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

Poetic purpose – phases 3–5 – ‘I remember’

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] |

Contents

[About this resource 4](#_Toc151384998)

[Purpose of resource 4](#_Toc151384999)

[Target audience 5](#_Toc151385000)

[When and how to use 5](#_Toc151385001)

[Poetic purpose 7](#_Toc151385002)

[Overview 7](#_Toc151385003)

[Guiding questions 7](#_Toc151385004)

[Assessment overview 7](#_Toc151385005)

[Outcomes and content groups 8](#_Toc151385006)

[Core texts and text requirements 9](#_Toc151385007)

[The organisation of this teaching and learning program into phases 10](#_Toc151385008)

[Pre-reading for teachers 12](#_Toc151385009)

[Phases 3–5 – ‘I remember’ by John Hartley 13](#_Toc151385010)

[Core formative assessment activities 37](#_Toc151385011)

[Program evaluation 37](#_Toc151385012)

[The English curriculum 7-12 team 38](#_Toc151385013)

[Share your experiences 38](#_Toc151385014)

[Support and alignment 38](#_Toc151385015)

[References 40](#_Toc151385016)

 **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 ‘I remember’ by John Hartley 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 with 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 ‘I remember’ by John Hartley
* 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 ‘GUDYI’ by Jazz Money
* 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 informed by the Department of Education’s High potential and gifted education [Differentiation Adjustment Tool](https://education.nsw.gov.au/teaching-and-learning/high-potential-and-gifted-education/supporting-educators/implement/differentiation-adjustment-strategies). However, the activities outlined in this sequence can be adjusted to suit a range of learners. There are additional support and educative notes for the teacher (blue boxes), specific High Potential and Gifted (HPGE) differentiation notes (pink boxes in this program) and notes for the student (pink boxes in the resource booklet).

Teachers using this program and the associated materials should adapt these to suit their students’ needs, interests, abilities and the texts selected. This sample is intended to support teachers as they develop contextually appropriate teaching and learning resources for their students’ needs.

## When and how to use

This learning sequence has been designed to sit within the Year 9, Term 3 ‘Poetic purpose’ teaching and learning program. The program 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 sequence includes activities that require students to compare ‘I remember’ by John Hartley with other poems studied within this program. As such, this sequence should be used after students have engaged with the learning sequence of at least one other poem.

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 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 for meaning
* Reading for challenge, interest and enjoyment
* Reflecting
* **EN5-URA-01** – analyses how meaning is created through the use and interpretation of increasingly complex language forms, features and structures
* 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
* Style
* **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
* Speaking
* Text features
* Word-level language and punctuation
* **EN5-ECB-01** – uses processes of planning, monitoring, revising and reflecting to purposefully develop and refine composition of texts
* Planning, monitoring and revising

## 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 2 – texts selected and their alignment to the text requirements

|  |  |  |
| --- | --- | --- |
| Text | Text requirement | Annotation and overview |
| Hartley J (2018) ‘I remember’, in Heiss A (ed) *Growing Up Aboriginal in Australia*, Black Inc Books, Australia. | This poem is a highly 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/) due to its hybrid form, length and content. **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 a spoken word text initially written for and delivered at a men’s talking circle. Its hybrid form contains elements of prose and verse to share a collection of memories. These memories are reflect Hartley’s personal, cultural and political contexts. Aboriginal and Torres Strait Islander readers are advised that the poem contains reference to people who have died. |

## 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 ‘I remember’ by John Hartley.**

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 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 3 – 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

**Teacher note:** a brief outline of relevant pre-reading has been provided. These links are connected to the Department of Education’s High Potential and Gifted Education policy and associated support materials.

* State of New South Wales (Department of Education) (2023) [Differentiation Adjustment Tool](https://education.nsw.gov.au/teaching-and-learning/high-potential-and-gifted-education/supporting-educators/implement/differentiation-adjustment-strategies), NSW Department of Education website, accessed 19 September 2023.
* State of New South Wales (Department of Education) (2023) [High Potential and Gifted Education policy](https://education.nsw.gov.au/policy-library/policies/pd-2004-0051), NSW Department of Education website, accessed 19 September 2023.
* State of New South Wales (Department of Education) (2023) [HPGE Professional Learning and Resource Hub](https://schoolsnsw.sharepoint.com/sites/HPGEHub), NSW Department of Education website, accessed 19 September 2023.

# Phases 3–5 – ‘I remember’ by John Hartley

In the 'discovering and engaging analytically with a core text' phase students are introduced to the core text ‘I remember’ by John Hartley. 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 Hartley’s perspective and representation of ideas is shaped by personal, cultural and political contexts. Through a deconstruction and analysis of ‘I remember’, students analyse how Hartley's experimentation with code and convention and language and stylistic features shapes his representation of culture, identity and experiences.

In the 'engaging critically and creatively with texts' phase students respond to ‘I remember’ 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 ‘I remember’. 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: 6–8 lessons**

**Conceptual programming question(s) – sub-questions that drive these phases of the program for ‘I remember’ by John Hartley:**

* 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 their understanding of others and the world?
* How can responding to poetry in a variety of ways enrich the experiences of readers?

**Additional resources for these phases:**

* Apples and Snakes (November 10 2017) [‘A Short History of Spoken Word: Spoken Word Video’ [video]](https://youtu.be/S4HV3t1nZgo?si=v_2WCDtXIuoCoj2Y), *Apples and Snakes*, YouTube, accessed 14 September 2023.
* TED-Ed (March 21 2017) [‘What makes a poem… a poem? – Melissa Kovacs’ [video]](https://youtu.be/JwhouCNq-Fc?si=i_5E6p3DdC1b3wN7), *TED-Ed,* YouTube, accessed 8 September 2023.

Table 4 – phases 3–5 – ‘I remember’ by John Hartley

|  |  |  |  |
| --- | --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning | Evaluation and registration |
| EN5-RVL-01Reading, viewing and listening for meaningInvestigate how layers of meaning are constructed in texts and how this shapes a reader’s understanding and engagementDraw on prior knowledge of texts to question, challenge and deepen understanding of both new and familiar texts | **Teacher note:** the activities for ‘I remember’ will require students to compare the poem with another poem studied. For this reason, it is recommended that ‘I remember’ is not the first poem focused on in this program.**Phase 3 – discovering and engaging analytically with a core text****Learning intentions**By the end of this sequence, students will:* reconsider their understanding of the conventions of poetry as a form
* compare and evaluate the features of prose and verse as forms of storytelling
* consider the spoken elements of spoken word poetry.

**Establishing form*** **Expanding student thinking around poetry** – students view the Ted-Ed video [What makes a poem… a poem? (5:19)](https://youtu.be/JwhouCNq-Fc?si=98vwfCdE2V6vokeT) **and use the Cornell note taking method template in ‘I remember’, activity 1 – Cornell note taking to summarise the main ideas.**
* [**Think-Pair-Share**](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=a86c8337-1b36-8ee7-9d0d-67884a73da0f) **– what are the ‘essentials’ of a poem? For example, are there certain conventions of form or structure that must be present for a poem to be categorised as a poem?**
* **Discussion** – teacher defines prose and verse and asks students to share examples of texts written using both language structures.
* **Evaluating form** – using their pre-existing knowledge and these definitions, students use **‘I remember’, activity 2 – Plus, Minus, Interesting** to consider both prose and verse as a form of storytelling.
* **Defining hybrid text** – teacher provides students with the following definition of a hybrid text from the [glossary of the English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/glossary#:~:text=Composite%20texts%20resulting%20from%20combining%20elements%20from%20different%20genres%2C%20styles%20and%20modes.) (NESA 2022):
* ‘composite texts resulting from combining elements from different genres, styles and modes’ (NESA 2022).
* **Drawing on prior knowledge** – students brainstorm examples of hybrid texts of which they are aware. This could be drawn from their study of hybrid texts in previous years, their study of hybrid texts in **Year 9 Term 1 – Representation of life experiences**, or from their wider exposure to texts.

**HPGE differentiation note** – the [Differentiation Adjustment Tool](https://education.nsw.gov.au/teaching-and-learning/high-potential-and-gifted-education/supporting-educators/implement/differentiation-adjustment-strategies) reinforces the value of thinking routines in differentiating for HPGE learners. The tool specifically refers to the [Think-Pair-Share](https://education.nsw.gov.au/teaching-and-learning/high-potential-and-gifted-education/supporting-educators/implement/differentiation-adjustment-strategies#:~:text=positive%20learning%20climate-,using%20think%2Dpair%2Dshare%20routines%20to%20encourage%20collaboration%2C%20active%20reasoning%20and%20communication,-building%20student%20voice) and [PMI](https://education.nsw.gov.au/teaching-and-learning/high-potential-and-gifted-education/supporting-educators/implement/differentiation-adjustment-strategies#:~:text=making%20evaluative%20judgement%20about%20ideas%20using%20thinking%20strategies%2C%20e.g.%20PMI%20(plus%2C%20minus%2C%20interesting)) routines used in this learning sequence as examples of thinking routines to foster a collaborative learning environment and to promote higher order thinking.* **Defining performance poetry** – students view the Apples and Snakes YouTube video [A Short History of Spoken Word Poetry (2:18)](https://youtu.be/S4HV3t1nZgo?si=3J2CKE6oregkBFWK) and write a 1–2 sentence definition of performance poetry. Discuss similarities and differences across student definitions. Students supplement their definition with **‘I remember’, resource 1 – spoken word poetry definition.**
* **Exploring spoken delivery** – students read **‘I remember’, resource 2 – features of spoken delivery. Teacher leads a discussion on the following question:**
* **How might the performative aspect of spoken word poetry add additional layers of meaning to the words on the page?**
 | **Success criteria****To demonstrate their learning, students can:*** **summarise the main ideas** of the texts in their notes
* **create and refine definitions of performance poetry**
* **contribute to whole-class and small-group discussions by sharing personal opinions about poetic form.**
 |  |
| EN5-RVL-01Reading for challenge, interest and enjoymentRead increasingly complex texts that challenge thinking, pique interest, enhance enjoyment and provoke a personal responseEN5-ECA-01Reading, viewing and listening for meaningClarify and justify personal responses to texts, explaining how aspects of the text, such as character, genre, tone, salience or voice, position a reader and influence these personal responsesEN5-RVL-01ReflectingReflect on how an appreciation of texts can be enhanced through re-reading, and close or critical studyUse reading strategies, and evaluate their effectiveness, when reflecting on the successes and challenges of extended readingEN5-ECA-01SpeakingDeliver spoken, signed or communicated texts with engaging use of intonation, emphasis, volume, pace and timingEN5-URA-01Code and conventionAnalyse how language forms, features and structures, specific or conventional to a text’s medium, context, purpose and audience, shape meaning, and experiment with this understanding through written, spoken, visual and multimodal responsesConnotation, imagery and symbolAnalyse how Aboriginal and Torres Strait Islander authors use figurative language and devices to represent culture, identity and experienceEN5-URB-01StyleExamine the way an author’s distinct personal style shapes meaning in their workEN5-ECA-01SpeakingParticipate in and lead a range of informal discussions about texts and ideas, including analytical, speculative and exploratory talk, to consolidate personal understanding and generate new ideasNote: bold outcome not addressed in sequence. | **Phase 3 – discovering and engaging analytically with a core text****Learning intentions**By the end of this sequence, students will:* reconsider their understanding of the conventions of poetry as a form
* develop an understanding of the language features used in the poem ‘I remember’.

**Pre-reading*** **Predicting form** – distribute **Core text – ‘I remember’ by John Hartley.** Before reading, students discuss, based on the layout of the text on the pages, what type of text it looks like. Clarify that the text is a poem.
* **Considering metalanguage –** teacher leads class discussion on appropriate metalanguage for this poem.
* Paragraphs are used in prose text and stanzas are used in poetry. In a text such as ‘I remember’, which is a hybrid of both forms, which terminology is most correct when talking about each section of the poem?

**Engaging with the poem*** **Engaging with the poem** – students use the instructions in **‘I remember’ activity 3 – reading the poem** to engage with the poem in a variety of ways, using:
* an individual, silent reading strategy
* a teacher-led whole-class reading strategy (where the teacher focuses specifically on the features of spoken delivery outlined in **‘I remember’, resource 2 – features of spoken delivery**)
* a paired reading strategy.

**Teacher note**: the strategies above are intended to make students engage with the poem in multiple ways. This reading and re-reading, and the reflection questions in **‘I remember’ activity 3 – reading the poem**, are intended to initiate an investigation into the intentional impact of the author’s stylistic choices. This relates to the form of the poem as a spoken word text.**Considering the ‘story’*** **Engaging with the ‘story’ of the text** – students complete an [Unveiling Stories](https://pz.harvard.edu/resources/unveiling-stories) thinking routine by responding to the following questions on sticky notes and adding them to butchers’ paper with the question in the middle:
* What is the story?
* What is the human story?
* What is the world story?
* What is the new story?
* What is the untold story?
* **Demonstrating understanding** – drawing upon the answers to the above activity, students complete a quick write activity of approximately 150–200 words in response to the following question:
* What is the story being told by John Hartley in ‘I Remember’?

**Teacher note:** **The** [Digital Learning Selector Quick writes card](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/548)indicates that ‘quick writes’ are intended to ‘encourage the development of ideas and creative expression, with a minimal focus on structure and refinement’. The purpose of this activity is not analytical, so students do not need to respond in the form of a paragraph or refer to language and stylistic devices. This activity is intended to instigate student thinking about the purpose of the text before they delve into annotating language features in the next activity.**Annotating the poem*** [**Jigsaw**](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/546?clearCache=b0b11a53-eceb-12bf-f4d1-28d8a841f1b) – in groups**, students annotate the poem. Divide the class into 6 even groups and allocate sections of the poem, following the instructions in ‘I remember’ resource 3 – jigsaw activity.**
* **Evaluating language features – students use ‘I remember’, activity 4 – language features** to identify and explain the 3 language features used by Hartley that they think are the most significant in developing meaning.
* **Clarifying analysis –** teacher draws attention to some of the poem’s significa**nt language and stylistic features, including:**
* **anaphora**
* **polysyndeton**
* **asyndeton**
* **the varying stanza lengths, particularly the stanzas that are only one sentence**
* contrast and juxtaposition.

**HPGE differentiation note –** the activities in this sequence **align with the following examples of applications outlined in the** [HPGE differentiation tool](https://education.nsw.gov.au/teaching-and-learning/high-potential-and-gifted-education/supporting-educators/implement/differentiation-adjustment-strategies)**:****Adjustment: Complexity*** **‘posing provocative questions that lead the student towards a deeper analysis’**

**Adjustment: Challenge*** **‘justifying thinking when given a provocative question and communicating it in a variety of ways for different audiences’**
* **‘include students in debate and/or robust discussion viewed from diverse perspectives’**

**Adjustment: Higher order thinking*** **‘exploring personal thinking and reflecting on the reasons behind these thoughts in comparison to others’**
 | **Success criteria****To demonstrate their learning, students can:*** **contribute to whole-class and small-group discussions**
* **share personal opinions about the conventions of the poetic form**
* **engage in and reflect on a range of reading strategies**
* communicate **about the ‘story’ in the poem**
* **annotate the language, forms, features and structures evident in ‘I remember’ by John Hartley and share their annotations with the peers**
* **justify their opinions about the language features used by the poet.**
 |  |
| EN5-URB-01Perspective and contextUnderstand how the personal perspectives of audiences are a product of historical and cultural contextsAppreciate how all communication is a product of cultural contextStyleAnalyse how the distinctive aesthetic qualities and stylistic features of a text can shape and be shaped by its purpose, and experiment with this in own textsNote: bold outcome not addressed in sequence. | **Phase 4 – deepening connections between a text and concepts****Learning intentions**By the end of this sequence, students will:* consider the context of the poem’s initial delivery
* explore the ways that the response of Hartley’s primary audience may be similar and different to their own.

**Exploring the poem’s initial audience and purpose****Teacher note**: this could be a good opportunity to revisit the research completed on oral storytelling in **Core formative Task 2 – informative report**. Connections could be drawn between the oral nature of yarning, the storytelling aspects of ‘I Remember’, and the historical significance of oral storytelling.* **Understanding context** – explain to students the cultural significance of yarning. The following information from the [Queensland Curriculum and Assessment Authority](https://www.qcaa.qld.edu.au/about/k-12-policies/aboriginal-torres-strait-islander-perspectives/resources/yarning-circles) may be useful:
* ‘The use of a yarning circle (or dialogue circle) is an important process within Aboriginal culture and Torres Strait Islander culture. It has been used by Indigenous peoples from around the world for centuries to learn from a collective group, build respectful relationships, and to preserve and pass on cultural knowledge.’
* **Considering the primary audience** – students engage with the questions in **‘I remember’, activity 5 – audience and purpose** to consider:
* who Hartley’s primary audience were
* the values and beliefs of this primary audience, using a [Step Inside](https://pz.harvard.edu/resources/step-inside) thinking routine
* the possible impact(s) of the poem on the primary audience, using a [Think-Pair-Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=92298307-f6a-bd51-dce2-237251af529c)
* the way the poem may have impacted the primary audience similarly and differently to the way it impacted them.

**Language, audience and purpose*** **Reconsidering language features** – students return to the list of language features they identified in **‘I remember’, activity 4 – language features**. Students answer the following questions in their books, building on the above discussion of audience and purpose:
* What language or stylistic features used in this poem do you think were directly influenced by its purpose?
* What language or stylistic features used in this poem do you think were directly influenced by its primary audience?
* **Sharing understanding** – students share their answers with a peer, justifying and explaining their selection of language and stylistic features.
 | **Success criteria****To demonstrate their learning, students can:*** recognise the poem’s audience and purpose
* consider perspectives other than their own
* adjust their annotations of language features showing an awareness of the possible impacts on the audience
* justify personal ideas with textual or contextual evidence.
 |  |
| EN5-URB-01Perspective and contextAnalyse how elements of an author’s personal, cultural and political contexts can shape their perspectives and representation of ideas, including form and purposeThemeAppreciate the role of the audience in perceiving themes and how these themes can offer insights into an author’s perspectiveEN5-URB-01ThemeAppreciate the role of the audience in perceiving themes and how these themes can offer insights into an author’s perspectivePerspective and contextAnalyse how elements of an author’s personal, cultural and political contexts can shape their perspectives and representation of ideas, including form and purposeEN5-ECB-01Planning, monitoring and revisingSelect from a range of collaborative drafting strategies and feedback processes to improve clarity, meaning and effect in textsTeacher note: the syllabus content points addressed through Core formative task 3 – analytical paragraph are outlined in the Core formative tasks document.  | **Phase 4 – deepening connections between a text and concepts****Learning intentions**By the end of this sequence, students will:* explore the connection between memory and context in relation to the content of ‘I Remember’
* consider the thematic messages of the poem
* think critically about analytical questions
* engage in reflection about learning processes.

**Connecting context, perspective and theme*** **Exploring context** – students **use ‘I remember’, activity 6 – memory and context to identify the connection between memory and context explored in the poem. Students sort memories into the following categories:**
* **memories that reflect personal context**
* **memories that reflect cultural context**
* **memories that reflect political context.**
* **Connecting the context to the poet – students then explain what these examples tell us about Hartley.**

**Teacher note: you may wish for students to engage in some research about Hartley’s cultural and political contexts as homework. Possible resources include the National Film and Sound Archive of Australia’s ‘**[Australia in the 1960s](https://www.nfsa.gov.au/collection/curated/1960s-australia-fashion-pop-culture-and-events)**’ and the Mossman Gorge Cultural Centre’s** [‘Meet the Kuku Yalanji people’ webpage](https://www.mossmangorge.com.au/our-community/kuku-yalanji-people)**.*** [**Quick write**](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/548) – students select a question from the following list that they feel the most confident to answer, based on the above activity.
* **How is ‘I remember’ reflective of Hartley’s personal context?**
* **How is ‘I remember’ reflective of Hartley’s cultural context?**
* **How is ‘I remember’ reflective of Hartley’s political context?**
* [**Peer feedback**](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549)– students exchange their responses and complete a peer feedback protocol**, such as two stars and a wish.**

**Teacher note: quick write activities provide an opportunity for teachers to complete tasks alongside students. Teachers can then share their response with the class as a model and discuss the different approaches taken when responding to questions.****Engaging with themes*** **Class brainstorm of themes** – lead the class through a list of possible themes that resonate within this poem.
* **Considering themes from different perspectives** – for 3 of the brainstormed themes, students complete **‘I remember’ activity 7 – themes** to identify the way that these themes may be understood and responded to by:
* the men present at the men’s talking circle at which the poem was initially delivered
* readers engaging with the poem in a different context (such as themselves engaging with this poem in class).
* **Additional support** – an example of this activity has been included in the resource booklet. Teachers may wish to co-construct an example in the activity above as a class to model this activity.

**Teacher note:** detailed support for teaching theme is included in the Year 9 Term 1 – Representation of life experiences program, which can be found on the department’s [Planning programming and assessing in English 7–10 webpage](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10). **Engaging with core formative task 3*** **Understanding the syllabus content** – lead the class in identifying what the selected syllabus content points in **‘I remember’, core formative task 3** require them to do.
* **Creating a question** – students create an analytical question based on the content points provided from Theme and Perspective and context. Sample questions that could be provided to students include ‘How might the different audiences of John Hartley’s ‘I Remember’ respond different to the poem?’ or ‘How are the ideas represented in John Hartley’s poem influenced by his personal context?’
* **Creating a criteria** – lead the class to create a peer-marking rubric for this formative task. A completed version of this rubric can be found in the resources for **Core formative task 3 – analytical paragraph** in the resource booklet for ‘The Black Rat’.
* **Composing analytically** – students swap their question with a peer and respond to their peer’s question.
* **Peer feedback** – students use the co-constructed criteria to provide feedback to the peer who answered their question.
* **Reflection** – students complete an exit ticket at the end of this core formative task to reflect on the question and criteria design process. An example has been provided in **‘I remember’, activity 8 – 3-2-1 exit ticket**, and additional templates can be found on the [Exit tickets digital learning selector card](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/543?clearCache=a3aea26c-ca88-db90-c955-1785bd49bebb).

**Teacher note:** students will benefit from seeing a modelled example of an analytical question and marking criteria. It is therefore recommended that students engage with a different poem first and complete that poem’s core formative task 3. Students could also reflect on the question and criteria design of the extended responses in the Term 2 ‘Shining a new (stage) light’ examination, which is accessible 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).**HPGE differentiation:** the [Differentiation Adjustment Tool](https://education.nsw.gov.au/teaching-and-learning/high-potential-and-gifted-education/supporting-educators/implement/differentiation-adjustment-strategies) under the heading ‘Adjustment: Choice’ outlines ‘negotiating alternative tasks, assessments and products’ as a recommended strategy for High Potential and Gifted students. This is supplemented with the example of application ‘co-designing created assessments or criteria-based rubrics’. This strategy informs the multiple opportunities for student choice in this sequence. | **Success criteria****To demonstrate their learning, students can:*** identify and categorise examples from the poem
* draw on prior knowledge of creating thematic statements and apply this to ‘I Remember’
* articulate the requirements of an analytical question
* compose an analytical paragraph using appropriate language and structure.
* provide and respond to peer feedback.
 |  |
| EN5-RVL-01Reading, viewing and listening for meaningDraw on prior knowledge of texts to question, challenge and deepen understanding of both new and familiar textsEN5-URA-01Connotation, imagery and symbolAnalyse how Aboriginal and Torres Strait Islander authors use figurative language and devices to represent culture, identity and experience | **Phase 5 – engaging critically and creatively with a core text****Learning intentions**By the end of this sequence, students will:* consider ‘I remember’ in comparison with other poem(s) studied.

**Engaging critically with other poems*** **Activating knowledge** –lead students through a quick discussion revising the main ideas of the poems studied earlier in the unit.
* **Comparing poetry** – students complete the activities in **‘I remember’, activity 9 – comparing poems to compare John** Hartley’s poem to one other poem studied as part of this program. Students could make a comparison with:
* **‘The Black Rat’ about the divergence between public and private memories**
* **‘Circles and Squares’ about experiences of Aboriginal people with mixed cultural heritage**
* **‘GUDYI’ about the performative aspects of each text.**
* **Visual representation** – **students create a Venn diagram, or** another type of[graphic organiser](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/599?clearCache=fc2914d5-e0d8-53bb-2144-cc0189caaa3)**, which highlights the key similarities and differences between ‘I remember’ and their chosen poem.**

**HPGE differentiation**: ‘making comparisons’ is identified as a strategy to support HPG students under the heading ‘Adjustment: Higher order thinking’ in the Differentiation Adjustment Tool. This is supported by the example of application ‘using visual representations to summarise information and explain complex relationships’ | **Success criteria****To demonstrate their learning, students can:*** identify connections between ‘I Remember’ and other poem(s) they have studied
* highlight the similarities and differences between ‘I Remember’ and one other poem.
 |  |
| EN5-URB-01StyleAnalyse how the distinctive aesthetic qualities and stylistic features of a text can shape and be shaped by its purpose, and experiment with this in own textsEN5-ECA-01StyleAnalyse how the distinctive aesthetic qualities and stylistic features of a text can shape and be shaped by its purpose, and experiment with this in own textsText features**Experiment with a range of poetic forms to explore ideas and express personal perspectives**Speaking**Craft a range of spoken, signed or communicated texts that convey complex ideas for specific audiences**EN5-ECB-01ReflectingDiscuss the pleasures, challenges and successes experienced in the processes of understanding and composingTeacher note: the syllabus content points addressed through Core formative task 1 – listening task 2 are outlined in the Core formative tasks document.  | **Phase 5 – engaging critically and creatively with a core text****Learning intentions**By the end of this sequence, students will:* experiment with style and form in their own poetry composition
* engage in an informative dialogue about ‘I remember’.

**Engaging creatively with the core text*** **Creative composition** – students compose their own spoken word poem using the language and stylistic features of ‘I remember’ as inspiration using the instructions in **‘I remember’, activity 10 – composing poetry**. Students’ poems should follow a similar prose structure.
* **Performance** – in small groups, students perform their poems to their peers, with a focus on the features of spoken delivery explored in **‘I remember’, resource 2 – features of spoken delivery**.
* **Reflection** – students complete **‘I remember’ activity 11 – reflecting on composition** to consider, and then share, the pleasures, challenges and successes experienced within their composition of this poem.

**HPGE differentiation:** an example of application provided under the ‘Adjustment: Creative and critical thinking’ heading of the [Differentiation Adjustment Tool](https://education.nsw.gov.au/teaching-and-learning/high-potential-and-gifted-education/supporting-educators/implement/differentiation-adjustment-strategies) is ‘creating new products made from adapting others’ ideas. **Experimenting with podcast speaking conventions****Teacher note: the following activities provide instructions for ‘‘I remember’, core formative task 4 – informative dialogue. If you have already completed this task in relation to a different poem, you may wish to make some adjustments to the focus or to the instructions based on the challenges and successes students had with the previous iterations of this task.*** **Recording discussion** – in small groups, students will plan and record an informative text based on ‘I Remember’. 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 – practice how to deliver each section, considering intonation, volume, pace and timing.
* Step 4 – record and submit the recording. 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.
* **Extension** – to extend the above activity and build on the comparison activity completed earlier, students could incorporate a discussion of other poems they have studied as part of this unit into their recording.

**Teacher note:** before engaging in this task, you may wish to remind students of the definition of ‘Informative Texts’. Students were introduced to the structural conventions of informative texts in **Phase 2**. The [glossary of the English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/glossary) (NESA 2022) outlines that the primary purpose of informative texts is to provide information through explanation, description, argument, analysis, ordering and presentation of evidence and procedures. | **Success criteria****To demonstrate their learning, students can:*** use the language and stylistic features of ‘I remember’ to craft their own poem
* make intentional use of features of spoken delivery by reading their poem to peers
* engage in discussions about their use of language and stylistic features in their compositions and ‘I remember’
* support ideas and observations with textual evidence.
 |  |

# 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 ‘I Remember’. These are supplemented by resources and activities in the **English Stage 5 (Year 9) – ‘I remember’ 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). 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

## 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.

**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.

**Creation date: 21 October 2023**

**Review date: 21 October 2024**

**Rights:** © State of New South Wales, (Department of Education), 2023.

# References

This resource contains NSW Curriculum and syllabus content. The NSW Curriculum is developed by the NSW Education Standards Authority. This content is prepared by NESA for and on behalf of the Crown in right of the State of New South Wales. The material is protected by Crown copyright.

Please refer to the NESA Copyright Disclaimer for more information <https://educationstandards.nsw.edu.au/wps/portal/nesa/mini-footer/copyright>.

NESA holds the only official and up-to-date versions of the NSW Curriculum and syllabus documents. Please visit the NSW Education Standards Authority (NESA) website <https://educationstandards.nsw.edu.au/> and the NSW Curriculum website [https://curriculum.nsw.edu.au](https://curriculum.nsw.edu.au/).

8 Ways (n.d.) [*8 Aboriginal Ways of Learning*](https://www.8ways.online/) [website], accessed 19 October 2023.

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

ACARA (Australian Curriculum, Assessment and Reporting Authority) (2020) [*Version 3 of National Literacy and Numeracy Learning Progressions*](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/), ACARA website, accessed [insert date].

Apples and Snakes (10 November 2017) [‘A Short History of Spoken Word: Spoken Word Video’ [video]](https://youtu.be/S4HV3t1nZgo?si=v_2WCDtXIuoCoj2Y), *Apples and Snakes*, YouTube, accessed 14 September 2023.

Cornell University (n.d) ‘[The Cornell Note Taking System](https://lsc.cornell.edu/how-to-study/taking-notes/cornell-note-taking-system/)’, *The Learning Strategies Center*, Cornell University website, accessed 5 October 2023.

Hartley, John (2018) ‘I remember’, in Heiss A (ed) *Growing up in Aboriginal Australia*, Black Inc Books, Australia. ‘I remember’, has been reproduced and made available for copying and communication by NSW Department of Education for its educational purposes. This has been made possible as permission has been granted by John Hartley. This resource containing the copy of the poem is licensed up until October 2027. Accessed August 2023. We are very grateful for this support and collaboration.

Harvard Graduate School of Education (2020) ‘[Step](https://pz.harvard.edu/resources/step-inside) Inside’, *Project Zero’s Thinking Routine Toolbox*, Project Zero website, accessed 9 October 2023.

Harvard Graduate School of Education (2020) ‘[Unveiling Stories](https://pz.harvard.edu/resources/unveiling-stories)’, *Project Zero’s Thinking Routine Toolbox*, Project Zero website, accessed 5 October 2023.

Mossman Gorge Cultural Centre (n.d.) [*Meet the Kuku Yalanji People*](https://www.mossmangorge.com.au/our-community/kuku-yalanji-people), Mossman Gorge Cultural Centre website, accessed 19 September 2023.

National Film and Sound Archives (n.d.) [*Australia in the 1960s*](https://www.nfsa.gov.au/collection/curated/1960s-australia-fashion-pop-culture-and-events), National Film and Sound Archives website, accessed 19 September 2023.

Poetry Foundation (n.d.) [*Glossary of Poetic Terms – Spoken word*](https://www.poetryfoundation.org/learn/glossary-terms/spoken-word), Poetry Foundation website, accessed 14 September 2023.

Queensland Curriculum & Assessment Authority (2020) [*Yarning circles*](https://www.qcaa.qld.edu.au/about/k-12-policies/aboriginal-torres-strait-islander-perspectives/resources/yarning-circles), Queensland Curriculum & Assessment Authority website, accessed 14 September 2023.

Quigley A (2020) *Closing the Reading Gap*, Routledge, GB.

State of New South Wales (Department of Education) (2023) [*Differentiation Adjustment Tool*](https://education.nsw.gov.au/teaching-and-learning/high-potential-and-gifted-education/supporting-educators/implement/differentiation-adjustment-strategies), NSW Department of Education website, accessed 19 September 2023

State of New South Wales (Department of Education) (n.d.) ‘[Exit tickets](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/543?clearCache=a3aea26c-ca88-db90-c955-1785bd49bebb)’, *Digital Learning Selector*, NSW Department of Education website, accessed 10 October 2023.

State of New South Wales (Department of Education) (n.d.) ‘[Graphic organisers](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/599?clearCache=fc2914d5-e0d8-53bb-2144-cc0189caaa3)’, *Digital Learning Selector*, NSW Department of Education website, accessed 10 October 2023.

State of New South Wales (Department of Education) (n.d.) ‘[Jigsaw](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/546?clearCache=b0b11a53-eceb-12bf-f4d1-28d8a841f1b)’, *Digital Learning Selector*, NSW Department of Education website, accessed 19 September 2023.

State of New South Wales (Department of Education) (n.d.) ‘[Peer feedback](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549)’, *Digital Learning Selector*, NSW Department of Education website, accessed 19 September 2023.

State of New South Wales (Department of Education (2023) [*Planning, programming and assessing English 7-10*](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10), NSW Department of Education website, accessed 10 October 2023.

State of New South Wales (Department of Education) (n.d.) ‘[Quick writes](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/548)’, *Digital Learning Selector*, NSW Department of Education website, accessed 19 September 2023.

State of New South Wales (Department of Education) (n.d.) ‘[The Student Podcaster](https://t4l.schools.nsw.gov.au/resources/teaching-and-learning-resources/the-student-podcaster.html)’, *Technology 4 Learning*, NSW Department of Education website, accessed 6 October 2023.

State of New South Wales (Department of Education) (n.d.) ‘[Think Pair Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=a86c8337-1b36-8ee7-9d0d-67884a73da0f)’, *Digital Learning Selector*, NSW Department of Education website, accessed 19 September 2023.

State of New South Wales (Department of Education) (2023) [*Working in partnership with the NSW AECG Inc.*](https://education.nsw.gov.au/teaching-and-learning/aec/aboriginal-education-consultative-group-partnership-agreement), NSW Department of Education website, accessed 5 October 2023.

TED-Ed (21 March 2017) [‘What makes a poem… a poem? – Melissa Kovacs’ [video]](https://youtu.be/JwhouCNq-Fc?si=i_5E6p3DdC1b3wN7), *TED-Ed,* YouTube, accessed 8 September 2023.

**© State of New South Wales (Department of Education), 2023**

The copyright material published in this resource is subject to the *Copyright Act 1968* (Cth) and is owned by the NSW Department of Education or, where indicated, by a party other than the NSW Department of Education (third-party material).

Copyright material available in this resource and owned by the NSW Department of Education is licensed under a [Creative Commons Attribution 4.0 International (CC BY 4.0) license](https://creativecommons.org/licenses/by/4.0/).



This license allows you to share and adapt the material for any purpose, even commercially.

Attribution should be given to © State of New South Wales (Department of Education), 2023.

Material in this resource not available under a Creative Commons license:

* the NSW Department of Education logo, other logos and trademark-protected material
* material owned by a third party that has been reproduced with permission. You will need to obtain permission from the third party to reuse its material.

**Links to third-party material and websites**

Please note that the provided (reading/viewing material/list/links/texts) are a suggestion only and implies no endorsement, by the New South Wales Department of Education, of any author, publisher, or book title. School principals and teachers are best placed to assess the suitability of resources that would complement the curriculum and reflect the needs and interests of their students.

If you use the links provided in this document to access a third-party's website, you acknowledge that the terms of use, including licence terms set out on the third-party's website apply to the use which may be made of the materials on that third-party website or where permitted by the Copyright Act 1968 (Cth). The department accepts no responsibility for content on third-party websites.