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

Poetic purpose – phases 3–5 – ‘The Black Rat’

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 ‘The Black Rat’ by Iris Clayton 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 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 ‘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 with an annotated podcast transcript.

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

## Target audience

This sample is intended to support teachers 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 Year 9, Term 3 ‘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 [Stage 5 scope and sequence](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10). This ensures they 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 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
* **EN5-ECB-01** – uses processes of planning, monitoring, revising and reflecting to purposefully develop and refine composition of texts
* Planning, monitoring and revising
* 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 2 – texts selected and their alignment to the text requirements

|  |  |  |
| --- | --- | --- |
| Text | Text requirement | Annotation and overview |
| Clayton I (1988) ‘The Black Rat’, in Gilbert K (ed) *Black Australia: an Anthology of Aboriginal Poetry*, Penguin, Ringwood, Victoria. | 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/) due to its vocabulary, structure 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 written by an Aboriginal author. | The poem is written in the ballad form and has subverted some of the conventions of this form. The poet is the daughter of the unnamed persona in the poem. Iris Clayton has used the ballad form to explore her father’s experience as a veteran of war and his Aboriginal identity.  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 ‘The Black Rat’ by Iris Clayton.**

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

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

Australian War Memorial (2023) [*Indigenous service*](https://www.awm.gov.au/indigenous)*,* The Australian War Memorial website, accessed 6 October 2023.

# Phases 3–5 – ‘The Black Rat’ by Iris Clayton

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

In the 'engaging critically and creatively with texts' phase students respond to ‘The Black Rat’ 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 ‘The Black Rat’. 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: 5–6 lessons**

**Conceptual programming question(s) – sub-questions that drive these phases of the program for ‘The Black Rat’ by Iris Clayton**

* 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:**

Australian War Memorial (2023) [*Indigenous service*](https://www.awm.gov.au/indigenous)*,* The Australian War Memorial website, accessed 6 October 2023.

Learning Strategies Centre Cornell (11 December 2019) [‘How to Use Cornell Notes’ [video]](https://www.youtube.com/watch?v=nX-xshA_0m8), *Learning Strategies Centre Cornell*, YouTube, accessed 6 October 2023.

Table 4 – phases 3–5 – ‘The Black Rat’ by Iris Clayton

|  |  |  |  |
| --- | --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning | Evaluation and registration |
| ****EN5-RVL-01****  ****Reading, viewing and listening skills****  Apply reading pathways appropriate to form, purpose and meaning, and connect ideas within and between texts | **Phase 3 – discovering and engaging analytically with a core text**  **Learning intention**  By the end of this sequence, students will:   * develop understanding of the poem’s context.   **Prediction activities**   * **Predicting ideas – students** use the title ‘The **Black Rat’ to respond to the following questions:** * **What comes to mind when you consider the title ‘The Black Rat’?** * **Do you think the title ‘The Black Rat’ has a positive, neutral or negative connotation? Provide some reasoning in your response.** * **What do you think the subject matter of a poem called ‘The Black Rat’ might be about?** * **Encountering the text – distribute Core Text – ‘The Black Rat’ by Iris Clayton. Instruct students to answer the following questions without reading the poem:** * **What do you observe about the shape of the poem?** * **How is the poem arranged?** * **Have you read a poem similar to the way in which this poem is arranged?**   **Exploring the context of the Rats of Tobruk**   * **Exploring context – students access Part 1 – exploring context – The Rats of Tobruk – 1941 and respond to Part 2 – responding to context comprehension questions in ‘The Black Rat’, resource 1 – the Rats of Tobruk context.** * **Cloze passage – students complete** **‘The Black Rat’, activity 1 – the Rats of Tobruk cloze passage**. Students use their knowledge of the content they have read and the clues in the sentence to fill in the missing words.   **Reflecting on initial predictions**   * **Assessing initial predictions** – students answer the following questions in their workbook: * Which predictions did you make about the poem that were correct or close to being correct? * Which predictions did you make about the poem that were incorrect? * How has your understanding of the poem shifted with this new understanding in mind? * Describe your reaction to learning about ‘The Rats of Tobruk’. * What are you curious to learn more about? | **Success criteria**  To demonstrate their learning, students can:   * predict ideas about a text * apply a variety of reading strategies to engage with the context of the poem. |  |
| EN5-RVL-01  Reading for challenge, interest and enjoyment  Read increasingly complex texts that challenge thinking, pique interest, enhance enjoyment and provoke a personal response  EN5-URA-01  Code and convention  Analyse 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 responses  Explain how texts use, adapt or subvert textual conventions across a range of modes and media to shape new meanings, and explore this in own texts  Note: bold outcome content is not addressed in this sequence. | **Phase 3 – discovering and engaging analytically with a core text**  **Learning intentions**  By the end of this sequence, students will:   * engage with ‘The Black Rat’ in a variety of ways to comprehend ideas and recognise patterns * enhance their note-taking methods * understand features of the ballad form and how they connect with ‘The Black Rat’.   **Reading and engaging with the poem**   * **Listening to the poem being read** – teacher to either read the poem to the class or play the video recording as explained in the note below.   **Teacher note:** **‘The Black Rat’, – resource 2 – PowerPoint and recording of poem** 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)   * **Reading and engaging** – students use **‘The Black Rat’, activity 2 – initial impressions of the poem to** engage in literacy activities to familiarise themselves with the form, language and content of the poem. Students will need **‘The Black Rat’, resource 3 – Frayer model template** to complete this activity. * **Whole-class choral reading** – students read the poem aloud in unison following the pause and prosody pattern modelled by the teacher. Make note and explain the following: * cadence – the natural rhythm (the natural rising and falling of the voice when reading a poem) * rhyme – the distinct and consistent AABB rhyme scheme used in the poem * causeura – pauses created by punctuation or structural markers in a text, so for example the use of full stops or commas to end lines or group rhyming couplets in the poem.   **Literacy note**: *Closing the Reading Gap* (Quigley, 2020) indicates that a potential benefit of choral reading is that ‘pupils can develop an awareness of reading with the appropriate pace and intonation’ (p 161). Engaging in different speaking strategies throughout this program will support students in developing the skills needed for the formal assessment task.   * **Recognising poetic form and language patterns** – students arrange cut up lines of the poem in the right order. The poem has been placed in a table in **‘The Black Rat’, activity 3 – reordering the poem** to help facilitate this activity. * **Applying understanding of rhyme and rhythm** – students complete **‘The Black Rat’, activity 4 – cloze passage by putting missing words in the right place. Students should draw on their knowledge of the rhyme and rhythm of the poem to support them with this activity.**   **Understanding the ballad form**   * **Revising note-taking** – students use **‘The Black Rat’, resource 4 – Cornell note taking** to revise understanding of how to take notes.The YouTube video [How to Use Cornell Notes (4:04)](https://www.youtube.com/watch?v=nX-xshA_0m8) provides a succinct overview of the method and the sample provided within the resource relates to this clip.   **Teacher note:** [the Cornell University Learning Strategies Center website](https://lsc.cornell.edu/how-to-study/taking-notes/cornell-note-taking-system/) provides additional details about the Cornell Note Taking System used in the following activities. This includes an interactive guide that can be used to support students on how to use Cornell notes.   * **Engaging with form** – students use the Cornell note taking method to summarise **‘The Black Rat’, r**esource 5 – What is a ballad? * **Applying understanding of ballads to ‘The Black Rat’** – students identify and analyse ballad features and the intended impact in **‘The Black Rat’, a**ctivity 5 – check your understanding of ballads. | **Success criteria**  **To demonstrate their learning, students can:**   * read the poem aloud with correct intonation and tone to demonstrate understanding of prosody * use the Cornell note taking method * observe and comment on aspects of the ballad form which have been subverted in ‘The Black Rat’. |  |
| EN5-RVL-01  Reading, viewing and listening skills  Develop a deeper understanding of themes, ideas or attitudes by revisiting or reinterpreting texts to find new meaning  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  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 the text and concepts**  **Learning intentions**  By the end of this sequence, students will:   * engage with the context of the poem and the poet * understand the plot of the poem.   **Exploring and responding to the context of the poem**   * **Engaging with context of the poem – view the video recording (9:06) of ‘The Black Rat’, resource 6 – context of the poem, which** 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) **In the resource booklet, ‘The Black Rat’, resource 6 – context of the poem contains image stills and the transcript of this recording.** Students may wish to use the Cornell note taking method to summarise key ideas. * **Understanding plot** – **students complete ‘The Black Rat’, activity 6 – understanding the plot. Students use** their **knowledge of the poem to unscramble the plot and comment on the significance of the story represented.**   **Engaging with the context of the poet**   * **Engaging with the poet’s personal context – students read ‘The Black Rat’, resource 7 – Iris Clayton biographical information.** * **Thinking critically – students use ‘The Black Rat’, activity 7 – ‘I Used to Think… Now I Think…’ to reflect on the poem with the understanding of the poet’s context in mind.** | **Success criteria**  To demonstrate their learning, students can:   * synthesise and summarise information about the context of the poem using a preferred note-taking method, such as Cornell notes * correctly sequence the plot points of the poem * express their personal response to the poem and its context. |  |
| EN5-URA-01  EN5-URB-01  Theme  Analyse how themes can be understood to underpin cohesive meaning in texts, and apply this understanding in own texts  Perspective and context  Evaluate how texts can position audiences to accept, challenge or reject particular perspectives of the world, and reflect on this in own texts  EN5-ECB-01  Planning, monitoring and revising  **Develop an effective thesis for extended analytical** and persuasive **text that is based on critical thinking about a text or topic**  Plan a progressive sequence of arguments or ideas, and set goals at conceptual, whole text and paragraph levels  Note: bold outcome content is not addressed in this sequence.  Teacher 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 the text and concepts**  **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.   **Analysing the poem**  **Teacher note:** the following analysis activities address the first conceptual programming question ‘How do Aboriginal poets use figurative language to represent culture, identity and experiences?’   * **Annotating and analysing stanza 1 and 2 – students complete ‘The Black Rat’, activity 8 – annotating the poem – stanzas 1 and 2 as an independent or paired activity. Students can refer to ‘The Black Rat’, resource 8 – sample annotation for stanzas 1 and 2 and use this analysis to complement or add to their own analysis notes.** * **Annotating and analysing stanzas 3–6 – students replicate the process as outlined in the bullet point above using ‘The Black Rat’, activity 9 – annotating the poem – stanzas 3–6 to complete their analysis. Students can refer to ‘The Black Rat’, resource 9 – sample annotation for stanzas 3–6 to complement their analysis notes.**   **Teacher note:** the following activity provides students with an opportunity to respond to the second conceptual programming question ‘How can engaging with the themes of poetry prompt responders to expand their understanding of others and the world?’  **Engaging with the poem’s themes, perspective and context**   * **Engaging critically with thematic messages – students use ‘The Black Rat’, activity 10 – exploring themes to unpack the thematic messages represented in the poem. Students comment on how the context of the audience influences their reception of the poem’s thematic messages.** * **Reflecting on perspective and context** – students complete **‘The Black Rat’, activity 11 – reflecting on perspective and context.** These questions prompt students to reflect on the significance of perspective and context and its relationship to the representation of themes in the poem.   **Writing analytically**   * Writing an analytical paragraph – students use Core formative task 3 – analytical paragraph and respond to the following question: * How can poetry invite responders to challenge or reject perspectives of the world?   **Teacher note:** this analytical response requires students to consider historical representations of war veterans. This was chosen for this poem because Clayton provides a representation of the negative experiences of Aboriginal war veterans upon their return to Australia. This requires students to reflect upon the ways that poetry can provide perspectives that challenge dominant narratives.   * **Extension activity** – you may ask students to write more than one analytical paragraph or an analytical essay in response to the question. If students have studied multiple poems at this point of the unit, they could make connections between how different poets choose to explore culture, identity and experiences. * **Reflecting on paragraph** – students use the student-facing rubric from this activity to assess strengths and areas for improvement in their writing. They could complete this for either their own paragraph or for a peers’. | **Success criteria**  **To demonstrate their learning, students can:**   * use correct metalanguage in annotations for the poem * 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. |  |
| Teacher note: the syllabus content points addressed through Core formative task 4 – informative dialogue 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:   * explore ideas expressed in the poem by planning and recording an informative dialogue * write a stanza that conforms to the conventions of the ballad form.   **Teacher note: the following activities provide instructions for 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.**  **Experimenting with podcast speaking conventions**  **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) outlines that the primary purpose of informative texts is to provide information through explanation, description, argument, analysis, ordering and presentation of evidence and procedures.   * **Recording discussion** – in small groups, students will plan and record an informative text based on ‘The Black Rat’. 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.   Engaging creatively with the core text   * Understanding – read through and explain ‘The Black Rat’, resource 10 – how to write a stanza in the ballad form. * **Experimenting –** in pairs or individually students use **‘The Black Rat’, activity 12 – your turn to write** and write a stanza in the ballad form. Use a self and peer assessment strategy to reflect on the stanza and revise the response using **‘The Black Rat’, activity 13 – reflecting on stanza composition.** * **Gallery walk** – students display their stanzas and explore the work of their peers. They select their favourite and write a short reflection explaining why it is their favourite focusing on one language feature. | **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 * collaborate with peers to plan, edit, reflect on and write a stanza for a ballad which conforms to correct conventions * identify the impact of a language device. |  |

# 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 ‘The Black Rat’. These are supplemented by resources and activities in the **English Stage 5 (Year 9) – resource booklet – poetic purpose – phases 3–5– ‘The Black Rat’**.

# 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 from across NSW to share snapshots of their practice and how this resource has been used in their unique context as part of our ‘Voices from the Classroom’ section of the English 7–12 newsletter. Send submissions to [english.curriculum@det.nsw.edu.au](mailto:english.curriculum@det.nsw.edu.au)

## Support and alignment

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 English Stage 5 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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