for their students’ needs. This learning sequence is designed for students in a mainstream and comprehensive setting. The teaching and learning activities are informed by the Department of Education’s [Backward design model](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/planning-a-sequence-of-lessons/backward-design-model), the Centre for Education Statistics and Evaluation [What Works best 2020 update](https://education.nsw.gov.au/about-us/education-data-and-research/cese/publications/research-reports/what-works-best-2020-update) and the Department of Education’s [Planning a lesson](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/planning-a-lesson) research and resource material. The activities outlined in this sequence can be adjusted to suit a range of learners in line with the differentiation strategies and processes in your context. There are additional support and educative notes for the teacher (blue boxes), specific differentiation notes (pink boxes in this program) and notes for the student (pink boxes in the resource booklet).

## When and how to use

This learning sequence has been designed to sit within the Term 3 Year 9 ‘Poetic purpose’ teaching and learning program. It provides opportunities for the teacher to build on students’ understanding of the purpose and methods of storytelling in Aboriginal culture explored in Phase 2. The sequence and associated materials can be used as a basis for the teacher’s own program, assessment, or scope and sequence, or be used as an example of how the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022) can be implemented. The resource should be used with timeframes that are created by the teacher to meet the overall assessment schedules.

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

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

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

This program aligns with the completed [Stage 5 scope and sequence](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10). This ensures all syllabus requirements are met across the stage.

Before using this resource, teachers are encouraged to investigate [8 Aboriginal Ways of Learning](https://www.8ways.online/), 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.

# Poetic purpose

The information below contains an overview of the complete ‘Poetic purpose’ program, guiding questions and formal assessment.

## Overview

Students will develop their appreciation of how poetry allows composers to experiment with language, form and style for a specific purpose and audience. Students will study a collection of poems by Aboriginal poets and analyse the way the texts affirm or challenge diverse and complex perspectives and experiences. They will evaluate how poetry prompts responders to reflect, make connections and expand their understanding of others and the world.

## Guiding questions

* How does poetry allow composers to manipulate language, form and style to express complex ideas?
* Why is poetry an effective way to say something powerful about complex ideas or views?
* How do Aboriginal authors use poetry in new and innovative ways to represent their perspectives and experiences?

## Assessment overview

Podcast: students will create an informative and analytical composition that explores how their study of 1–2 poems has expanded their thinking about themselves and the world.

## Outcomes and content groups

The target outcomes and content groups that have been drawn upon for the lesson sequence contained in this document have been identified. For the outcomes and content included within the entire program, please refer to the ‘Poetic purpose – phases 1, 2 and 6’ teaching and learning sequence.

A student:

* **EN5-RVL-01** – uses a range of personal, creative and critical strategies to interpret complex texts
* Reading, viewing and listening skills
* Reading, viewing and listening for meaning
* Reading for challenge, interest and enjoyment
* **EN5-URA-01** – analyses how meaning is created through the use and interpretation of increasingly complex language forms, features and structures
* Representation
* Code and convention
* Connotation, imagery and symbol
* **EN5-URB-01** – evaluates how texts represent ideas and experiences, and how they can affirm or challenge values and attitudes
* Theme
* Perspective and context
* **EN5-ECA-01 – crafts personal, creative and critical texts for a range of audiences by experimenting with and controlling language forms and features to shape meaning**
* Writing
* Representing
* Speaking
* Text features
* Sentence-level grammar and punctuation
* Word-level language
* **EN5-ECB-01** – uses processes of planning, monitoring, revising and reflecting to purposefully develop and refine composition of texts
* Reflecting

## Core texts and text requirements

The texts identified are core texts that have been mapped across the stage and support the delivery of syllabus requirements. The table below contains the information for the poem explored in this lesson sequence. For a list of all the texts explored in this program, please see the core texts booklet.

Table – texts selected and their alignment to the text requirements

|  |  |  |
| --- | --- | --- |
| Text | Text requirement | Annotation and overview |
| Money J (2021) ‘GUDYI’, in *how to make a basket*,University of Queensland Press, Brisbane. [Book of poetry] | This poem is a complex text as per the [National Literacy Learning Progression (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) (NLLP) due to its extensive descriptive detail and inferred meaning. **EN5-RVL-01** requires students to interpret complex texts. The poem helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022:~:text=requirements%20K%E2%80%9310-,Text%20requirements,-Engaging%20with%20texts) as students are required to engage meaningfully with poetry. It also gives students experiences of a text by an Aboriginal author which explores cultural, social and gender perspectives. | The poem is written from the perspective of a Wiradjuri woman and explores the meaningful connection to land and Country experienced by Aboriginal people. Money’s ‘song’ explores the beauty of Wiradjuri country and its strength and resistance to interference by colonialisation. Money creates effective sensory imagery to celebrate this deep connection with country. |

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

**Teacher note: the phases structure has been adapted to suit the purpose of this program. Phases 3–5 have been condensed into one table for each poem. This is due to the shorter nature of the texts and the iterative nature inherent in the teaching of a collection of poetry. The learning sequence in this document contains teaching and learning activities aligned to phases 3–5 for the poem ‘GUDYI’ by Jazz Money.**

This teaching and learning program is organised according to the principles of the Secondary English team’s Phases Project. The term ‘phase’ helps to organise planning by identifying the specific purpose of each section within a teaching program. Each phase focuses teacher and student attention on matching learning intentions with the most appropriate and effective strategies, particularly for the development of deep knowledge and conceptual engagement. The phases project aims to support the sequencing and progression of learning based on the pedagogical principles of:

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

**Teaching note:** each phase is guided by specific conceptual programming questions. These are carefully aligned to outcome content points and they guide teaching and learning. You will find links to these questions within the program. These provide the teacher and students with further opportunities to consider the conceptual direction of learning. The conceptual programming questions for Phases 3–5 apply to students’ study of all poems included in the teaching and learning program.

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

|  |
| --- |
| **Phase 1 – engaging with the unit and the learning community** |
| * How might the podcast form be used to prompt listeners to reflect and expand their thinking of others and the world? |
| **Phase 2 – unpacking and engaging with the key concept** |
| * What is the connection between language, culture and identity? * How is communication a product of cultural context? * How can different storytelling methods be used to represent culture, identity and experiences? |
| **Phase 3 – discovering and engaging analytically with a core text** |
| * How do Aboriginal poets use figurative language to represent culture, identity and experiences? |
| **Phase 4 – deepening connections between texts and concepts** |
| * How can engaging with the themes of poetry prompt responders to expand their understanding of others and the world? |
| **Phase 5 – engaging critically and creatively with model texts** |
| * How can responding to poetry in a variety of ways enrich the experiences of readers? |
| **Phase 6 – preparing the assessment task** |
| * How can the stylistic conventions of a podcast be used to explore complex ideas? * How can the language of a written text be adapted and adjusted as a spoken text? * How does collaborating on the creation of a text allow for the development of a diversity of ideas and values? |

## Pre-reading for teachers

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

* **Radio interview:** [**‘How to Make a Basket by Jazz Money’**](https://www.abc.net.au/radionational/programs/awaye/how-to-make-a-basket-by-jazz-money/13494864) –2021 ABC Radio ‘Awaye’ interview with Jazz Money. This 20-minute interview recognises Money as the 2020 recipient of the David Unaipon Award . The conversation highlights how the concepts of place, memory and love are explored in Money’s poetry. Australian Broadcasting Corporation (ABC) (2021) [‘How to Make a Basket by Jazz Money’](https://www.abc.net.au/radionational/programs/awaye/how-to-make-a-basket-by-jazz-money/13494864), Awaye!, Australian Broadcasting Corporation website, accessed 14 August 2023.
* **Non-fiction picture book: ‘Wiradjuri Country’** – an engaging and factual picture book that provides teachers some contextual information about the lands of the Wiradjuri People. Brandy, L (2021), *Wiradjuri Country*, National Library of Australia, Canberra
* **Journal article: ‘Using the translanguaging space to facilitate poetic representation of language and identity’** – this research paper explores the benefits of using translanguaging poetry pedagogy to acknowledge and support the identity of the diverse range of students in our classroom.  
  Dutton J and Rushton K (2021) ‘[Using the translanguaging space to facilitate poetic representation of language and identity](https://doi.org/10.1177/1362168820951215)’, *Language Teaching Research*, 25(1)105–133, doi:10.1177/1362168820951215, accessed 16 October 2023.
* **Website:** [**JAZZ MONEY**](https://jazz.money/) – by perusing Money’s official website, teachers can explore details on Money’s CV, poetry, artworks, projects and media. Money J (2023) [Jazz Money](https://jazz.money/) [website], accessed 14 August 2023.
* **Book extract: ‘Welcome to Country’ – by reading the brief excerpt on language, located on page 7 of English Stage 5 (Year 9) – core texts – poetic purpose, teachers can build on their understanding of the vast amount of Aboriginal languages and dialects spoken across Australia pre-colonisation. The extract also explores the ‘strong cultural association between language and land’.**

Langton M (2019) *Welcome to Country: An Introduction to our First peoples for young Australians,* Hardie Grant Travel, Australia. *E*xtractsare reproduced and made available for copying and communication by NSW Department of Education for its educational purposes. This is an extract from Marcia Langton: Welcome To Country: An Introduction to our First peoples for young Australians by Marcia Langton published by Hardie Grant Explore. This resource containing these extracts is licensed up until 9 October 2023 – 9 October 2027. Accessed October 2023.

## Phases 3–5 – ‘GUDYI’ by Jazz Money

In the 'discovering and engaging analytically with a core text' phase students are introduced to the core text ‘GUDYI by Jazz Money. In these phases, students engage in pre-reading activities to access, understand and engage with the text. Students then explore the text using appropriate reading strategies. Through a focus on poetic devices, students deepen their understanding of how composers use and manipulate language, form and stylistic features.

In the 'deepening connections between a text and concepts' phase student explore how themes can offer insight into a composer's perspective. They explore how Money’s perspective and representation of ideas is shaped by personal, cultural and political contexts. Through a deconstruction and analysis of ‘GUDYI’, students analyse how Money's experimentation with code and convention and language and stylistic features shapes their representation of culture, identity and experiences.

In the 'engaging critically and creatively with texts' phase students respond to ‘GUDYI’ in critical and creative ways. Students reflect on the form, language and stylistic features of the poem to inform their own compositions. Students collaboratively experiment with a range of communication modes to demonstrate their understanding of the poem in preparation for the formal assessment task.

Throughout Phases 3–5, students will gain a deep understanding of ‘GUDYI’. This understanding contributes to their study of the ways Aboriginal authors use poetic forms and structures to communicate complex ideas. This supports students to expand their understanding of others and the world. Their study of this poem will be supplemented by their study of a suite of poems included in this teaching program and of the learning undertaken in Phases 1, 2 and 6.

**Expected duration: 6 lessons**

**Conceptual programming question(s) – sub-questions that drive these phases of the program for ‘GUDYI’ by Jazz Money:**

* How do Aboriginal poets use figurative language to represent culture, identity and experiences?
* How can engaging with the themes of poetry prompt responders to expand understanding of others and the world?
* How can responding to poetry in a variety of ways enrich the experiences of readers?

Table – phases 3–5 – ‘GUDYI’ by Jazz Money

|  |  |  |  |
| --- | --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning | Evaluation and registration |
| EN5-RVL-01  Reading, viewing and listening skills  Use contextual cues to infer the meaning of unfamiliar or complex words  ****Reading for challenge, interest and enjoyment****  **Read increasingly complex texts that challenge thinking, pique interest, enhance enjoyment and provoke a personal response**  ****ENLS-URB-01****  Perspective and context  **Appreciate the significance and value of expressions of cultural context in texts constructed using elements of languages and dialects, including Standard Australian English, Aboriginal and/or Torres Strait Islander Languages, and Aboriginal English** | **Phase 3 – discovering and engaging analytically with a core text**  **Learning intentions**  **By the end of this sequence, students will:**   * personally respond to images from Wiradjuri Country * read ‘GUDYI’ and record initial thoughts * engage with the use of Wiradjuri language in the poem ‘GUDYI’ by Jazz Money.   **Exploring the Wiradjuri context**  **Teacher note: before embarking on this learning sequence, it is recommended that the teacher reads the excerpt on language from ‘Welcome to Country’, located in English Stage 5 (Year 9) – core texts – poetic purpose. This was explored in the Phase 1, 2 and 6 program for Poetic purpose and is a useful connection to prior learning.**   * [**See, Think, Wonder**](https://pz.harvard.edu/resources/see-think-wonder) – spark student curiosity by providing students with context clues by presenting **‘GUDYI’, resource 1 – images from Wiradjuri country PowerPoint.** * **Class predictions** –lead a discussion about how these images might relate to the next poem. Encourage students to write these predictions with the intention and revisit these thoughts in a later learning sequence. * **Exploring Aboriginal languages** – explore the definition of etymology and guide students through an exploration of words that are contextual to their location. Facilitate a class dialogue about whether these words have links to the Aboriginal land on which they reside. If required, teachers can access a list of Aboriginal language apps through the [30 Aboriginal apps you probably didn't know about](https://www.creativespirits.info/resources/apps#:~:text=Language%20apps%201%20Barngarla%20Dictionary%20Explore%20and%20learn,Ma%20Iwaida%20...%208%20Miriwoong%20...%20More%20items) webpage. This activity also provides an opportunity for teacher-facilitated discussion about root-word etymology for EAL/D students. * Reading the poem – students read Core text – ‘GUDYI’ by Jazz Money. * **Recording initial thoughts** – students write down their preliminary thoughts on the poem. Guide students through this process by addressing the following questions: * What do you think this poem is about? * What information do you learn about the author from reading this poem? * Is there anything that stands out about the language, structure or form of the poem? * Are there aspects of the poem that you find confusing or ambiguous? * Were there any words or phrases that you found intriguing? * **Defining Wiradjuri language** – students use the contextual clues in each stanza to try and define the Wiradjuri words. Students then use the [Wiradjuri Language Dictionary](https://wcclp.com.au/wiradjuri-dictionary/) to check and correct their definitions. * **Class discussion** – discuss with the class other times when students have or may encounter texts that use bilingual expression. Extend this discussion by brainstorming the purpose behind the use of multiple languages in the poem. | **Success criteria**  To demonstrate their learning, students can:   * outline their preliminary thoughts about ‘GUDYI’ * identify and define Wiradjuri words in ‘GUDYI’ * predict connections between the images and the poem * share personal experience of bilingual texts * make personal observations about the use of another language within the poem. |  |
| ****EN5-RVL-01****  ****Reading for challenge, interest and enjoyment****  **Engage in sustained and varied reading that presents increasingly diverse and complex perspectives and experiences, including those of Aboriginal and Torres Strait Islander Peoples, and respond in a range of ways, including through extended written responses**  ****EN5-ECA-01****  ****Speaking****  **Deliver spoken, signed or communicated texts with engaging use of intonation, emphasis, volume, pace and timing** | **Phase 3 – discovering and engaging analytically with a core text**  **Learning intentions**  **By the end of this sequence, students will:**   * engage with the vocal features and techniques of spoken poetry * develop an understanding of the effect of these vocal features in shaping meaning.   **Exploring spoken poetry**  **Teacher note: Jazz Money’s poem ‘Bila, A River Cycle’ is from the same anthology as ‘GUDYI’ and also focuses on using Wiradjuri language to demonstrate her meaningful connection with Country.** It is a complex text in its print form. This is due to its length and experimentation with structure on the page. For these reasons this program focuses on the less complex ‘GUDYI’. However, listening to this poem will allow students to develop their understanding of the performative nature of Money’s works.   * **Understanding spoken delivery** – students read through **‘GUDYI’, resource 2 – features of spoken delivery** to build their understanding of the ways speakers can use their voice effectively when reciting poetry. * **Listening to a reading** – students view and listen to Jazz Money reading a poem in the TEDx video [Bila, A River Cycle (8:05)](https://youtu.be/8Z8eHNx8wKs?si=paU_G1thb0gJldZ1) Students use **‘GUDYI’, activity 1 – recording features of spoken delivery** to describe the vocal features of Money’s reading of her poem (prosody, intonation, pace, pause, emphasis and emotional tone). * **Class discussion** – lead a discussion about **activity 1 – recording features of spoken delivery** and encourage students to share their answers. Discuss why these features are engaging. * **Considering form** – students return their focus to ‘GUDYI’ and consider the italicised ‘song’ that comes under the heading of the poem. Discuss this element of the poem through the following questions: * What about the form of ‘GUDYI’ might indicate that it is a song? * How might this impact the delivery of the lines? * **Paired reading** – students read ‘GUDYI’ aloud in pairs, with a focus on making intentional choices in their spoken delivery. With teacher guidance, students can use the opportunity to annotate the poem to indicate changes in volume, pitch, pace, pause and other vocal features. * **Recording reading** – students make a recording of their reading and then consider how the reading could be varied for different audiences, such as to a large audience at a TED Talk or to a smaller group at a local library book club Students are encouraged to consider why these options may have different intended impacts before they then perform and record a second reading. | **Success criteria**  To demonstrate their learning, students can:   * recognise the poet’s vocal features when reading a poem aloud * explain how these features engage the audience * apply these vocal features when recording themselves reading ‘GUDYI’ aloud. |  |
| EN5-RVL-01  Reading, viewing and listening skills  Apply reading pathways appropriate to form, purpose and meaning, and connect ideas within and between texts  Reading, viewing and listening for meaning  Draw on prior knowledge of texts to question, challenge and deepen understanding of both new and familiar texts | **Phase 3 – discovering and engaging analytically with a core text**  **Learning intentions**  **By the end of this sequence, students will:**   * **deconstruct the poem through close reading** * **annotate the poem to identify how Jazz Money has used language devices to create meaning.**   **Deconstructing the text**   * **Close reading of poem – students hone their focus on the language used by Jazz Money in ‘GUDYI’ by engaging in a close reading of the poem and making annotations of poetic devices using either ‘GUDYI’, activity 2 – deconstructing the poem or ‘GUDYI’, activity 3 – deconstructing the poem through cloze passage in the resource booklet.**   **Teacher note on differentiation: depending on student ability, deconstruction of the poem could be completed through a variety of methods from presenting students with a blank template using ‘GUDYI’, activity 2 – deconstructing the poem for independent annotation. Students could also use ‘GUDYI’, activity 3 – deconstructing the poem through cloze passage for a more structured annotation experience. An annotated copy of the poem has been included in ‘GUDYI’, resource 3 – annotated copy of poem. This could be used by teachers or students to support engagement with the poem.** | **Success criteria**  To demonstrate their learning, students can:   * deconstruct the use of poetic techniques and subversion of grammar in ‘GUDYI’ * identify language devices in the poem * explain how Money uses language devices in the poem to create meaning**.** |  |
| EN5-URA-01  Representation  Analyse how contextual, creative and unconscious influences shape the composition, understanding and interpretation of all representations  Connotation, imagery and symbol  Analyse how figurative language and devices can be used to represent complex ideas, thoughts and feelings to contribute to larger patterns of meaning in texts, and experiment with this in own texts  Analyse how Aboriginal and Torres Strait Islander authors use figurative language and devices to represent culture, identity and experience  EN5-ECA-01  Sentence-level grammar and punctuation  Craft concise sentences to suit text purpose | **Phase 4 – deepening connections between a text and concepts**  **Learning intentions**  **By the end of this sequence, students will:**   * **infer meaning from the poem to deepen their understanding of how Money has used connotation, imagery and symbol** * **analyse Money’s representation of Wiradjuri culture, identity and experience** * **refine sentence-level grammar skills.**   **Connotation, imagery and symbol**  **Teacher note: students use** the steps in **‘GUDYI’, activity 4 – connotation, imagery, symbol in the resource booklet to complete this learning sequence. Students may be guided through this process as a class or it can be completed independently. Students needing additional support may benefit from viewing** the [Understanding connotation, imagery and symbol video (6:07)](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts/connotation-imagery-and-symbol). **T**his webpage also contains a transcript of the video.   * **Activating prior knowledge – distribute ‘GUDYI’, activity 4 – connotation, imagery, symbol and encourage students to revisit their understanding of the concepts of connotation, imagery and symbol.** * **Clarifying understanding** – lead a discussion about connotation, imagery and symbol and their role in creating meaning. Discuss these terms in relation to textual analysis and have students refine their responses to the previous activity. * **Deepening student knowledge – working independently or in pairs, students infer meaning from ‘GUDYI’. Students analyse how Money’s use of figurative language and poetic devices can create an image in the reader’s mind and evoke positive or negative emotions. Students engage with the notion of the poet using symbols and language that may not be literal to represent complex ideas.** * **Analysing the text – students use sentence stems as a method to analyse how Money has used figurative language and poetic devices to represent culture, identity and experience as a Wiradjuri woman.** | **Success criteria**  To demonstrate their learning, students can:   * define and make connections between the concepts of connotation, imagery and symbol * complete sentence stems to illustrate their understanding of how Money has used connotation, imagery and symbolism in the poem * explain how connotation, imagery and symbol shape an audience response. |  |
| ****EN5-RVL-01****  ****Reading, viewing and listening for meaning****  **Analyse the main ideas and thematic concerns represented in texts**  ****EN5-URB-01****  ****Theme****  **Appreciate the role of the audience in perceiving themes and how these themes can offer insights into an author’s perspective**  Analyse how themes can be understood to underpin cohesive meaning in texts, and apply this understanding in own texts  Perspective and context  Analyse how elements of an author’s personal, cultural and political contexts can shape their perspectives and representation of ideas, including form and purpose | **Phase 4 – deepening connections between a text and concepts**  **Learning intentions**  **By the end of this sequence, students will:**   * research the personal context of Jazz Money * identify the key themes in ‘GUDYI’ * revisit context and analyse the role it plays in determining perspective.   **Exploring the themes in ‘GUDYI’ and their role in representing Jazz Money’s perspective and context as a Wiradjuri woman**  **Teacher note: the textual concept of theme has been explored in detail in the Representations of life experience program from Term 1. Students should be encouraged to draw on and transfer this knowledge to the work they complete in this unit. If students require further clarification, see the** [Understanding theme video](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts/theme) (2:52) or **‘GUDYI’, resource 4 – theme poster in the resource booklet.**   * **Exploring context** – students explore the personal context of Jazz Money and her perspective as a Wiradjuri woman. **‘GUDYI’, activity** **5** **–** **Jazz** **Money’s** **context,** contains an interview with Money and a number of other texts that are designed to shape students’ understanding of perspective and context. They view the short visual and audio clips to and complete **‘GUDYI’,** **activity** **5** **–** **Jazz** **Money’s** **context**. Students use the [Generate-Sort-Connect-Elaborate](https://pz.harvard.edu/resources/generate-sort-connect-elaborate) thinking routine to record their findings. * [**Quick write**](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/548?clearCache=acb22daf-a68e-6b79-910e-e5d7649d5844) **– students complete a quick writing activity in response to the question ‘why do you think Jazz Money wrote ‘GUDYI’?** * **Clarifying understanding – teacher leads a class discussion about how the purpose of a text can inform its themes. For example, one purpose of ‘GUDYI’ could be for Money to share her love and respect of her Wiradjuri heritage. This therefore influences the thematic messages related to Wiradjuri land and language.** * **Determining themes in ‘GUDYI’ – students use ‘GUDYI’, activity 6 – determining themes to build thematic statements from identified topics.** * **Considering meaning – lead a class discussion on what the meaning of the text is. This discussion should make a connection to Jazz Money’s purpose and the thematic messages conveyed through the poem.**   **Revisiting perspective and context**   * **Re-engaging with** **‘GUDYI’, resource 1 – images from Wiradjuri country PowerPoint** – students review their thoughts and predictions from the first learning sequence. Students then discuss with their peers if and how they have changed. * **Discussing perspectives** – the above activity should lead into dialogue about perspectives. Using the [Think-Pair-Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645) thinking routine, students think independently about and then discuss in pairs their understanding of the word ‘perspective’. They discuss with one another how their personal perspective about the poem ‘GUDYI’ have changed or remained the same after revisiting **‘GUDYI’, resource 1 – images from Wiradjuri country PowerPoint**. Students then share their thoughts with other students. * **Drawing connections between images and texts** – students discuss as a class what connections they can see between the pictures in the PowerPoint and the images crafted by Money in the poem.   **Teacher note:** if required, visit the [Understanding perspective video](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts/perspective) (3:37) video. This webpage also contains a transcript of the video and other resources. Students may benefit from completing a [Frayer diagram](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/553?clearCache=18a9cf8f-adb6-6168-be10-c67a21258249) to define perspective.   * **Focusing on perspectives** – students **use ‘GUDYI’, activity 7 – connecting theme, context and perspective** to investigate the ways that thematic messages are influenced by a composer’s context and perspective. A modelled example has been included in the activity. To do this, students will: * explain how Money’s context and perspective influence the themes in her poem * identify examples from the poem that represent Money’s perspective * consider the perspectives of different audiences on understanding the themes of the poem * consider how the poem allows audiences to understand a perspective different to their own. | **Success criteria**  To demonstrate their learning, students can:   * describe the poet’s context * graphically organise the themes in ‘GUDYI’ * apply their understanding of the concept of perspective * establish the impact context and perspective may have had on Money’s composition of the poem * establish the impact perspective may have had on the audience’s interpretation of the poem. |  |
| Note: bold outcome not addressed in sequence.  Teacher note: **the syllabus content points addressed through** Core formative task 3 – analytical paragraph **are outlined in the Core formative tasks document.** | **Learning intentions**  **By the end of this sequence, students will:**   * **think and write analytically in response to the poem** * **engage in the recursive process of drafting, writing, editing and re-writing to achieve success in analytical writing.**   **Core formative task 3**  **Teacher note:** **‘GUDYI’, core formative task 3 – analytical paragraph** contains a series of scaffolds. Teachers should adapt or modify these scaffolds accordingly dependent on the needs of students in their class. This core formative task applies to each of the poems. If students have completed this task for a different poem already, teachers may choose to provide less scaffolding. Slowly removing scaffolds from students will support them in developing independent construction skills.   * **Planning** – students use **Core formative task 3 – analytical paragraph** to plan a paragraph in response to the following question: How do Aboriginal poets use figurative language to represent their culture, identity and experiences? Students engage in a range of activities to prepare them for writing this response, including: * identifying the demands of the question * planning a topic sentence * planning supporting evidence. * **Composing** – students use their planning notes to inform the construction of their paragraph. | **Success criteria**  To demonstrate their learning, students can:   * **identify and articulate the demands of an analytical question by focusing on key vocabulary or indicators in the question** * **plan for and construct an analytical paragraph** * **use evidence from the poem to support ideas** * **articulate their writing strengths and weaknesses evident through planning, drafting, revising and editing** |  |
| EN5-ECA-01  Representing  Experiment with a variety of codes and conventions to create aesthetic qualities that have the power to communicate ideas and influence viewpoints in own texts  EN5-ECA-01  Text Features  Experiment with a range of poetic forms to explore ideas and express personal perspectives  Sentence-level grammar and punctuation  Select and justify the use of varied sentence type, length and complexity to support cohesion and for effect  EN5-ECB-01  Reflecting  Discuss the pleasures, challenges and successes experienced in the processes of understanding and composing | **Phase 5 – engaging critically and creatively with a core text**  **Learning intentions**  By the end of this sequence, students will:   * understand the benefits of using home languages and dialects when writing poetry * reflect on how the use of other languages helps shape key ideas in a text * compose a short poem or song, using ‘GUDYI’ as a model, that uses home languages, dialects or slang, jargon or colloquialisms from their everyday lives * reflect on their composition process and role of translingual poetry in enriching the reader experience.   **Discussing and reflecting on the effective use of other languages when composing poetry**  **Teacher note**: translanguaging as an educational pedagogy that encourages student use of home dialects and languages when writing in the classroom. Reading Dr Janet Dutton and Kathleen Rushton’s research paper ‘[Using the translanguaging space to facilitate poetic representation of language and identity](https://researchers.mq.edu.au/en/publications/using-the-translanguaging-space-to-facilitate-poetic-representati)’ is encouraged before embarking on this particular learning sequence. These activities may be most effective when completed with students who speak language(s) additional to English. For students who only speak English, there are opportunities to discuss and research words in different languages to use in their composition. This may be an opportunity for students to revisit languages they have studied as a part of the languages syllabus. Alternatively, encourage students who are monolingual to look ‘outside of the box’ and consider the use of local names, places, words or idiomatic expressions. They may also like to consider teenage slang or sport jargon.   * **Class discussion** – facilitate a class discussion about the use of home languages and dialects using the following prompts: * **What are the possible benefits of combining** multiple languages **into a piece of poetry or a song?** * **What challenges might a reader come across if they do not fully understand each word of poetry? How might they navigate these challenges?** * **How does Jazz Money support her readers to understand her inclusions of Wiradjuri language?** * **Why is it important to recognise and celebrate home languages and dialect?** * **Do you consider** Australian colloquialism an example of **a dialect? If yes, how could this be incorporated into a creative piece of writing.**   **Engaging in the translingual writing process**  **Teacher note: students use ‘GUDYI’, activity 8 – composing translingual poetry to** complete this activity. For students who only speak English, this activity could be completed through a focus on idiomatic expressions, slang or jargon related to a local topic or event. It could be co-constructed as a class, with a common focus, such as a subject from ‘GUDYI’ or an environmental or urban feature contextually relevant to the students. For students that only speak English, they are encouraged to think ‘outside of the box’, as noted in the teacher note above.   * **Brainstorming a subject for translingual poetry** – using **‘GUDYI’, activity 8 – composing translingual poetry, students engage** in class discussion or dialogue in small groups to decide on a subject focus for their poem or song. * **Planning their poem or song** – students take time to consider the subject, length, language devices and possible home dialects of their composition. * **Composing their work** – students write their translingual poem and seek peer feedback using a [peer feedback](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549?clearCache=b3b7487-25c3-d80b-7ede-186546c0361b) strategy such as the two stars and a wish process. * **Refining their work** – students implement at least one piece of the feedback provided, before presenting it orally to their peers.   **Reflecting on translingual poetry composition and its ability to enrich the audience’s experience**   * **Reflecting on translingual poetry** – guide students to explore the positives and negatives of this language usage. Students reflect as a class on the effectiveness of translingual poetry. * **Consolidating understanding – students use ‘GUDYI’, activity 9 – ‘because, but, so’ sentence stems to collate their information from the class reflection.** * **Applying knowledge and understanding – students use ‘GUDYI’, activity 10 – exit ticket to demonstrate their understanding of the role translingual poetry plays in connecting with a composer’s identity and enriching the experiences of the audience.** | **Success criteria**  To demonstrate their learning, students can:   * engage in ideation, planning, writing and editing to purposefully convey ideas through home languages, dialects or colloquialisms * engage in reflective discussion * write complex sentences engaging critically with the concept. |  |
| Teacher note: **the syllabus content points addressed through** Core formative task 4 – informative report **are outlined in the Core formative tasks document.** | **Core formative task 4 – informative dialogue**  **Learning intentions**  By the end of this sequence, students will:   * explore ideas expressed in the poem by planning and recording an informative dialogue   **Planning the informative dialogue**   * **Recording discussion** – in small groups, students will plan and record an informative text based on ‘GUDYI’. Students should complete the following steps: * Step 1 – collaborate to prepare a response using the discussion prompts provided. * Step 2 – use the scaffolding prompts in the resource booklet to plan an informative dialogue. * Step 3 – practise how to deliver each section considering intonation, emphasis, volume, pace and timing. * **Developing understanding of how to create a** **podcast** **–** Teachers and students could use the resources, activities and advice on [The Student Podcaster](https://t4l.schools.nsw.gov.au/resources/teaching-and-learning-resources/the-student-podcaster.html) to support them with their completion of this task.   **Teacher note:** before engaging in this task, it is important to remind students of the definition of ‘Informative Texts’. Students were introduced to the structural conventions of informative texts in Phase 2. The [NSW Curriculum website glossary](https://curriculum.nsw.edu.au/resources/glossary) defines the primary purpose of informative texts as to provide information through explanation, description, argument, analysis, ordering and presentation of evidence and procedures. | **Success criteria**  To demonstrate their learning, students can:   * collaborate with peers to plan, edit and record an informative dialogue which effectively explores the representation of ideas in the poem. |  |

## Core formative assessment activities

An extensive overview of the core formative tasks for this program is provided in the **English Stage 5 (Year 9) – core formative tasks – poetic purpose** document. This document includes Teaching and Learning activities for core formative tasks 3 and 4 specific to the poem ‘GUDYI’. These are supplemented by resources and activities in the **English Stage 5 (Year 9) – ’GUDYI’ phases 3–5 resource booklet – poetic purpose**.

## Program evaluation

Evaluation and reflection are ongoing practices and teachers will evaluate the extent to which the planning of the program/unit has remained focused on the syllabus outcomes. During teaching, utilise the ‘Evaluation and registration’ column to record observations. At the conclusion of the program/unit, teachers and students should ‘[reflect on and evaluate the degree to which students have progressed as a result of their experiences, and what should be done next to assist them in their learning’](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/understanding-the-curriculum/programming/advice-on-units) (NESA 2021). This information should be used to improve the next iteration of the program and inform the learning experiences of future 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.

## Share your experiences

If you use the sample assessment in your faculty and school context, reach out to the English curriculum team. We would love English teams form 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

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).

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

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

**Alignment to Australian Professional Teaching Standards**: this resource supports teachers to address [Australian Professional Teaching Standards](https://educationstandards.nsw.edu.au/wps/portal/nesa/teacher-accreditation/meeting-requirements/the-standards/proficient-teacher) 1.1.2,2.1.2, 2.2.2, 2.3.2, 2.4.2, 2.5.2, 2.6.2, 3.1.2, 3.2.2, 3.3.2, 3.4.2, 5.1.2.

**Consulted with**: Curriculum and Reform, Strategic Delivery and school-based subject matter experts.

**Author:** English curriculum 7–12 team

**Resource**: sample program

**Related resources:** further resources to support Stage 5 English can be found on the [English K–12 curriculum](https://education.nsw.gov.au/teaching-and-learning/curriculum/english) page. The [Planning, programming and assessing 7–12](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12) page provides an outline of essential and useful support materials for the design, delivery and evaluation of assessment practices. You might also wish to consult the [Assessment](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/understanding-the-curriculum/assessment/assessment-principles) principles section of the NESA website for advice, strategies and samples.

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# References

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