# English Stage 4 (Year 7) – Teaching and learning program – powerful youth voices



## Introduction

This resource is a sample teaching and learning program for Term 1 Year 7. It provides an example of one way to approach programming through a conceptual lens.

**Description:** In this program, students will develop an awareness of how an engaging writing voice can be used to effectively communicate ideas that are important to young people. Focusing on memoirs and performance poetry, this program supports students to appreciate the connection between style and a strong personal voice. Students then compose with an awareness of audience, purpose and context in order to have a powerful impact on their audience.

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

Table – 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 document 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) and ‘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.

### Rationale

This resource is a sample teaching and learning program for Term 1 Year 7. It provides an example of one way to approach programming through a conceptual lens. 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. There is an [assessment task](https://education.nsw.gov.au/content/dam/main-education/teaching-and-learning/curriculum/english/media/documents/english-s4-year-7-term-1-assessment-sample.docx) and a [teaching and learning resource booklet](https://education.nsw.gov.au/content/dam/main-education/teaching-and-learning/curriculum/english/media/documents/english-s4-year-7-term-1-teaching-and-learning-program.docx) that accompanies this program. It has been designed for use by teachers in connection to the following resources:

* a Year 7 scope and sequence
* a sample assessment notification
* a resource booklet.

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

### Purpose, audience and suggested timeframes

This teaching and learning program has been designed for Term 1 of Year 7. It provides opportunities for the teacher to develop rapport with their class while getting to know their needs, interests and abilities. It can be used as a basis for the teacher’s own program, 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?tab=course-overview) could be implemented. The resource should be used with timeframes created by the teacher to meet the overall schedules of assessment.

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

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

## Powerful youth voices

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

### Overview

In this program, students will develop awareness of how an engaging writing voice can be used to effectively communicate ideas that are important to young people. Focusing on memoirs and performance poetry, this program supports students to appreciate the connection between style and a strong personal voice. Students then compose with an awareness of audience, purpose and context in order to have a powerful impact on their audience.

**Duration:** This lesson sequence is designed to be completed over a period of approximately 10 weeks.

### Guiding questions

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

* How can young voices be heard and respected, and have an impact on the world?
* How do composers create distinctive texts that reflect their personalities, perspectives and contexts?
* How and why do composers use language forms and features to develop an appealing style for effective communication?

### Assessment overview

This is a concise overview of the formal assessment aligned with this program and an outline of the formative assessment practices.

**Formal assessment**: contribution to class anthology – writing and reflection. Students may choose to develop and refine a piece composed during the term or compose a new piece of writing. They will demonstrate their personal voice in their exploration of an issue or experience. Students will also submit a reflection on the writing process.

[**Formative assessment**](https://education.nsw.gov.au/content/dam/main-education/teaching-and-learning/curriculum/english/media/documents/english-s4-year-7-term-1-assessment-sample.docx): throughout the learning sequence, students will complete a series of writing tasks in response to stimulus texts and analysis activities. Teachers use these developing drafts to check progress and support the editing and refinement of student compositions through feedback. See the [core formative task table](#_Core_formative_tasks) at the end of this document for an overview of tasks.

### Outcomes and content groups

A student:

* uses a range of personal, creative and critical strategies to read texts that are complex in their ideas and construction **EN4-RVL-01**
* **reading, viewing and listening skills**
* **reading, viewing and listening for meaning**
* **reading for challenge, interest and enjoyment**
* **reflecting**
* examines and explains how texts represent ideas, experiences and values **EN4-URB-01**
* perspective and context
* argument and authority
* style
* creates personal, creative and critical texts for a range of audiences by using linguistic and stylistic conventions of language to express ideas **EN4-ECA-01**
* writing
* representing
* text features
* text features: informative and analytical
* text features: persuasive
* sentence level grammar and punctuation
* uses processes of planning, monitoring, revising and reflecting to support and develop composition of texts **EN4-ECB-01**
* planning, monitoring and revising
* reflecting

[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.

### Core texts and text requirements

The texts identified below are core texts that have been mapped across the stage and support the delivery of syllabus requirements.

Table – core texts and their alignment to the text requirements

|  |  |  |
| --- | --- | --- |
| Text  | Text requirement  | Annotation or overview  |
| ‘Australian Air’ by Solli Raphael (2018), in *Limelight*, Puffin Books Australia. ISBN: 9780143793762 | This text is taken from a collection of award-winning poetry by an Australian author. The poem is representative of popular and youth culture. | The printed text and spoken word performance of a poem. The text represents a powerful youth voice expressing perspectives about change, hope, peace and community. |
| ‘Introduction’ by Yasar Duyal (2012), from *Paper Boats*, Cambridge University Press Australia ISBN: 9781107608887 | This text is taken from a collection of non-fiction memoir writing by an Australian author. The introduction includes a range of cultural perspectives and is representative of popular and youth culture. | The introduction to an anthology of short stories about journeys to Australia. The text is by a mentor and teacher who explains the provenance of the anthology. |
| ‘My Mother, My Hero’ by Kobra Moradi (2012) from *Paper Boats*, Cambridge University Press Australia ISBN: 9781107608887 | This text is taken from a collection of non-fiction memoir writing by an Australian author. The memoir includes a range of cultural perspectives and is representative of popular and youth culture. | A piece from Duyal’s anthology of short stories about journeys to Australia. The text is a short memoir written by a student composer about the experience of being a refugee. |
| ‘Welcome to the wonderful world of poetry’ by Solli Raphael (2018) in *Limelight*, Puffin Books Australia. ISBN: 9780143793762 | This text is taken from a collection of award-winning poetry by an Australian author. The poem is representative of popular and youth culture. | The printed text and spoken word performance of a poem. The text represents a powerful youth voice expressing perspectives about art, poetry, community and youth. |
| ‘Salt Water’ by Mohammed Moshin Jafari (2012) from *Paper Boats*, Cambridge University Press Australia ISBN: 9781107608887 | This text is taken from a collection of non-fiction memoir writing by an Australian author. The memoir includes a range of cultural perspectives and is representative of popular and youth culture. | A piece from Duyal’s anthology of short stories about journeys to Australia. The text is a short memoir written by a student composer about the experience of being a refugee. |

Yasur Duyal (2012). Introduction. In[*Paper Boats An Anthology of Short Short Stories*](https://www.cambridge.edu.au/education/titles/Paper-Boats%3AAn-Anthology-of-Short-Stories-about-Journeys-to-Australia%3Aedition-1ed#.ZBjWIXZBzD4) (p. viii). Cambridge University Press. Reproduced and made available for copying and communication by NSW Department of Education for its educational purposes with the permission of Cambridge University Press.

Mohammed Mohsin Jafari. (2012). Salt Water. In [*Paper Boats An Anthology of Short Short Stories*](https://www.cambridge.edu.au/education/titles/Paper-Boats%3AAn-Anthology-of-Short-Stories-about-Journeys-to-Australia%3Aedition-1ed#.ZBjWIXZBzD4) (pp. 38-40). Cambridge University Press. Reproduced and made available for copying and communication by NSW Department of Education for its educational purposes with the permission of Cambridge University Press.

Kobra Moradi. (2012) My Mother, My Hero. In[*Paper Boats An Anthology of Short Short Stories*](https://www.cambridge.edu.au/education/titles/Paper-Boats%3AAn-Anthology-of-Short-Stories-about-Journeys-to-Australia%3Aedition-1ed#.ZBjWIXZBzD4)(pp. 19-21). Cambridge University Press. Reproduced and made available for copying and communication by NSW Department of Education for its educational purposes with the permission of Cambridge University Press.

Solli Raphael (2018). Australian Air. In [*Limelight*](https://www.penguin.com.au/books/limelight-9780143793762) (pp. 63-65). Puffin Books Australia. Reproduced and made available for copying and communication by NSW Department of Education for its educational purposes with the permission of Puffin Books Australia.

Solli Raphael (2018). Welcome to the Wonderful World of Poetry. In[*Limelight*](https://www.penguin.com.au/books/limelight-9780143793762) (pp. 51-53). Puffin Books Australia. Reproduced and made available for copying and communication by NSW Department of Education for its educational purposes with the permission of Puffin Books Australia.

## Teaching and learning program rationale

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

This teaching and learning program supports students to understand the power of an engaging voice in helping a composer to communicate effectively with an audience. Students read and respond personally and critically to stimulus texts. These texts are characterised by a powerful writing voice that seeks to influence the reader emotionally, ethically and culturally. Students will investigate and evaluate voice as an element of overall style. They then extend this understanding to see all informative, analytical, persuasive or imaginative writing in relation to a specific audience, context and purpose. Students compose texts in response to stimulus memoirs, performance poetry texts and persuasive writing in various forms. They experiment with, develop and refine compositions that demonstrate the language and textual features that contribute to powerful voices. This will help them express ideas that are important to them and their communities.

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

**This teaching and learning program is organised according to the principles of the Secondary English 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 onto matching learning intentions. These are aligned with appropriate and effective strategies, particularly for the development of deep student conceptual engagement. The Phases Project aims to support the sequencing and progression of learning based on the pedagogical principles of:**

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

**Note: each phase is introduced with an overview and specific conceptual programming questions. These are carefully aligned to outcome content points and they guide teaching and learning. You will find links to these questions within the program, and these provide the teacher and students with further opportunities to consider the conceptual direction of learning. Sub-sections of a phase, organised as points within each table, are designed to be adaptable to class contexts.**

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

|  |
| --- |
| **Phase 1 – engaging with the unit and the learning community** |
| * What are the most powerful ways that youth voices can have an impact on readers and listeners?
* What are the social contexts and forms in which youth voices are most prominent?
* What are the issues that students feel most passionate about, and what perspectives do they develop in response to them?
 |
| **Phase 2 – unpacking and engaging with the key concept** |
| * How do the codes and conventions of an editor’s introduction allow the composer to establish a particular tone?
* How do changes in audience, context and purpose impact on the effectiveness of an introduction?
* What is the difference between a reading voice, a writing voice and personal style?
* How can an engaging writing voice be a powerful tool for impacting on an audience?
 |
| **Phase 3 – discovering and engaging analytically with a core text** |
| * How can sentence and paragraph structure add to the clarity of a text, and therefore the authority of the author?
* How can explicit sentence structures be used to strengthen the voice of the writer?
* How can sentence structures be representative of a composer’s style?
 |
| **Phase 4 – deepening connections between texts and concepts** |
| * How do the textual features of poetry guide the reader’s response to its subject matter?
* How is an engaging and distinct writing voice developed and maintained through a poetry text?
 |
| **Phase 5 – engaging critically and creatively with model texts** |
| * What are the features of persuasive texts and memoirs that effectively engage responders?
* What processes are most useful in allowing students to use model texts as a guide to their own writing?
 |
| **Phase 6 – preparing the assessment task** |
| * How can the process of preparing an assessment task be used effectively by students so that the work accurately represents their learning and effort?
* What are the best strategies for developing effective and sustainable skills and mindsets related to assessment?
 |

### Prior and future learning

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

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

* an understanding of the textual features of poetry and memoir
* examples of texts that have had a powerful impact on students in their reading, viewing and listening experiences
* literacy skills in description, both describing as part of personal response and analysis, and description as an element of student composition in imaginative, persuasive, informative and analytical writing.

Some potential future links to other programs in the Year 7 course could include:

* visual style, again suited to different audiences and purposes in Program 2 – seeing through the text.
* identifying prose fiction that engages and ‘speaks to’ the student in Program 3 – escape into the world of the novel.
* experiencing and experimenting with distinctive performance voices in Program 4 – speak the speech.

### Pre-reading for teachers

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

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

* *Paper Boats* edited by Yasar Duyal (2012), Cambridge University Press Australia
* *Limelight* by Solli Raphael (2018), Puffin Books Australia
* What matters? [Writing competition website](https://www.whitlam.org/what-matters), The Whitlam Institute
* *Closing the Reading Gap* (2020) and *Closing the Writing Gap* (2022) by Alex Quigley, Routledge

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

In this introductory phase, ‘engaging with the unit and the learning community’, students develop a personal response to a significant text that uses a powerful writing voice to convey its ideas. The learners experience, discuss and respond personally to the ideas and textual features of the text. This helps students engage with the ways youth voices can be valued, and the range of approaches they may take to impact on the reader. In doing so, students express their own values and experiences in structured activities designed to break the ice at the start of high school and create a cohesive learning community.

The teacher recognises students’ prior understanding of some of the key features of performance and spoken word poetry. This is especially valuable in the context of youth voices and social media communities focused on social change, diversity and inclusion. Students are invited to share their own experiences, their responses to the stimulus text, and their understanding of the ways in which youth voices may be amplified and/or silenced.

Students practise writing about what is important to them in order to build the relationship with the teacher and peers.

**Expected duration: This phase should take approximately 4 to 6 one-hour lessons.**

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

1. **What are the most powerful ways that youth voices can have an impact on readers and listeners?**
2. **What are the social contexts and forms in which youth voices are most prominent?**
3. **What are the issues that young people feel most passionate about, and what perspectives do they develop in response to them?**

**Additional resources for this phase:**

* **Harvard Graduate School of Education,** [Project Zero Thinking Routine Toolbox](http://www.pz.harvard.edu/thinking-routines)
* **Video of Solli Raphael’s** [performance of ‘Australian Air](https://www.youtube.com/watch?v=9rydKJcHH4M)’

Table – engaging with the unit and the learning community

|  |  |  |  |
| --- | --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning | Evaluation and registration  |
| **EN4-RVL-01****Reading for challenge, interest and enjoyment*** Read texts selected to challenge thinking, develop interest and promote enjoyment, to prompt a personal response
* Communicate purposefully with peers in response to texts
 | **Engaging personally with a stimulus text****Learning intentions**By the end of this activity, students will:* be aware of the characteristics and power of youth voices in performance poetry
* understand the difference between more direct (literal) and more suggestive (figurative) approaches to youth self-expression
* consider their personal response to the stimulus text and develop an idea for their own piece of introductory writing.

**Teaching and learning activity*** Teacher establishes an engaging hook to the stimulus text ‘Australian Air’ (**Core text 1 – ‘Australian Air’ by Solli Raphael**) – show students first 8 lines only **without** the title.

**Critical thinking prompt questions include**: What do you think this might be about? What other answers are possible? What kind of text do you think this is? What other text(s) is it like or similar to? What is it **not** like?* Show the title and continue teacher prompted discussion. Note that these questions demonstrate predictive inference-making. Introduce the term through a thinkaloud.
* How old do you think the writer might be and what makes you think that?
* Do you expect this to be an optimistic or pessimistic text and why?
* What does the title of a text add to its meaning?
* Students watch and listen to [Solli Raphael’s performance of 'Australian Air’ (2:02)](https://www.youtube.com/watch?v=9rydKJcHH4M). Check for prior understanding of the term ‘issues’ and ask students to brainstorm those that are touched on in this text. Through a [Think, Pair, Share](http://www.pz.harvard.edu/resources/think-pair-share) activity, students then discuss whether they think the poem is hopeful. Use a Harvard thinking routine for reasoning with evidence such as [Claim, Support, Question](http://www.pz.harvard.edu/resources/claim-support-question) to develop skills in informed argumentation in order to deeply consider their personal responses.
* Draw students’ attention to the conceptual questions: ‘**What are the most powerful ways that youth voices can have an impact on readers and listeners?’ ‘What are the issues that young people feel most passionate about, and what perspectives do they develop in response to them?’ This is an opportunity to introduce these conceptual questions, using the metalanguage and focusing on the big picture direction they give to the activities throughout. You may wish to draw on the NSW Department of Education’s textual concepts resource on** [perspective](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts#/asset6) **to support students in their understanding.**
* **Class discussion – reflect on the reasons why this poem is a powerful piece that captures youth voice and emotionally and intellectually moves the audience.**
* Students compose a brief initial personal response to the poem in any chosen form. They should include features drawn from the following literacy focus.

**Embedded literacy focus** (**see** **Phase 1, resource 1 – word cline for ‘like’**): note the introduction of the metalanguage of ‘predictive inference making’. This program includes a focus on terminology and a ‘little and often’ approach to literacy.For example, use a word cline for the word ‘like’ to develop evaluative vocabulary.Introduce the metalanguage of ‘cohesive devices’ and review cohesion through signpost words such as ‘this’, synonyms, and connectives such as ‘however’. See the blue highlight boxes in the teacher resource booklet for explicit links to the National Literacy Learning Progressions ([NLLP](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/)) UnT8 for predicting and interpreting unfamiliar words.* With teacher support students analyse , a key feature of this text – the balance between literal and direct expression (‘our lives are stressful’), and figurative or suggestive expression (‘…and pressurised’). Check for prior understanding of the terms ‘literal’ and ‘figurative’. Students create a 2 column list (see **Phase 1, activity 1 – direct (literal) versus suggestive (figurative) expressions)** to classify and compare examples from the poem. Then hold a class discussion or debate – which is the most powerful way to get your ideas across to the audience? Which do you personally prefer?

**Core formative task 1 – letter or reflective piece*** Brainstorm, planning and writing. Students compose one of the following using learning from this lesson sequence:
* a letter or voice recording to the teacher introducing yourself
* a persuasive piece about yourself
* a ‘reflective’ piece on what gives you hope, or what matters to you.

**Teaching note**: this formative task can be used as a pre-test activity to support planning. It can also be used to measure student growth in comparison to the formal assessment at the end of the program. All student writing should evolve from a consideration of models or scaffolds. In this early task consider:* a quick brainstorm on the key features of each form (for example, ‘what kinds of language would we normally find in a persuasive piece?’)
* projecting the chosen form and asking students to complete the K (already know) and W (want to know more about) sections of a KWLH chart through the department’s [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?clearCache=c62a6907-365a-8c52-aa7c-96f5b2166907). Note that they should complete the final 2 sections after writing.
 | **Success criteria**To demonstrate their learning, students will:* construct critical thinking **notes (such as through ‘claim, support, question’) about ‘hope’**
* **compose a brief initial personal response to the poem demonstrating new evaluative vocabulary and cohesive devices**
* **write an introductory letter (or similar) to the teacher.**
 |  |
| **EN4-ECA-01****Speaking*** Participate in informal discussions about texts and ideas, including speculative and exploratory talk, to consolidate personal understanding and generate new ideas
 | **Building the learning community through ice-breaker activities (part 1)****Teacher note**: these could be done before or after the initial ‘Australian Air’ activity above.* Teacher should clear a large open space and set up 2 opposite points as markers. Two trees or poles in the playground, or 2 posters on opposite sides of the classroom will work. Indicate to students that there is an imaginary line from one to the other, and that they are to situate themselves on it depending on the question. For example, ‘How much do you like fantasy novels or films? ‘Can’t stand’ is at that end and ‘adore’ is at the other.’ Students must negotiate with their neighbours and then explain. This activity works equally well for general get-to-know you questions such as ‘Who lives furthest from school? That end is the school, the other end is the furthest. Go.’
* Notice that this ‘get-to-know-you-activity’ is essentially a physical word cline and could be used to reiterate the earlier literacy understanding. For example, ‘Choose a word to show how much you love or hate fantasy texts.’
 | **Success criteria**To demonstrate their learning, students will:* **participate in ice-breaker activities.**
 |  |
| **EN4-ECB-01****Planning, monitoring and revising** * Monitor word choice, spelling, grammar and punctuation for accuracy and purpose
 | **Building the learning community through ice-breaker activities (part 2)****Consider the following additional ice-breaker activities:** * **Ask each student to say their name and tell the class/teacher one thing they know that they think nobody else in the room will know. This could be a random fact, or something about their own lives that they are willing to share.**
* **Provide students with a letter that introduces the teacher. This could be in response to the letters that students wrote earlier in this phase of learning. This letter could intentionally include a range of spelling, grammar, punctuation and sentence structure errors, and students could be instructed to proofread and edit the letter.**
* **After editing the teacher’s letter, students could be encouraged to reflect on and edit their own letter.**

**Teaching note: this is an opportunity to draw students’ attention to the guiding question: ‘What are the social contexts and forms in which youth voices are most prominent?’ Understanding personal context helps deepen our understanding and appreciation of each other’s stories. To develop the positive learning community needed at the start of Term 1, Year 7, it is useful to reiterate the importance of valuing and hearing youth voices so we can better support and care for one another.** | **Success criteria**To demonstrate their learning, students will:* **participate in ice-breaker activities**
* **identify errors in teacher’s letter and reflect upon and refine their own letter.**
 |  |
| **EN4-ECA-01****Representing*** Use digital technologies where appropriate to compose multimodal texts

**Text features*** Effectively orient the reader to a topic in an opening paragraph, introduction or thesis

**Text features: informative and analytical*** Compose informative texts that summarise conceptual information
* Discuss a central idea, from personal and objective positions, to broaden the exploration of a concept
 | **Researching and presenting in comparison to the stimulus text****Learning intentions**By the end of this activity, students will:* consider the connections between the stimulus text and a text of their own choosing
* be able to collaborate with peers to research and present ideas to the class
* develop an informed personal explanation of the key concept.

**Teaching and learning activity*** In pairs or small groups, support students to develop a two-part research presentation to the class:
1. Compare the form, content or tone of ‘Australian Air’ to **one other** text of your choosing (for example, a song, speech or advertisement). The teacher should provide a suitable list or co-construct with class. Qantas’ [I Still Call Australia Home (2:00)](https://youtu.be/O8eVlvDHLSU) advertisement or Taylor Swift’s [The last great American dynasty (3:51)](https://youtu.be/2s5xdY6MCeI) are 2 suggestions that connect to the broad idea of what it means to belong to a nation.

The teacher may need to model an exemplar text here and/or co-construct an example with the class. This will help students understand the structure of this informative text, the content being presented, ways to orient audiences to the topic of the presentation and ways to explore their ideas. Support for an understanding of tone is provided in **Phase 2, activity 2 – tone, and code and convention,** as well as **Phase 2, resource 3 – tone, voice and style.**1. Students explore and explain, using a multimodal presentation, how a powerful voice makes the chosen text interesting and engaging. Students should focus on:
2. the clarity of the orientation to their topic, texts and views in the opening
3. summarising ideas in order to inform the audience
4. distinguishing between personal and objective positions.

This activity is not designed for deep analytical work. It is designed to support personal engagement. This is a chance for students to use a text they know and create an informative text based on initial feelings about how it compares to ‘Australian Air’. It also provides a pre-test style opportunity to demonstrate how confident the students are with their use of technology. * For the presentation, explore the department’s [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?clearCache=c62a6907-365a-8c52-aa7c-96f5b2166907) with students and encourage experimentation with alternatives to Powerpoint such as Sway.

**Writing, interacting and embedded literacy focus**: see **Phase 1, resource 2 – the process writing strategy** for an introduction to the process writing strategy. This approach is expanded on further below, but this is a good opportunity to introduce students to the staged process from planning through to reflecting. Also consider approaches to structured group work such as assigning roles and using checklists to ensure progress. | **Success criteria**To demonstrate their learning, students will:* **design and deliver a group constructed multimodal research presentation to class which provides a comparison of chosen text to ‘Australian Air’.**
 |  |

## **Phase 2 – unpacking and engaging with the key concept**

In this more extensive – though still introductory – phase, ‘unpacking and engaging with the key concept’ of voice, students develop from their initial engagement to consider the layers of meaning behind the key concept of the program. Students will consider an introduction to a collection of student writing as a second model text. Other core texts will be drawn from this anthology. Students will be challenged to consider the nature of a writing voice, and the ways it can be encouraged, amplified and silenced. Note the teaching and learning activities in this phase focus on student discovery and personal response to key textual and language features. Analysis and critical response are developed in the following phases.

The teacher recognises students’ prior understanding of elements of personal style, including speaking voice, as well as Stage 3 and 4 work on tone and language features such as repetition or figurative language.

Students practise writing an introduction to a collection. They also experiment with developing their own memoir piece and have opportunities to begin poetry and persuasive pieces towards the assessment task.

**Expected duration: This phase should take approximately 5 or 7 one-hour lessons. This will depend on the number of activities chosen from within the ‘deepening personal critical engagement with the concept of voice’ section. Timing will also be impacted by the extent of the concluding and writing activities – these can be touched on, scaffolded, developed out of class, or fully supported in the classroom depending on the class context.**

**Conceptual programming question(s) (for this phase):**

1. **How do the codes and conventions of an editor’s introduction allow the composer to establish a particular tone?**
2. **How do changes in audience, context and purpose impact on the effectiveness of an introduction?**
3. **What is the difference between a reading voice, a writing voice and personal style?**
4. **How can an engaging writing voice be a powerful tool for impacting an audience?**

**Additional resources for this phase:**

* Harvard Graduate School of Education: Project Zero Thinking Routines – [See, Think, Wonder](http://www.pz.harvard.edu/resources/see-think-wonder).
* ABC [Fierce Girls](https://www.abc.net.au/radio/programs/fierce-girls) podcast. You may wish to select an autobiographical episode appropriate to the interests and needs of your students. Some suggestions are provided within the program.
* ABC Radio – [Australian Story](https://www.abc.net.au/news/programs/austory). You may wish to select an autobiographical episode appropriate to the interests and needs of your students. Some suggestions are provided within the program.
* SBS [True Stories](https://www.sbs.com.au/programs/true-stories) podcast. You may wish to select an autobiographical episode appropriate to the interests and needs of your students. Some suggestions are provided within the program.

Table – unpacking and engaging with the unit concept

|  |  |  |  |
| --- | --- | --- | --- |
| Outcome and content | Teaching and learning sequence  | Evidence of learning  | Evaluation and registration  |
| **EN4-URA-01****Code and convention*** Understand how language forms, features and structures, in a variety of texts, vary according to context, purpose and audience, and demonstrate this understanding through written, **spoken, visual and multimodal responses**

**Note:** bold outcome content is not addressed in this sequence.* Analyse how texts can draw on the codes and conventions of a range of modes and media to shape new meanings, and demonstrate this understanding in own texts

**EN4-ECA-01****Text features*** Understand the uses of active and passive voice for particular purposes
 | **Engaging in the concept through a stimulus text****Learning intentions**By the end of this activity, students will:* understand the purpose and structure of an introduction to a collection of writing
* consider the ways a writer creates tone in an introduction to a collection
* experiment with their own curator’s notes or introduction to a significant collection (of writing or art).

**Teaching and learning activity – hook, or introductory, sequence*** Teacher takes the students on a virtual tour of a chosen gallery or museum (examples provided in **Phase 2, resource 1 – curating an exhibition**). Focus on one exhibit and students brainstorm what they notice, and explore whether there is a recognisable theme or approach. Use a Harvard Project Zero thinking routine such as [See, Think, Wonder](http://www.pz.harvard.edu/resources/see-think-wonder) to motivate student interest and consideration.
* Pairs may wish to analyse a second exhibit of a museum or gallery of choice and repeat the exercise independently if there is time.
* Teacher presents excerpts from a number of curator’s notes (**Phase 2, resource 1 – curating an exhibition contains links to curator’s notes**). Define *curator* and discuss their role. Class brainstorms ideas about what might make for a good introduction to a collection or exhibition. Compare how introductions vary according to context, purpose and audience. Students explore suggestions for the structure of a curator’s introduction (see, for example, [TASAWAR’s online guide](https://tasawar.net/what-is-a-curatorial-statement/)) to an exhibit.
* Demonstrate ‘noticing’ the language, register and vocabulary in the curator’s introduction. Collect a small list of typical phrases that the students may be able to use in the following activity. For example, the passive voice is often used – ‘these etchings were created by…’ or ‘this exhibition was developed during…’
* Class discussion – who is the audience for these introductions? Do you think different audiences would find the introductions more or less interesting or effective? Why? (The teacher may support students to demonstrate their understanding of the codes and conventions of introductions. Students could refer explicitly to these in their answers.)
* [Think, Pair, Share](http://www.pz.harvard.edu/resources/think-pair-share) – students evaluate one curator’s introduction in relation to a virtual tour. Is it an effective way to guide the audience’s introduction to an experience of the exhibit? Teacher (or student) puts all shared ideas on board. Then students co-compose a brief email to the Director of the museum explaining what was or was not effective in the curator’s introduction.
* Note connections to conceptual programming questions 1 and 2 in these activities. Teacher to focus discussion on the effectiveness of the curator or editor’s tone and the structure of the introduction, as well as the impacts of changing contexts.

**Literacy focus**: the language of evaluation (within a formal communication). See **Phase 2, activity 1 – evaluating a curator’s introduction** in the teaching resource booklet for examples to support student writing in this activity. Maintain a focus on intention and form. For example, what is the composer’s intention and do they make good use of the form to achieve it? Review codes and conventions of a formal email.**Reading and analysis activity*** Read Duyal’s introduction to the *Paper Boats* collection (**Core text 2 – ‘Introduction’ to the Paper Boats anthology by Yasar Duyal**).
* Pre-reading activity – preparing the text. Activate interest and clarify difficult vocabulary through a brief pre-reading activity where students unscramble known words from the text written on the board, for example ‘train, student, experience, stories’. In addition, or alternatively, list more difficult vocabulary that is key to accessing the text on the board, for example ‘excursion, refugee, dreadful, backgrounds, resonating and collection.’ Pairs categorise vocabulary into adjectives and nouns (A brief reminder about parts of speech may be needed and is a good pre-test for later language work). Once unscrambled and categorised, use as a brief opportunity for spelling and vocabulary development:
* the suffix -ful. How many other words can you think of (one minute pair competition)?
* compound nouns such as ‘background’. Think of 3 more that use each half of the word background, for example **back**story or battle**ground**
* spelling of -sion and -tion words. Pairs test each other on correct spelling of examples.

Pre-reading and vocabulary development focus: see teaching note after **Core text 2** in the resource booklet for advice on preparing the text, such as pre-reading vocabulary development. Note that the introductory ‘hook’ activity functions to activate interest and background knowledge for the reading ahead. Thus it is ‘preparing the students’ for the text.* [Think, Pair, Share](http://www.pz.harvard.edu/resources/think-pair-share) – students analyse how this text compares in structure, intention, and tone to the museum exhibition curator introductions. Teacher explicit instruction – introduce and define the metalanguage ‘tone’ and ‘code and convention’. In **Phase 2, activity 2 – tone, and code and convention**, students could:
* explain what they think is the tone of Duyal’s piece
* explain their initial impressions of how Duyal’s tone is created
* list the codes and conventions of the text that indicate that it is a typical introduction to a collection.
* Discussion – are young writers always so well supported? Why or why not?

**Core formative task 2 – introduction to a collection*** Writing – students imagine and plan a collection they would like to curate. Use the line ‘so the idea for the collection was born,’ to end a paragraph introducing the idea. Students must identify the tone they would like to create in a one-to-one check-in with the teacher.
 | **Success criteria**To demonstrate their learning, students will:* **develop pair and class brainstorm notes to support understanding**
* **compose an evaluative email to a museum director about the curator’s introduction**
* **develop answers to questions in Phase 2, activity 2 – tone, code and convention**
* **compose an introductory paragraph to an imagined collection.**
 |  |
| **EN4-ECB-01****Reflecting*** **Reflect on own ability to plan, monitor and revise during the composition process, and how this shapes clarity and effect**
 | **Introducing the assessment task****Learning intentions**By the end of this activity, students will:* understand the requirements of the assessment task for this program.

**Teaching and learning activity*** Teacher hands out formal [Assessment task 1 Powerful youth voices](https://education.nsw.gov.au/content/dam/main-education/teaching-and-learning/curriculum/english/media/documents/english-s4-year-7-term-1-assessment-sample.docx) – writing and reflection and takes students through an explanation and question and answer session.
* Employ best practice principles (see **Phase 2, resource 2 – best practice in assessment procedures**) to ensure that students understand the requirements and processes, and are aware of the timeline of activities that will support them to produce their best work.
* Ensure all students understand the assessment policy and understand what makes a task invalid or unreliable. Dedicate time to helping students understand what malpractice is and how to avoid this issue. Reiterate that their core formative tasks are designed to support students with recursive writing and develop their planning, monitoring and revising skills.
* Teacher may conduct a [Think, Pair, Share](http://www.pz.harvard.edu/resources/think-pair-share) around the task requirements to encourage discussion of the marking criteria, grades and expectations for success.
* Discuss the task with students and support student reflection. Ask students to identify their areas of strength and areas of need in relation to the task. This will ensure all students understand the task and provides the teacher with valuable feedback on personal perspectives regarding anything students are excited or worried about. This feedback enables the teacher to plan for student needs. These questions may guide the reflection
* will you need support in the planning, monitoring and/or revision process?
* what supports have worked well in the past?
* what didn’t work well for you?
* what can the teacher do to support your learning?

**Teacher note**: students often experience great joy and challenge in writing about their lives and experiences and may want to write in personal or confessional forms. It is essential students understand that the focus of the task is on the expression of ideas and writing skills. Teachers may wish to include instructional options such as fictionalising a real-life event. The model texts provide an excellent talking point and can be used to address these concerns. It is important teachers are mindful of their responsibilities under child protection legislation.**Teaching note**: see extended advice and support for best practice, as well as the introduction to samples and marking guidelines in **Phase 6 – the ‘preparing the assessment’ phase**. Strategies such as an ongoing reflective journal are intended to run concurrently with the other phases. | **Success criteria**To demonstrate their learning, students will:* **annotate the task notification so that it can be referred to throughout the following weeks.**
 |  |
| **EN4-RVL-01****Reading, viewing and listening for meaning*** Explain personal responses to characters, situations and issues in texts, recognising the role of **written**, oral or **visual** language in influencing these personal responses

**Note**: bold outcome content is not addressed in this sequence.**EN4-URB-01****Style*** Describe and reflect on how particular arrangements of language features in texts can be found appealing according to personal preferences
* Identify elements of an author’s work that represent their distinct style

**EN4-ECA-01****Speaking*** Participate in informal discussions about texts and ideas, including speculative and exploratory talk, to consolidate personal understanding and generate new ideas

**Speaking*** Deliver spoken, signed or communicated texts with effective control of intonation, emphasis, volume, pace and timing

**Writing*** Apply understanding of the structural and grammatical codes and conventions of writing to shape meaning when composing imaginative, informative and analytical, and persuasive written texts

**EN4-ECA-01****Text features: informative and analytical*** Discuss a central idea, from personal and objective positions, to broaden the exploration of a concept

**Text features: persuasive*** Use rhetorical language to shape ideas and express a perspective or argument
 | **Deepening personal critical engagement with the concept of voice****Learning intentions**By the end of this activity, students will:* develop awareness of, and engagement with, the key terms ‘voice’ and ‘style’
* understand the importance of an engaging personal writing voice to the impact of a composition.

**Teaching and learning activity****Teaching note**: choose appropriate activities from the following list in order to introduce and develop engagement with the concepts of style and personal voice. In addition, explore the ways in which an engaging voice can move a composition beyond mere recount, or being simply informative, or overly aggressive in tone.* Teacher plays students an audio personal memoir taken, for example, from ABC’s Australian Story, ABC’s Fierce Girls podcast, or SBS’s True Stories podcast. See list of potential episodes and links below. Teachers are encouraged to use their judgement of class context to make choices for appropriate listening. For example, True Stories has some sensitive content. Use pre-listening strategies to activate background knowledge and engagement from **Phase 2, activity 3 – pre-listening engagement*.***
* ABC Australian Story [Into the wild](https://www.abc.net.au/news/2022-04-11/into-the-wild-wild-deserts-saving-animals-from-extinction/100967314?fbclid=IwAR21Q6wOBZ3jxU4uNpo0phIP9lSb2_naviVzw28DY0Z5aH-Ux_NStZNGo6M)
* ABC [Fierce Girls (11:00)](https://www.abc.net.au/radio/programs/fierce-girls) for example ‘Faith Thomas: the girl who became the first Indigenous person to play cricket for Australia’
* SBS True Stories podcast (season 2, episode 5) [Diary of a Tumbleweed (11:44)](https://www.sbs.com.au/programs/true-stories/podcast/season-2/episode-5/diary-tumbleweed)
* [Think, Pair, Share](http://www.pz.harvard.edu/resources/think-pair-share) – how does the story-teller make the memoir engaging? Students analyse by creating a two-column table comparing **what** is told to us – including story, plot, content and ideas – with **how** it is told. This ‘how’ begins as an ‘other’ column, but through the discovery and personal response of students, will be guided to become more analytical. See **Phase 2, activity 4 – elements of an engaging memoir** for layout and examples. Where there is a list in this second column, teacher challenges students to identify sub-elements related to the speaking voice, structure and style of the speaker. This later might include humour, for example. See a list of possible elements of style under **Phase 2, resource 3 – tone, voice and style**, as well as a teaching note about the difference between tone, voice and style.
* Class discussion – which features are most appealing to students? Encourage students to share and respect each other’s personal preferences.
* Teacher explicit whole-class instruction – discuss the difference between a speaking voice and a writing voice as an element of style (see conceptual programming question 3). As an example, the teacher might play a clip of Roald Dahl being interviewed (see for example the [Roald Dahl interview and short film – Pebble Mill at One 1982 (7:24)](https://www.youtube.com/watch?v=nQkz_X1Rg60) in which he discusses his workspace), then students compare this to his writing style in *Boy,* for example the chapter ‘The Great Mouse Plot’ in which he recreates the voice of the child.
* Investigate a writer’s writing voice or style across numerous short texts. Teacher organises pairs to identify elements of style in different Dr Seuss texts, including his writing voice. Then students share ideas by developing an agreed class overview of his style.
* Discussion based on short stimulus texts. Students deepen exploration of the concept of style by comparing to other fields.
* Can you tell a famous sportsperson’s style from the movements of their body?
* Listen to the same piece of music played on different instruments, for example an acoustic version of a heavy metal song, or a trumpet’s ‘voice’ compared to a tuba’s. Three different versions of the ‘William Tell overture’ can be accessed: [The Cory Band – William Tell Overture Finale (3:14)](https://www.youtube.com/watch?v=wEMbmvsAg8U), [Rossini William Tell played on double recorder (1:10)](https://www.bing.com/videos/search?q=william+tell+overture+on+the+recorder&&view=detail&mid=F5C3FFEC8972A42CAF2BF5C3FFEC8972A42CAF2B&&FORM=VRDGAR&ru=%2Fvideos%2Fsearch%3Fq%3Dwilliam%2520tell%2520overture%2520on%2520the%2520recorder%26qs%3Dn%26form%3DQBVDMH%26%3D%2525eManage%2520Your%2520Search%2520History%2525E%26sp%3D-1%26lq%3D0%26pq%3Dwilliam%2520tell%2520overture%2520on%2520the%2520recorde%26sc%3D10-36%26sk%3D%26cvid%3DF1D9CBA25C2840BE90EED7CDB1D489E8%26ghsh%3D0%26ghacc%3D0%26ghpl%3D) and [William Tell Overture played on guitar (1:51)](https://www.youtube.com/watch?v=oNd2grT0SHg). Consider using a Triple J Like a Version recording here, such as the [Odette cover of ‘Thunderstruck’ (3:23)](https://www.abc.net.au/triplej/like-a-version/odette-covers-acdcs-thunderstruck-for-like-a-version/12903170) in comparison to [‘Thunderstruck’ by AC/DC (4:52)](https://youtu.be/v2AC41dglnM).

Other examples:* Watch the same scene from 2 versions of a film (for example the 1971 versus the 2005 versions of *Charlie and the Chocolate Factory*). What is the impact of different actors, colours, music and so on?

**Teacher note:** see **Phase 2, resource 4 – writing voice links** for more creative activities about exploring the writing voice.* Experimenting part 1 – students write and record their own personal memoir (connected to a significant place, for example). Focus on one key aspect of speaking voice (such as pacing or volume), and one element of style (such as the choice of literal or figurative language, or the use of a variety of sentence lengths). With student permission, the teacher could collate these as an informal audio anthology and demonstrate writing a curator’s introduction.
* Experimenting part 2 – teacher briefly (re)introduces informative, persuasive and imaginative types of text. Students rewrite a short extract of their memoir in the different style necessitated by each type of text. Discussion and reflection activities focus on what they noticed through the exercise.
* Starting with **Phase 2, resource 3 – tone, voice and style**, teacher clarifies definitions and provides structured opportunities for students to explore. Teacher presents a variety of relevant definitions, for example of ‘voice’ as ‘individual writing style’ or ‘the lens through which the reader sees the story’, as well as the English K-10 syllabus [glossary](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=glossary) definition – ‘the way in which language is used and/or interpreted to represent particular thoughts, opinions or perspectives. This includes the authorial voice or the voice of a narrator, character or persona within a text.’ Compare this to tone, for example. Students explore through a vocabulary activity such as the Harvard Project Zero strategy [Generate-Sort-Connect-Elaborate](https://pz.harvard.edu/resources/generate-sort-connect-elaborate-concept-maps). Students could then combine with peers to present their ideas, discussing points of agreement and divergence.

**Concluding activity options:** * Jigsaw reading, response and discussion. Teacher pins stimulating statements about voice and style around room. These should be brief, witty and stimulating, and should be drawn from a search for quotes. Students visit each statement and leave a personal response comment on a sticky note. Students can agree, disagree or explore implications but should leave at least one full sentence. Students then choose one comment and work with a small group to develop a report back to the whole class as a prompt for discussion. They are therefore assembling the jigsaw of all the students’ comments. Examples of quotes could include:
* ‘Fashion says ‘me too’, style says ‘only me’
* ‘Writing is an effort at truth telling, but each person’s version of truth and his or her means of conveying it are unique’ (Kilroy J. Oldster).
* ‘Most of us find our own voice only after we’ve sounded like a lot of other people’ (Neil Gaiman).
* Class debate – for example, ‘the pen is mightier than the sword’ or ‘it’s not what you say, but how you say it.’ Ensure time for preparation and the use of evidence to support arguments.

**Teaching note:** these final 2 activities allow for exploration of the final conceptual programming question: h**ow can an engaging writing voice be a powerful tool for impacting on an audience?** | **Success criteria**To demonstrate their learning, students will:* fill in comparative table in **Phase 2, activity 4 – elements of an engaging memoir**
* **compose a written and/or recorded memoir piece**
* **experiment by rewriting extracts from their memoir in the style of different types of texts**
* **complete a critical thinking table for vocabulary development from Harvard Project Zero.**
 |  |
| **EN4-RVL-01****Reading, viewing and listening skills*** Apply reading pathways to determine form, purpose and meaning

**EN4-URA-01****Code and convention*** Understand how language forms, features and structures, in a variety of texts, vary according to context, purpose and audience, and demonstrate this understanding through written, **spoken, visual and multimodal** responses

**Note**: bold outcome content is not addressed in this sequence.**EN4-ECA-01****Writing*** Demonstrate control of structural and grammatical components to produce texts that are appropriate to topic, purpose and audience

**Text features*** Use imagery and figurative language to enhance meaning and create tone, atmosphere and mood, in a range of forms
 | **Composing in response to stimulus texts****Learning intentions**By the end of this activity, students will:* deepen their understanding of the codes and conventions of persuasive and memoir forms
* be able to compose a draft piece for the anthology task influenced by the form, features and voice of one stimulus text

**Teacher note**: the following activities use 3 different types of stimulus text as writing prompts. Teachers could investigate all 3 or a choice depending on time and class context.**Teaching and learning activity*** Teacher asks students to read ‘What Matters?’ competition shortlisted entries ‘[Your Voice Matters](https://www.whitlam.org/what-matters-2022-shortlisted-entries/2022/7/25/your-voice-matters)’ by Sofia Mamoon and ‘[Children should be seen and heard](https://www.whitlam.org/what-matters-2022-shortlisted-entries/2022/7/25/children-should-be-seen-and-heard)’ by Milly Marnell. Using the elements of style list from **Phase 2, resource 3 – tone, voice and style**, set up appropriate pre-reading activities focused on the writing voice of the student and its effectiveness.

**Pre-reading focus**: pre-reading activities for a persuasive text could focus on the language and print structures element of the reading rope. See **Phase 2, resource 5 – pre-reading for persuasive texts** for strategies including highlighting text features, such as evidence used to support a claim, in different colours. Throughout, teacher explicitly guides to codes and conventions of each form, textual features, tone and writing style. Note that this is a pre-reading activity, intended to allow students access to the text, rather than an analysis of the persuasive type of text.* For post-reading focus – investigate how the text is powerful without being boring or antagonistic to the reader through its carefully calibrated writing voice. Hold a class discussion and evaluation on whether the writer manages to interest, excite or motivate the reader, as opposed to antagonise them through the writing voice. Note later activities will investigate the ‘What Matters?’ style of persuasive text in more detail. Since these suggested pieces are also about students using their voices, teachers may continue the discussion about what these texts say **about** youth using their voices.

**Other possible stimulus texts*** Students read and independently analyse context appropriate extracts from a memoir such as Roald Dahl’s *Boy*. Identify elements of style, especially those used to embellish the tale.
* Students listen to an extract from a radio show such as ABC’s ‘[Tall Tales and True](https://www.abc.net.au/radio/programs/talltalesandtrue)’ (for example, [The night Tracy came to town (15:00)](https://www.abc.net.au/radio/programs/talltalesandtrue/james-parfitt-fejo-the-night-tracey-came-to-town/13820722) by James Parfitt-Fejo, about living through Cyclone Tracy as a 4 year old child), and identify and evaluate embellishments and other elements of style that make it engaging. Note that these stories are mostly aimed at adults and the teacher will need to check carefully for appropriateness. For differentiation, the teacher may provide a list of features to check off as students listen.

**Teaching note:** when transitioning from model texts to writing, choose language features in the context of use, especially to engage or embellish. Imagery and figurative language are powerful and can be readily incorporated by students into their writing in the following activity.**Core formative task 3 – writing in response to stimulus texts*** Experimenting, expressing ideas and composing texts in response – students use one of these stimulus texts to draft their own piece of writing that may be used for the anthology assessment task. Teacher may set constraints based on language features explored earlier so that students must incorporate imagery and figurative language.
* See the list of prompts for writing under **Core formative task 3** in the resource booklet.
 | **Success criteria**To demonstrate their learning, students will:* **compose a response to one stimulus text, influenced by its form, features and writing voice.**
 |  |

## Phase 3 – discovering and engaging analytically with a core text

In the ‘discovering and engaging analytically with a core text’ phase, students will move through a process of reading and responding in order to develop a deep understanding of a significant text. Students will first engage in structured reading activities designed to refine reading and comprehension skills. Students will deepen their conceptual understanding by analysing the writing voice of the core text, and then engage in compositional activities designed to strengthen their writing skills. This is an important opportunity to recognise students’ prior understanding of reading comprehension strategies (such as prediction) and the features of informative texts (such as chronological ordering). Students will practise reading a text and applying a range of comprehension strategies to identify meaning. They will also experiment with complex sentence structures, particularly adverbial clauses, in their own writing.

**Expected duration: This phase should take approximately 5 or 6 one-hour lessons.**

**Conceptual programming question/s (for this phase):**

1. How can sentence and paragraph structure add to the clarity of a text, and therefore the authority of the author?
2. How can explicit sentence structures be used to strengthen the voice of the writer?
3. How can sentence structures be representative of a composer’s style?

**Additional resources for this phase:**

* **Harvard Graduate School of Education: Project Zero Thinking Routines –** [What makes you say that?](http://www.pz.harvard.edu/resources/what-makes-you-say-that)
* **NSW Department of Education Stage 4 reading –** [Vocabulary in context](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-4/reading/stage-4-vocabulary)
* **NSW Department of Education –** [Reading](https://education.nsw.gov.au/teaching-and-learning/student-assessment/smart-teaching-strategies/literacy/reading)

Table – discovering and engaging analytically with a core text

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| --- | --- | --- | --- |
| Outcome and content | Teaching and learning sequence  | Evidence of learning | Evaluation and registration  |
| **EN4-RVL-01****Reading, viewing and listening skills*** Apply reading pathways to determine form, purpose and meaning
* Apply a range of strategies to develop fluency in reading aloud, including an understanding of pace, tone and voice
* Use contextual cues to infer the meaning of unfamiliar words
 | **Introducing the core text****Learning intentions**By the end of this activity, students will:* understand that making, reflecting on and refining predictions is an effective way of engaging with a reading text
* develop explicit reading and comprehension strategies

**Teaching and learning activity****Pre-reading activities*** **Engage students in discussion about the characteristics of a hero. Provide students with some different categories to provoke their thinking of different applications of the word. Categories include fictional or literary heroes, sporting or public heroes, local heroes and personal heroes.** Students explore **the similarities and differences in the characteristics associated with these different types of heroes.**
* Distribute **Core text 3 – ‘My Mother, My Hero’ by Kobra Moradi, from the *Paper Boats* anthology. Based on the title and structure of the text,** students **complete a predicting activity (Phase 3, activity 1 – predicting). Question 1 in this activity could be done individually, as a paired task, or as a class discussion. Prompting questions could include:**
* **What type of text do you think this is, and what do you think it will be about?**
* **What characters and settings are you expecting to encounter?**
* **What makes you say that?**

**Teacher note**: [What makes you say that?](http://www.pz.harvard.edu/resources/what-makes-you-say-that) **is a valuable thinking routine to develop observation, explanation building and evidence-based justification of opinions. It is a thinking routine that could be used at various points of textual engagement to prompt students to provide greater support for claims or assertions made about texts.****Reading activities – prediction (Phase 3, activity 1 – predicting)*** **Ask students to read the opening sentence ‘I was born during a time of uncertainty’. Brainstorm the different things that this could be a reference to – what makes a time uncertain?**
* **Continue reading to the end of the first paragraph and come back to the initial prediction activity. Allow students to change their predictions if they like. Ask students to justify their decision – why have they changed their prediction or kept it the same?**
* **Continue reading until the end of the text. This could be done using a range of different reading aloud strategies, including teacher reading, round robin reading, choral reading or partner reading, dependent on the strength of readers within the class.**
* **Student revisit predictions once reading is complete. Ask students to reflect upon what information provided in the text may have influenced their predictions if they knew them before reading.**

**Post-reading – vocabulary** * Use the table in **Phase 3, activity 2 – vocabulary** to compile a list of new and/or unfamiliar words. Some words have already been provided as a starting point.
* **Once this list has been created, re-read the paragraphs/sentences in which the words are found. Students then use** [context clues](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-4/reading/stage-4-vocabulary#:~:text=backgrounds%20and%20experiences.-,Context%20clues,-Students%20use%20context) **to determine possible definitions of the unfamiliar words.**

**Embedded literacy focus**: teaching students to predict meaning and to use context clues to understand new and unfamiliar terminology aligns with the [NLLP](https://www.ofai.edu.au/media/01nixkio/national-literacy-progressions-v3-for-publication.pdf) for UnT8 Processes component. | **Success criteria**To demonstrate their learning, students will:* contribute to pair and group discussions to demonstrate their prior knowledge about heroes and about types of texts
* make, revise and evaluate predictions made about the core text
* use context clues to identify the meaning of unfamiliar words
 |  |
| **ENV-RVL-01****Reading, viewing and listening for meaning*** Explore the main ideas and thematic concerns posed by a text for meaning

**EN4-ECA-01****Sentence level grammar and punctuation*** Experiment with positioning adverbial phrases and clauses to clarify meaning or intention, and to modify the meaning of other clauses
 | **Exploring/analysing the core text****Learning intentions**By the end of this activity, students will:* **demonstrate understanding of the first core text**
* **understand different levels of comprehension and strategies for interpreting texts**
* **understand how sentence structures can influence the creation of a personal authorial voice.**

**Comprehension*** **Students answer a range of comprehension questions (Phase 3, activity 3 – comprehension) using the** [literal, inferential, interpretive reading framework](https://education.nsw.gov.au/teaching-and-learning/student-assessment/smart-teaching-strategies/literacy/reading):
* [Literal comprehension](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-4/reading/stage-4-literal-comprehension) **– students are asked questions which require them to locate information that is directly stated in the text.**
* [Inferential comprehension](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-4/reading/stage-4-inference) **– students are asked questions which require them to use background information and cues to infer information.**
* [Interpretive comprehension](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-4/reading/stage-4-main-idea) **– students use the GIST process to identify the main idea within the text.**

**Embedded literacy focus: the multi-level comprehension strategies used here align with the indicators for the comprehension section of the NLLP UnT7 and UnT8 levels. Teachers may be familiar with this type of questioning but refer to it as a ‘3 level guide’ or ‘Here, Hidden and Head’ strategies.****Identifying engaging voice*** **Provide students with the definitions from** [NESA’s glossary](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=glossary) **of ‘adverbial phrase’, ‘complex sentence’, ‘clause (main)’, ‘clause (dependent)’ and ‘subordinating conjunction’ (Phase 3, resource 1 – definitions)*.* Further support is available in the** [Grammar Guide](https://schoolsnsw.sharepoint.com/sites/WiSresourcehub/SitePages/Grammar-Guide.aspx) **in the Writing in Secondary Resource Hub** and **the** [Literacy in Secondary Schools](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/secondary-literacy) **page on the Department’s website.** See also the[Professional learning English K-12](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/professional-learning-english-k-12)catalogue on the NSW Department of Education’s website.
* **Discuss with students the interrelationship between these terms. For example, dependent clauses can often contain adverbial phrases.**
* **Re-read through the first sentence of each paragraph in ‘My Mother, My Hero’. Ask students to identify the sentences which are structured as a dependent clause followed by a main clause, and to identify the subordinating conjunction within each dependent clause.**
* **Discuss with students how these dependent clauses also contain adverbial phrases. Support students in identifying which verbs, adjectives or adverbs in the main clause is being supported, for example:**
* ‘**After years of living without my father**, we **received** news that he was alive and well in a country called Australia.’ (With this example, you could also discuss how ‘in a country called Australia’ also serves as an adverbial phrase.)
* **Experiment with re-ordering the sentences so the adverbial phrase is at different parts of the sentence. Once students have done this for 3 separate sentences from the text, engage students in a reflective discussion by asking them to identify** **sentences where the cohesion of the sentence has been impacted by the change in positioning of the adverbial clause. Take this opportunity to introduce and discuss the conceptual programming questions about sentence structure, clarity and the authority of the author.**
* **Reflection questions – ask students to complete the reflection questions (question 4 in *Resource 3, activity 4*) to demonstrate their understanding of the connection between sentence structure, cohesion and voice.**
 | To demonstrate their learning, students will:* answer a range of questions that require different comprehension strategies
* explain the purpose of subjective clauses and adverbial phrases and identify these in the core text
* reflect upon the connection between sentence structure and syntactic control and the creation of an authentic voice.
 |  |
| **EN4-ECB-01****Planning, monitoring and revising*** Engage with the features and structures of model texts to plan and consider implications for own text creation
* Plan a logical sequence of arguments or ideas, and set goals at conceptual, whole text and paragraph levels
* Monitor word choice, spelling, grammar and punctuation for accuracy and purpose

**EN4-ECA-01****Writing*** Apply understanding of the structural and grammatical codes and conventions of writing to shape meaning when composing **imaginative**, informative and **analytical**, and **persuasive** written texts

**Note**: bold outcome content is not addressed in this sequence.**Sentence-level grammar and punctuation*** Compose complex sentences using embedded adjectival clauses and appropriate placement of adverbial clauses
* Use a range of linking devices to create cohesion between ideas
* Use embedded adjectival clauses to expand on the subjects and objects of other clauses

**EN4-ECB-01****Reflecting*** Describe the pleasures, challenges and successes experienced in the processes of understanding and composing texts
 | **Student composition****Learning intentions**By the end of this activity, students will:* **demonstrate control of complex sentence structures**
* **compose a piece of writing which explores an event from their past**

**Experimenting with adverbial phrases*** **Provide students with a list of main clauses that could be turned into complex sentences with the addition of an adverbial phrase or adverbial clause. Some samples have been included in the final question of Phase 3, activity 4 – experimenting with adverbial phrases. Ask students to develop these sentences into complex sentences using appropriate punctuation and clause placement.** Answers are provided in **Phase 3, resource 2 – answers for experimenting with adverbial phrases activity.**

**Core formative task 4 – informative writing about a key event****Planning to write** * **Students brainstorm a list of events from their life that have been memorable. If students struggle to come up with any events on their own, some generic suggestions could be provided, such as their first day at school, a sporting event or a cultural or religious celebration.**
* **Students plot out the order of events in chronological order. This could be done using a timeline and could include the days or weeks leading up to and following the event. Make connections and discuss where students have created timelines before and the similarities and differences in this context (HSIE – history for example).**
* **For each of the chronological stages planned, students compose an adverbial phase that indicates time that could contribute to a subordinate clause at the beginning of a sentence/paragraph. This could be modelled by the teacher on the board, or students could be encouraged to return to ‘My Mother, My Hero’ for inspiration or guidance.**
* **Continue drawing students back to the conceptual programming questions thinking about the way structure enhances the authority of the author, strengthens the voice of the writer and can be representative of a composer’s style.**

**Explicit literacy focus: these activities focus on the explicit teaching of grammatical sentence structures in the context of student reading and writing. These activities align with the** [NLLP](https://www.ofai.edu.au/media/01nixkio/national-literacy-progressions-v3-for-publication.pdf) **GrA6 indicators.****Writing*** **Using the adverbial phrases created in the previous activity, and tweaking where necessary, students compose an informative piece of writing which shares a key event from their life. Other instructions or tips that students could be provided with to support their writing include:**
* **adding in supporting information to increase the detail and add more authority to the voice**
* **using first person to help create a personal voice**
* **use precise verbs and adjective to help create an image of scenes being described**
* **using a range of different types of sentences to support the complex sentences which will begin each paragraph**
* **use and refine cohesive devices to main links and clarity between ideas**
* **if stuck for ideas, return to ‘My Mother, My Hero’ and consider what sort of information is included there that could be included in students’ writing.**

**Reflecting*** **Return to the conceptual programming questions to guide these activities:**
* **‘How can explicit sentence structures be used to strengthen the voice of the writer?’**
* **‘How can sentence structures be representative of a composer’s style?’**
* **Engage in a** [peer feedback/reflection activity](https://www.aitsl.edu.au/teach/improve-practice/feedback#tab-panel-2:~:text=Strategy%3A%20Peer%20feedback)**. Ask students to swap their piece of writing with one of their peers and engage in a ‘Two stars and a wish’ feedback protocol:**
* **two stars – identify 2 things that the piece of writing does well.**
* **one wish – identify one idea/event/paragraph that could be improved. This could include ideas that you feel were missing or could have been explored in more depth.**
* Reflective writing activity – writing about reading. Students write about their experience of reading this text with the support of the language activities.
* What makes it easier for you to read?
* What other support do you need?
* What did you enjoy most/least about this text?
* How does reading contribute to your life?
 | To demonstrate their learning, students will:* **create a plan that informs the structure of an informative piece of writing**
* **develop a piece of writing that successfully uses complex sentences and adverbial clauses to represent chronology**
* **provide feedback to a peer using a structured feedback scaffold**
* **answer reflective questions.**
 |  |

## Phase 4 – deepening connections between texts and concepts

In the ‘deepening connections between texts and concepts’ phase, students return to a close study of text, this time further pieces from the collection of poems by Solli Raphael that frames this program. The focus of this section is on examining the language and textual features of Raphael’s poetry, so that students develop a critical engagement with the ways in which his compositions allow him to embed his perspectives and use a powerful writing voice to position the audience for maximum impact.

The teacher recognises students’ prior understanding of poetry forms and language features, as well as other mediums through which youth voices are heard. A deepening awareness of the ways in which the textual features of poetry are used by composers to impact on the audience, also underpins this phase.

Students practise their inference-making skills during the critical response to poetry. They analyse language forms and features and then develop increasingly well-organised analytical writing to express their informed personal responses. Teaching and learning activities progress generally from teacher-centred, through guided and collaborative, towards independent application.

**Expected duration: This phase should take approximately 5 to 6 one-hour lessons.**

**Conceptual programming questions (for this phase):**

1. How do the textual features of poetry guide the reader’s response to its subject matter?
2. How is an engaging and distinct writing voice developed and maintained through a poetry text?

**Additional resources for this phase:**

* Age-appropriate hip-hop songs for **comparison – ‘In Control’ by Baker Boy; ‘Despicable Me’ by Pharrell Williams**
* ***Limelight* by Solli Raphael (2018)**

Table 6 – deepening connections between texts and concepts

|  |  |  |  |
| --- | --- | --- | --- |
| Outcome and content | Teaching and learning sequence  | Evidence of learning | Evaluation and registration  |
| **EN4-RVL-01****Reading, viewing and listening skills*** Apply reading pathways to determine form, purpose and meaning
* Revisit texts to develop a clear understanding of the themes, ideas and attitudes they express

**EN4-ECA-01****Text features: imaginative*** Develop transformation skills be reshaping aspects of texts to create new meaning
 | **Refining personal response to Core text 1 – ‘Australian Air’, by Solli Raphael****Learning intentions**By the end of this activity, students will:* be familiar with the textual and language features of the poem that create the reading pathway
* be able to recreate features of the form in order to deepen their engagement with the poem.

**Teaching and learning activity*** Teacher re-introduces the students to this core text by asking them in pairs or groups to reorder the poem from cut up sections. See **Phase 4, Resource 1 – cut up sections of the poem** for a model and advice on where to cut up the text.
* Explicit instruction – the metalanguage of ‘reading pathway’. Teacher introduces terminology and checks understanding through the features of the poem that helped students to order it: sentence punctuation, enjambment, rhyme, stanza breaks. Students may label these on a printed copy of the poem or co-construct in a shared digital document.
* Brief comparison with conventions in other forms, for example graphic novels, news reports or websites (tabs and hyperlinks, for example), that signal a reading pathway. Students could also compare the reading pathway taken for this poem with ‘My Mother, My Hero’ from Phase 3. Teacher to show some brief examples. Students discuss why, and compare how forms, such as poetry, require a certain pathway while others are more user-focused or interactive. Guide discussion with reference to the first conceptual programming question: how do the textual features of poetry guide the reader’s response to its subject matter?
* Creative re-imagining activity – students deepen engagement with the composer’s language by ‘reworking’ the first 10 lines of the poem, keeping the grammatical structures in each line and replacing the key content words to suit an original topic of their choosing, for example art, surfing or peace. See **Phase 4, activity 1 – creative reworking** for line by line suggestions, beginning with line 1: ‘it’s the + adjective + noun + comma + 4 word clause’. Use this activity as an opportunity to revise parts of speech and the difference between phrases and clauses in context of meaning making. Focus on sentence length, rhyme or the simile in line 6, for example, to hone student understanding of the elements of the reading pathway in this text.
* Reflective class discussion – how did these activities add to your understanding of the key ideas, perspectives and features of ‘Australian Air’?
 | **Success criteria**To demonstrate their learning, students will:* rework the first 10 lines of ‘Australian Air’ to their own poem, in order to demonstrate understanding of codes and conventions.
 |  |
| **EN4-URB-01****Argument and authority*** Analyse how engaging personal voice is constructed in texts through linguistic and stylistic choices, and **experiment with these choices in own texts**

**Note**: bold outcome content is not addressed in this sequence.**EN4-ECA-01****Text features: informative and analytical*** Embed textual evidence within sentences to support the articulation of a personal perspective of a text
* Discuss a central idea, from personal and objective positions, to broaden the exploration of a concept
 | **Critical response to tone and pacing in the poem****Learning intentions**By the end of this activity, students will:* understand how a poem’s pace is constructed and how it contributes to its tone
* consider their personal and growing critical response to the tone that Raphael establishes in his poems
* be able to outline layers of meaning that sit below the literal in Raphael’s poems.

**Reading and analysis activity*** Teacher replays the [video of Solli Raphael’s performance](https://www.youtube.com/watch?v=9rydKJcHH4M) (2:02) of ‘Australian Air’. Students listen for enjoyment then discuss developing reactions to the performance.
* On a second listening, students annotate their copy of the poem for pace. Which sections are read quickly, and which more slowly? It may be necessary to provide students with a coding structure for this task, for example, underlining fast moments in red and slower movements in blue, or using a flat line for slower moments and a zigzag line for faster moments.
* Explicit instruction – presentation and review of language and textual features such as rhyme, assonance, enjambment, free verse and repetition.

**Literacy in context**: teacher to choose between 2 and 5 language or textual features to focus on, as asked for, indicated or discussed by students as they annotate for pace. Teacher asks convergent (how does this make it faster?) and divergent (what would happen if this was…?) thinking questions. According to Quigley (2020 p 172) convergent thinking questions seek to ‘explain and convey relationships/cause and effect’ while divergent thinking routines focus on ‘questions that hypothesise, predict and infer.’ See **Phase 4, resource 2 – LEAD for an embedded approach to grammar** for an explanation of the principles underlying this teaching appraoch.* Students are supported to develop their personal response to the poem based on the consideration of pacing. Write a short analytical paragraph, including reference to 2 language or textual features, on how Raphael’s pacing of the poem (not vocal performance) impacts on their response. Students may be able to draft an initial 50-word explanation of what they think the poem is about as a writing challenge.
* Deepening critical response through inference. Teacher to introduce metalanguage of collocation. See **Phase 4, resource 3 – collocation** for definitions and examples from this poem. Students connect together words and phrases that collocate (for example ‘breathe in’ and ‘air’) then discuss examples from the poem which are unusual (for example ‘breathe in kindness and passion’).
* [Think, Pair, Share](http://www.pz.harvard.edu/resources/think-pair-share) activity – pairs work on one or two examples of unusual collocation from the poem and report back to the class:
* What clues from around the unusual collocation help you understand what Raphael means?
* How do these phrases, with their unusual meanings, contribute to Raphael’s writing voice?
* What do you learn about poetry by doing this activity?
* How do these phrases expand what you think the poem is about?
* Students extend their written response to the poem by composing additional sentences based on the discussion of collocation.
* **Meaningful writing** – give students a communicative purpose such as writing about the poem to a friend in another school. Students discuss the ideal writing voice for such a text. Co-construct or give students a checklist of inclusions, such as a quote as evidence, an example of collocation, a (critical) evaluation of Raphael’s style referring to tone, pacing, voice. Sentence starters could also be provided for support if needed. Remind students of the second conceptual programming question, ‘How is an engaging and distinct writing voice developed and maintained through a poetry text?’
 | **Success criteria**To demonstrate their learning, students will:* annotate a copy of ‘Australian Air’ for pacing
* write a short analytical paragraph on the impacts of the pace of the poem
* find and analyse examples of collocation and unusal pairings from the poem.
 |  |
| **EN4-URB-01****Perspective and context*** Consider the influence of cultural context on language
* Examine how elements of personal and social contexts can inform the perspective and purpose of texts and influence creative decisions

**Style*** Understand how the style of a text can be the product of a particular time period, culture or genre

**EN4-ECA-01****Speaking*** Use features of gesture, manner and voice to signal the progression and development of ideas through language and structure

**EN4-RVL-01****Reading, viewing and listening skills*** Apply a range of strategies to develop fluency in reading aloud, including an understanding of pace, tone and voice

**EN4-RVL-01****Reflecting*** Reflect on how reading, viewing and listening to texts has informed learning
 | **Investigating perspective and context in the poem****Learning intentions**By the end of this activity, students will:* understand how the poet’s perspectives and voice are a response to the context of composition
* develop their own informed response to consider the impact of context and perspective
* experiment with reading the poem aloud in order to refine their understanding of the composer’s intentions, form and perspectives.

**Teaching and learning activity*** Reading treasure hunt – teacher asks students to read through the poem and identify references to real world events and issues. Pairs enter these into a table such as **Phase 4, activity 2 – links to context**, then are prompted to find quotes to support what the composer is trying to say about these events.

**Reading focus**: understanding that we read for an explicit purpose is a critical part of becoming a strategic reader. See note under **Phase 4, activity 2 – links to context** for an overview of REAL goals, which outlines 4 purposes for reading, including the option of reading to retrieve information.* Teacher-led explicit instruction and class discussion – introduce the key terms ‘context’ and ‘perspective’ and rename the 2 columns of the table. Note that metalanguage is introduced after student investigation. Conduct a class discussion involving both convergent (C) and divergent (D) questions – see note about Quigley (2020) and these question types in Phase 4 – to develop critical thinking skills.
* Are Raphael’s perspectives clear in the poem? How are less explicit ones embedded? (C)
* What would happen if the poem did not refer to specific events or issues? (D)
* What other texts do you know that try to have a say on these issues? What makes them more or less effective? (C)
* What might happen to youth voices in a dictatorship? Note, teacher may need to explain a dictatorship. (D)
* How would it be different if these ideas were expressed in a blog post? (D)
* Will this text still be relevant to an audience in 100 years time? Would a reader 100 years ago have been able to understand it? (D)
* Student personal and analytical writing – compose a brief paragraph on how your understanding of Raphael’s context has impacted your personal response to the poem, and your thoughts about what Raphael is trying to achieve. Note that this initial writing activity is expanded on through the following activities, and can be used as on of the choices within core formative task 5.
* Oracy and fluency – teacher organises groups to perform the poem, or an extract. Use the principles of reader’s theatre in **Phase 4, resource 4 – reader’s theatre**. Student groups discuss and annotate the poem for performance, then the class reflects and discusses how reading it aloud develops understanding of the perspectives in the poem, as well as a personal response to it. Teacher may take opportunity to further clarify writing and speaking voice. Groups could also be given a specific performance context, such as a retirement village or a primary age class, to guide or clarify context of composition.
* Students expand their analytical writing to reflect on how reading the poem aloud has supported them to refine their responses to Raphael’s voice, style and perspectives. Students should consider whether this poem is either a product of its time or restricted to its time.

**Literacy and reading focus**: see the article ‘Reading fluency: More than automaticity’ (Rasinski, Rikli and Johnston) in the department’s [Research Toolkit](https://education.nsw.gov.au/teaching-and-learning/curriculum/leading-curriculum-k-12/k-12-research-toolkits) for the rationale and strategy suggestions for reading aloud in the classroom. See Young, Stokes and Rasinski (2009) on reader’s theatre. Note that the focus is on reading with expression to develop skills in reading comprehension. | **Success criteria**To demonstrate their learning, students will:* Find accurate evidence from the poem to complete the ‘links to context’ table
* write about their understanding of Raphael’s context, and its impact on their understanding of the text
* stage a performance of the poem focusing on fluency of expression
* reflect (in writing) on how the performance has impacted their understanding of perspective.
 |  |
| **EN4-URB-01****Style*** Describe the distinctive rhetorical and aesthetic qualities of a text that contribute to its textual style, and reflect on these qualities in own texts

**Argument and authority*** Understand how argument in text is constructed through specific language forms, features and structures, and apply this understanding in own texts.
* Understand how the authority of a text is constructed by the author’s choices in content and style, and use this knowledge to influence the composition of own texts.

**EN4-RVL-01****Reading, viewing and listening for meaning*** Explore the main ideas and thematic concerns posed by a text for meaning
* Identify and understand that relevant prior knowledge and personal experience enables and enhances understanding when reading, viewing or listening to texts
* Explain personal responses to characters, situations and issues in texts, recognising the role of written, **oral or visual** language in influencing these personal responses

**Note**: bold outcome content is not addressed in this sequence.* Explain how the use of language forms and features in texts might create multiple meanings

**EN4-ECA-01****Text features: imaginative*** Develop transformation skills by reshaping aspects of texts to create new meaning
 | **Analysis of language and textual features in relation to intention and voice****Learning intentions**By the end of this activity, students will:* understand how language features create tone and writing voice in the core text
* be able to explain the impact of specific language features in contributing to the writer’s overall intention
* be able to apply their analytical approach to a third Raphael poem of their choosing.

**Teaching and learning activity*** Teacher-focused presentation of language features in context of use. Teacher begins with hook/driving question around the phrase ‘killing our own survival’.
* What is the composer’s intention here?
* Does this kind of phrase make the poem an angry one? Is that ok?
* Teacher guides discussion to the metalanguage of hyperbole, and asks students to find other phrases that create either an angry or a compassionate tone.

**Teaching note**: this activity models the gradual release of responsibility process. See **Phase 4, resource 5 – the gradual release of responsibilitymodel** for more information on this framework for moving from teacher-focused, through guided to independent learning activities.* Teacher guided class development of a list of language features that are used to create different kinds of tone in the poem. Review the meaning of ‘tone’ and check definitions for features such as simile, idiom, repetition or visual imagery. Students develop an example of each. For examples, see **Phase 4, activity 3 – annotations for the poem**. Note, this activity also includes a word cline for the word ‘passionate’ which is an example of how you might approach a discussion about the tone of the poem.
* Teacher sets up guided pair work to investigate the use of language features. Each pair constructs their own guiding question about the perspectives and voice of the text, then choose and analyse 2 to 3 language features that could be used to illustrate how the composer achieves this. Enquiry question examples (developed with support by the students) could include:
* How does the poet engage his reader in what he is trying to say?
* How does the form of the poem allow the poet to get his point across?
* Is the poet’s writing voice effective in engaging young people?
* Teacher runs pair-sharing session, which could also be done through a jointly constructed digital document. The focus must be on student evaluation of the effect of specific language features in allowing the composer to achieve his intentions (representing specific arguments).
* Individual analytical writing – students write a brief paragraph on how Raphael’s use of 2 language features has enabled him to achieve his purpose. This may be added to the evolving analytical writing component of this phase. Note the ongoing connection to the second conceptual programming question. How is an engaging and distinct writing voice developed and maintained through a poetry text?’
* Guided and collaborative practice. Students are given a second Raphael poem, (**Core text 4 – ‘Welcome to the Wonderful World of Poetry’ by Solli Raphael**). Using a scaffold (**Phase 4, activity 4 – scaffold for poetry analysis**), new pair combinations investigate the poem for comparisons to ‘Australian Air’. Using the same strategies as above for ‘Australian Air’ to structure this activity, organise a [jigsaw](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/546) analysis where each pair looks at a different aspect, for example the tone or the pacing, then combines their work in a shared digital document or during structured class discussion.
* Individual students are supported to choose a third Solli Raphael poem through a process of online research, or access to Raphael’s anthology *Limelight*. Students use the independent reading scaffold MIRO (see **Phase 4, activity 5 – independent reading guide**) to research, read and respond personally to their poem of choice.

**Summative analytical and creative activities*** Teacher to organise a substantial class plenary once individual reading and responses are complete. Students form pairs or groups with others who have read a different poem and compare and contrast before reporting back their analysis to the whole class.

**Critical thinking focus**: use the [Quality Teaching model](https://education.nsw.gov.au/teaching-and-learning/professional-learning/quality-teaching-rounds) focus on higher-order thinking so that during this activity students: classify, summarise and compare; make judgements based on criteria; judge and justify their reactions; produce a synthesised whole from all group member’s ideas.* Creative writing through a stimulus activity (optional): students choose a line from their third poem that could be a stimulus for a piece of creative writing. All stimulus ideas are shared to the class and students write their response in any type of text to another student’s stimulus line.
* If using a reflection journal (see the **Phase 6 sequence – planning for, refining the use of, and reflecting on writing voice**) this would be an opportunity for students to reflect on the distinctive rhetorical and aesthetic qualities of their own text.
 | **Success criteria**To demonstrate their learning, students will:* annotate a poem (collaboratively with peer) to connect language features with tone
* compose a brief analytical paragraph about the effects of language features in ‘Australian Air’
* add ideas about a second poem to a co-constructed class comparison to ‘Australian Air’
* complete their MIRO scaffold for a third Solli Raphael poem
* compose a response to the stimulus line from the third poem.
 |  |
| **EN4-URB-01****Argument and authority*** Analyse how engaging personal voice is constructed in texts through linguistic and stylistic choices, and experiment with these choices in own texts

**EN4-ECB-01****Planning, monitoring and revising*** Engage with the features and structures of model texts to plan and consider implications for own text creation
* Integrate information and perspectives from different sources to create detailed and informed texts

**EN4-ECA-01****Writing*** Apply understanding of the structural and grammatical codes and conventions of writing to shape meaning when composing imaginative, informative and analytical, and persuasive written texts
 | **Synthesising ideas and responding analytically and creatively****Learning intentions**By the end of this activity, students will:* be able to plan, draft and edit a piece of writing in response to a stimulus
* synthesise ideas from their analysis of texts, in order to create their own compositions in response.

**Teaching note**: the activities suggested here offer a range of choices for wrapping up this phase of the teaching and learning program. Use the process writing approach to support student planning and drafting during analytical, personal and creative writing towards the assessment task. Note the communicative nature of each writing suggestion. The teacher may offer a choice here to students, or guide the choice depending on existing writing tasks.**Core formative task 5 – responding analytically, persuasively or imaginatively****Students choose from the following 3 options:**1. Analytical paragraph – for an introduction to a poetry anthology. Students complete and refine the analytical writing they have been developing in this phase into one paragraph from an introduction to an anthology of Australian youth poetry. They may choose to compare one Solli Raphael poem to the lyrics of a hip hop song of the student’s choice. (This must be negotiated with teacher – see suggestions under ‘additional resources’ at the beginning of this phase. As with all texts, the texts selected for this activity should be context, age and stage appropriate.)
2. Persuasive or reflective piece – for the school website. Students write a post explaining why students should read and study youth poetry in year 7.
3. Imaginative piece – for the anthology of Australian youth poetry in choice one above. Students write their own performance poem in the style of Solli Raphael.
 | **Success criteria**To demonstrate their learning, students will:* compose an imaginative, informative, persuasive or analyical piece in response to writing prompts.
 |  |

## Phase 5 – engaging critically and creatively with model texts

In the ‘engaging critically and creatively with model texts’ phase, students encounter 2 core texts that will act as model texts for further writing opportunities in preparation for the assessment task. By reading, understanding and responding critically to a persuasive piece, then a memoir, students explore the power of engaging textual and language features to position the responder according to the intentions of the writer. Each piece demonstrates how a powerful youth voice can allow the composer to embed their perspectives in an engaging and effective way. The 2 model texts are explored in separate tables in the teaching and learning sequence below; they can be studied consecutively, or the teacher may choose to explore only one to meet the contextual needs of the class.

The teacher recognises students’ prior understanding of the textual and language features of the persuasive type of text and the memoir. Students practise developing their strategic reading skills, their critical response to text skills, and their ability to express ideas in writing as a response to a model text.

**Expected duration: This phase should take approximately 8 to 10 one-hour lessons for each model text in this phase. In this phase teachers should make a judgement about timing for their context; you may be able to complete only one to the depth required in the time you have left. Above all, time for deep thinking and authentic practice are critical.**

**Conceptual programming question(s) (for this phase):**

1. What are the features of persuasive texts and memoirs that effectively engage responders?
2. What processes are most useful in allowing students to use model texts as a guide to their own writing?

**Additional resources for this phase:**

* **Shortlisted entries from the** [‘What Matters?’ competition website](https://www.whitlam.org/what-matters)
* 3D format for reflective writing (Burke 2007). See also the [Scootle page on reflective writing](https://www.scootle.edu.au/ec/viewing/S7033/pdf/tls2_reflective_writing_3d.pdf#:~:text=The%20three-dimensional%20writing%20strategy%20developed%20by%20Kerri-Jane%20Burke,analytical%E2%80%99%20in%20reflecting%20on%20their%20responses%20to%20texts.) that discusses this scaffold.

**In this first table in the teaching and learning sequence, a persuasive text is explored as a model text for analysis and as a stimulus for creative writing.**

Table – engaging critically and creatively with model texts, part 1, persuasive text

|  |  |  |  |
| --- | --- | --- | --- |
| Outcome and content | Teaching and learning sequence  | Evidence of learning | Evaluation and registration  |
| **EN4-URB-01****Argument and authority*** Understand how argument in text is constructed through specific language forms, features and structures, and apply this understanding in own texts

**EN4-ECA-01****Text features*** Effectively orient the reader to a topic in an opening paragraph, introduction or thesis
 | **Introducing the type of writing****Learning intentions****By the end of this activity students will:*** **understand the features of a persuasive text**

**Drawing on prior knowledge*** **Instruct students to write down their own definition of a persuasive text. A one to 2 sentence definition will suffice for this activity.**
* **As a class, brainstorm answers to the following questions:**
* **How can you tell when a text is a persuasive text? What are some of the language features that might be found in a persuasive text?**
* **What structure might you expect a persuasive text to take?**
* **Who might compose persuasive texts?**
* **What forms might persuasive texts take?**
* **Where might you read, view and/or hear them?**
* **Why might authors compose persuasive texts?**
* **What are some examples of effective persuasive texts that you have encountered in your day to day life?**
* **Using the information gathered from the responses to the questions above, in pairs students compose a detailed definition of a persuasive text (aiming for a paragraph).**
* **Introduce students to the concept and definition of a thesis (Phase 5, resource 1 – developing a thesis). Consider the following definition from the** [Collins dictionary](https://www.collinsdictionary.com/dictionary/english/thesis)**:**

**‘A thesis is an idea or theory that is expressed as a statement and is discussed in a logical way’.*** **Collaboratively create a word-web of synonyms for the word ‘thesis’ or consider the graphic created by** [Visuwords online thesaurus](https://visuwords.com/thesis)**.**
* **Collaboratively brainstorm a list of factors that may influence the creation of a thesis. Some answers could include:**
* **prior knowledge**
* **research**
* **personal opinion or experience**
* **key words in the posed question**
* **Introduce students to the concept of the ‘Thesis Machine’ adapted from the work of Sheridan Baker (Phase 5, resource 1 – developing a thesis). Provide students with a range of different prompts to compose thesis statements from (there are examples for ‘English’ and ‘youth voices’ in this resource). Teachers may wish to follow a gradual release or ‘I do, we do, you do’ approach to creating these thesis statements.**
* **Using the ‘Thesis Machine’ strategy, compose thesis statements for the following ideas:**
* **music**
* **the environment**
* **a topic of your choosing.**
 | **Success criteria**To demonstrate their learning, students will:* collaborate to define a persuasive text in detail
* create thesis statements for a range of topics
 |  |
| **EN4-RVL-01****Reading, viewing and listening skills*** Apply reading pathways to determine form, purpose and meaning
* Reading, viewing and listening for meaning
* Explore the main ideas and thematic concerns posed by a text for meaning

**EN4-URB-01****Argument and authority*** Understand how argument in text is constructed through specific language forms, features and structures, and **apply this understanding in own texts**

**Note**: bold outcome content is not addressed in this sequence.**EN4-ECB-01****Planning, monitoring and revising*** Engage with the features and structures of model texts to plan and consider implications for own text creation
 | **Exploring a sample text****Learning intentions****By the end of this activity students will:*** **understand the key language features and structures of persuasive texts.**

**Teaching note: the sample persuasive texts used within this phase were designed for the purpose of this teaching and learning program. Teachers should consider writing their own model texts based on the needs and interests of the students and the context.****Reading the sample text*** **Provide students with the first model persuasive text ‘Learning to swim will save your life’ (Phase 5, resource 2 – learning to swim will save your life)**
* **Before reading the text, inform students that this is a persuasive text and ask if they can identify any clues that prove this just by looking at it on the page** (students could identify things such as paragraph structure or the references).
* **Give students 60 seconds to** [skim and scan](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-4/reading/stage-4-literal-comprehension#:~:text=on%20this%20page.-,Skimming%20and%20scanning,-Students%20learn%20to) **the text. Instruct students that they are required to skim read only, looking for key information. Teachers may wish to instruct students to read the top and tail (introduction and conclusion) of the text and the opening sentences of each paragraph. Alternately, ask students once they have finished skimming where in the text they chose to spend their brief time reading to gather as much information as possible. Once the 60 seconds is up, ask students to write down what information they were able to glean from their skim read.**

**Literacy and reading note: skim reading is a valuable strategy that needs to be explicitly taught within the context of the teaching and learning activities. Knowing how to effectively skim aligns with NLLP UnT8 comprehension processes.*** **Engage students in a more thorough reading of the text, using a reading strategy such as paired reading.**
* **Discuss with students the introduction of the text, with a focus on the opening thesis and the supporting statements that outline the main arguments of the piece.**
* **Identify 2 complex sentences within each paragraph. This could be a good opportunity to revisit the prior learning from this program around complex sentences and adverbial clauses and phrases. Discuss with students the purpose of the complex sentences in this text, such as the use of ‘because’ as a subordinating conjunction to create cause and effect.**
* **Students identify and annotate the different persuasive language features that are used throughout the text. These could include:**
* **rhetorical questions**
* **cause and effect complex sentences**
* **statistics.**
* **Co-construct a table with students which breaks each paragraph down into the following categories:**
* **main argument of the paragraph**
* **evidence used to support the argument**
* **persuasive language features used to support the argument.**
* **Students identify the audience and purpose of this text. Brainstorm possibilities for whom the author intended to engage with this text, and what they would like their audience to do as a result of their engagement.**
* **Lead students through an examination of the author and their personal voice in this piece. Remind students of the first conceptual programming question: ‘What are the features of persuasive texts and memoirs that effectively engage responders?’ Some questions that could be used to support students in building their understanding of the author include:**
* **What impact does the third person voice used throughout have on the personal nature of the voice?**
* **Is there a clear personal voice, or is it more impersonal and formal?**
* **By the end of reading the piece, what do they actually know about the author?**
* **Does the author sound believable or credible?**
* **How effective is the overall argument in this piece of writing?**
* **What do they think are the positives and negatives about the way the voice is or isn’t presented?**
 | **Success criteria**To demonstrate their learning, students will:* share information gained from a text using 2 different reading strategies
* complete a range of activities in deconstructing a text and share answers with their peers
* discuss the relationship between personal voice and persuasive texts
 |  |
| **EN4-ECA-01****Writing*** Apply understanding of the structural and grammatical codes and conventions of writing to shape meaning when composing **imaginative, informative and analytical**, and persuasive written texts

**Note**: bold outcome content is not addressed in this sequence.* Demonstrate control of structural and grammatical components to produce texts that are appropriate to topic, purpose and audience

**Text features*** Express ideas in logically structured and cohesively sequenced texts to enhance meaning
* Effectively orient the reader to a topic in an opening paragraph, introduction or thesis

**Text features: persuasive*** Compose persuasive texts that include an opening or thesis to provide a definition and position, effectively sequenced elaboration paragraphs, and a conclusion that synthesises ideas, restates a position or makes a conclusion or recommendation

**EN4-ECB-01****Planning, monitoring and revising*** **Develop a coherent thesis for extended analytical and persuasive texts that represents logical thinking about a text or topic**
* **Plan a logical sequence of arguments or ideas, and set goals at conceptual, whole text and paragraph levels**
 | **Composing a persuasive text****Learning intentions****By the end of this learning, students will:*** **express ideas on a chosen topic**
* **reflect on the process of writing and revise their own work.**

**Core formative task 6 – persuasive writing****Part 1 – planning to write*** **Provide students with a topic about which to produce a piece of persuasive writing. Depending on the ability levels of the class, the whole class could write to the same topic, a list of topics could be provided, or students could select their own. For this activity, they should write about something about which they have a personal understanding. This could be an opportunity to introduce ‘What Matters?’ as a prompting question.**
* **Students plan what they are going to write before they begin composing their piece. A sample planning activity has been provided in Core formative task 6 in the resource booklet.** As part of their planning, students should identify:
* **their thesis, drawing upon earlier activities around thesis creation**
* **their supporting arguments, the evidence they will need and any possible research they may need to undertake**
* **some persuasive language features that they could use to present their points.**
* **Using Phase 5, resource 2 – learning to swim will save your life as a model text, students compose a persuasive piece of writing. This task could be done as a homework task, an in-class activity or a timed writing activity. Some suggestions that the teacher may want to give students before writing include**
* **write in third person**
* **make sure to use varying sentence structures throughout**
* **clearly divide your persuasive piece up into paragraphs**
* **use a range of linking devices to connect the ideas presented within and between their paragraphs**

**Part 2 – revising and editing*** **Introduce students to the concept of** [student self-assessment](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/peer-and-self-assessment-for-students#:~:text=can%20try%20tomorrow-,Student%20self%2Dassessment,-When%20teachers%20explicitly) **as a form of formative assessment. Students brainstorm ways that they may be able to reflect upon their writing for self-assessment strategies. Students may identify things such as checking for spelling and punctuation errors.**
* **Reinforce with students that part of the feedback and assessment process is identifying the strengths in writing as well as the areas for improvement.**
* **Co-construct or provide students with a checklist that they could use to inform their self-assessment. The items on this checklist should be specific to the contextual needs of the students in the class. Some possible checklist items include:**
* **a clear thesis that is consistent throughout the piece of writing**
* **logical arguments that are supported with evidence**
* **a range of sentence structures including *cause and effect* complex sentences**
* **spelling, grammar and punctuation**
* **the use of connective adverbs (for example – however, additionally, moreover) throughout to create cohesion**
* **the use of high modal language**
* **whether the language is appropriate for their intended audience and purpose**
* **whether the ‘voice’ is appropriate and maintained throughout**
* **Instruct students to reconsider one specific paragraph of their writing. What areas for improvement could there be in this paragraph? Once students have identified ways to strengthen the paragraph, instruct them to rewrite the paragraph making necessary changes.**
 | **Success criteria****To demonstrate their learning, students will:*** **plan for writing and explain why this planning process is essential in the composition process**
* **compose a piece of writing using language and structure appropriate to audience, purpose and form**
* **reflect upon their writing and identify areas for improvement.**
 |  |
| **EN4-URB-01****Perspective and context*** Examine how elements of personal and social contexts can inform the perspective and purpose of texts and influence creative decisions

**Argument and authority*** Understand how argument in text is constructed through specific language forms, features and structures, and apply this understanding in own texts
* Explain how the subjectivity or objectivity of arguments in texts is constructed through specific language forms, features and structures, and reflect on these in own texts
* Analyse how engaging personal voice is constructed in texts through linguistic and stylistic choices, and experiment with these choices in own texts

**EN4-ECA-01****Writing*** Demonstrate control of structural and grammatical components to produce texts that are appropriate to topic, purpose and audience

**Speaking*** Participate in informal discussions about texts and ideas, including speculative and exploratory talk, to consolidate personal understanding and generate new ideas

**Text features: persuasive*** Incorporate subjective and objective evidence to enhance and support elaboration of arguments

**EN4-ECB-01****Reflecting*** Describe the pleasures, challenges and successes experienced in the processes of understanding and composing texts
 | **Exploring a second personal text****Learning intentions****By the end of this learning, students will:*** **understand that there are many ways to present a persuasive argument**
* **understand the impact of personal voice on the persuasiveness of a piece.**

**Reading the text*** **Provide students with the title of a second persuasive model text *(*Phase 5, resource 3 – learning to swim saved my life*)*. Discuss the slight differences in title between this and the previous model text. Discuss with students (ask them to predict based on the title) how the contents of this model text may be different to the previous one.**
* **Introduce students to the concept of a personal anecdote and discuss the ways that it could be used to:**
* **create personal voice**
* **add authenticity to a piece of writing**
* **add to the persuasiveness of a piece of writing**
* **make clear the personal context of the author.**
* **Students read the second model text (Phase 5, resource 3 – learning to swim saved my life*).* Consider experimenting with a reading strategy that you have not yet used in this learning program. Students reading aloud with a partner and recording themselves reading is one such strategy discussed in Quigley (2020).**
* **Introduce students to the concepts of subjectivity and objectivity. Consider sharing the following definitions from** [NESA](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=glossary)­­**:**
* **Objective language – language that is fact-based, measurable and observable, verified and unbiased. It does not include a speaker or writer’s point of view, interpretation or judgement.**
* **Subjective language – words used to communicate based on opinion, feelings or personal biases.**
* **Return to the first model text provided in Phase 5, resource 2 – learning to swim will save your life and identify all the parts of this piece that contain objective language drawn from facts that are unbiased. This could include the statistics on drownings and the research into the health benefits of swimming. Identify the parts of this text that are subjective. The thesis could be a good sentence to highlight as it suggests opinion through the word ‘should’.**
* **Complete the same activity for the second model text in Phase 5, resource 3 – learning to swim saved my life. Students should be able to identify many more examples of subjective language in the second model text, although there are still sections that present objective facts.**
* **Ask students to create a table in their books where they compare the language in the 2 texts.** Students create a 2 × 2 quadrant table in their books (see **Phase 5, activity 1 – subjective and objective language** for an example). The left-hand side of the quadrant is to record information related to *Model text 1 – Learning to swim will save your life*. In the top left quadrant, students record all examples of objective language from the text. In the bottom left quadrant, student record the subjective language from the text. Students repeat this activity for *Model text 2 – Learning to swim saved my life*, using the top right quadrant for recording objective language, and the bottom right quadrant for subjective language. Students then compare the use of objective and subjective language in the texts, recording what they notice.
* **Identify where the thesis sits for this piece of writing (the thesis is the same in both model texts). Discuss with students the way that they can experiment with and manipulate the structures of persuasive texts and still maintain the same purpose.**
* **Lead students through an examination of the author and their personal voice in this piece. Some questions that could be used to support students in building their understanding of the author include:**
* **What impact does the use of first-person voice throughout have on the personal nature of the voice?**
* **Is there a clear personal voice, and if there is, how does this impact on the formality of the piece?**
* **By the end of reading the piece, what do you know about the author’s personal context, and how has this influenced the perspective of the piece of writing?**
* **Does the author sound believable or credible?**
* **How effective is the overall argument in this piece of writing?**
* **What do you think are the positives and negatives about the way the voice is or isn’t presented?**
* **Ask students to make a judgement – overall, which of the 2 model texts do they think is most persuasive and why? Note that there is no correct answer here – both texts could be viewed as more persuasive for different reasons. Instead, the focus should be on encouraging students to have an opinion and to support their opinion with subjective and objective evidence. This could be a good opportunity to engage students in an informal debate as a whole class or in small groups where 2 sides advocate for the opposing model texts as being the most persuasive.**
* **Note the connections to the introductory activity in Phase 1, looking at the effectiveness of literal versus figurative language. Remind students of the conceptual programming question and its focus on texts effectively engaging responders.**

**Critical thinking focus: for a class debate ensure that all ideas are supported by textual evidence. In context, explicit teaching could explore the way acknowledging an opposing argument can show thoughtfulness and balance, but also prepare the way for rebuttal. Explore a complex sentence starter such as: ‘Although it might be true that …, it is much more probable that…’****Reflecting on and editing writing*** **Ask students to return to the persuasive text that they** produced in response to the previous model text. Students select one part of this persuasive text that could be enhanced using a personal anecdote and changing the language from first person to third person. This could be an opportunity to reinforce with students the ways that Model text 2 uses first person to create a strong personal voice, such as the incorporation of emotive personal verbs (‘I love’, ‘I hope’) or past tense in combination with first person to add a sense of authority to the anecdote. Students then rewrite this section and attempt to include their personal voice into their piece of writing.
* **Ask students to reflect on the process of writing in first person. As a reflective activity, ask students to describe the following:**
* **Which process was more enjoyable – writing in third person or writing in first person?**
* **What was more challenging and why – writing in third person or writing in first person?**
* **How successful w**ere **they at writing something that might persuade an audience?**
* How useful was it using a model text as a guide for their own writing (conceptual programming question 2)?
 | **Success criteria****To demonstrate their learning, students will:*** **compare model texts and discuss different ways that texts can engage in persuasion**
* **annotate 2 different model texts to demonstrate knowledge of objective and subjective language**
* **discuss the relationship between personal voice and persuasive texts**
* **modify a persuasive piece of writing to include an anecdote and first person**
* **reflect on the challenges of writing in first person and third person.**
 |  |
| **EN4-RVL-01****Reading for challenge, interest and enjoyment*** Read texts selected to challenge thinking, develop interest and promote enjoyment, to prompt a personal response
* Communicate purposefully with peers in response to texts
* Understand the ways reading helps us understand ourselves and make connections to others and to the world

**EN4-URB-01****Argument and authority*** Understand how the authority of a text is constructed by the author’s choices in content and style, and use this knowledge to influence the composition of own texts

**Style*** Describe and reflect on how particular arrangements of language features in texts can be found appealing according to personal preferences

**EN4-ECA-01****Writing*** Apply understanding of the structural and grammatical codes and conventions of writing to shape meaning when composing **imaginative**, informative and analytical, and persuasive written texts

**Note:** bold outcome content is not addressed in this sequence.**Text features: persuasive*** Compose persuasive texts that present arguments from a range of viewpoints, including their own, and that reflect a broadening understanding of perspectives beyond immediate experience
* Provide counterargument and refutation where appropriate

**EN4-ECB-01****Reflecting*** Reflect on own composition of texts, using appropriate technical vocabulary to explain choices of language and structure in line with the target audience and intended purpose
* Describe the pleasures, challenges and successes experienced in the processes of understanding and composing texts
* Consider how purposeful compositional choices are influenced by specific elements of model texts
 | **Engaging with the ‘What Matters?’ competition****Learning intentions****By the end of this learning, students will:*** **understand how youth voices can advocate for a range of issues**
* **draw upon inspiration from model texts to create their own texts.**

**Exploring ‘What Matters?’*** **Direct students to the** [‘What matters?’ competition website](https://www.whitlam.org/what-matters) **and read through the information about the competition on the main page of the website.**
* **Watch the** [writing tips from past finalists videos](https://www.whitlam.org/learning-resource-elements/tips-from-past-finalists) **and ask students to summarise the main writing tips that are provided by the winners. Engage in a discussion about these recommendations – how do the recommendations of previous winners align with what has been considered so far in the learning program? Ask student to list the 3 most important points overall from the winners’ videos that they will think about when they are writing.**
* **Provide students with some time to explore and engage with some of the previous ‘What Matters?’ Stage 4 shortlisted entries. Provide students with a scaffold such as the sample in Phase 5, activity 2 – engaging with ‘What Matters?’*,* to help them in this exploration. Some possible shortlisted entries from the public education sector that you may wish to direct students towards include:**
* [Maisie Templeton – ‘Flood Of Tears](https://www.whitlam.org/what-matters-2022-shortlisted-entries/2022/7/25/floods-of-tears)’ **(Winner, 2022)**
* [Sebastian Rich – ‘Education Matters](https://www.whitlam.org/what-matters-2022-shortlisted-entries/2022/7/25/education-matters)’ **(Runner up, 2022)**
* [Emma Baldwin – ‘Education: A Right Not a Privilege](https://www.whitlam.org/what-matters-2019-shortlist-1/2019/7/1/education-a-right-not-a-privilege)’
* [Caristiona Mackenzie – ‘The Harsh Reality for Women in STEM](https://www.whitlam.org/what-matters-2022-shortlisted-entries/2022/7/25/the-harsh-reality-for-women-in-stem)’
* [Samuel Taddele – ‘The Undisclosed Suffering](https://www.whitlam.org/what-matters-2022-shortlisted-entries/2022/7/25/the-undisclosed-suffering)’
* [Hannah Tollens – ‘Determined to Make a Change](https://www.whitlam.org/what-matters-2022-shortlisted-entries/2022/7/25/determined-to-make-a-change)’
* [Jenny Xu – ‘My Cultural Heritage](https://www.whitlam.org/what-matters-2022-shortlisted-entries/2022/7/25/my-cultural-heritage)’
* [Maulee Jain – ‘Happily Ever After](https://www.whitlam.org/what-matters-2021-shortlisted-entries/2021/8/4/happily-ever-after)’
* [Saanvi Kashyap – ‘Nighttime Strolls](https://www.whitlam.org/what-matters-2022-shortlisted-entries/2022/7/25/nighttime-strolls)’ **(please note that this entry is a poem, and could be a good opportunity to reflect back to Solli Raphael)**
* **When students have had the opportunity to explore and respond to a range of the ‘What Matters?’ entries, ask students to identify the one that resonated with them the most. Ask students to engage in a peer conversation about the text. Some question prompts for this conversation could include:**
* **What interested you most about the text?**
* **What was the perspective provided on the issue and do you agree with it?**
* **Did the text help you to learn anything about yourself or the world?**
* **How did the text make you feel?**
* **What elements of the author’s style appealed to you, and how did this impact on the authority of the text?**
* **Is there anything that this text is going to inspire you to do?**

**Responding to ‘What Matters?’ entries*** **Engage students in a range of writing activities completed in response to the ‘What Matters?’ entries that they have read. Activities could be drawn from the list below (at a minimum, students should complete the final bolded activity):**
* **Compose a letter to the author of one of the entries that you read. In your letter, let them know what you thought of their piece and how it impacted you. You could also take the opportunity to pose some questions if there is anything you would like to ask them.**
* **Choose a piece where the perspective is one that is different to yours. Compose a piece of writing that explores your own perspective and, where possible, argue against the thesis in the original piece.**
* **Adopt the ideas of one piece that resonated with you and transform it into a different written form (for example, taking a persuasive piece and converting it into a performance poem).**
* **Investigate further one of the topics that sparked your interest and compose a report outlining what new information you learned.**
* **Compose your own entry on a topic that interests you that draws inspiration from one of the ‘What Matters?’ entries (option for Core formative task 6 – persuasive writing*).***

**Reflecting on writing*** **Once students have finished writing their first draft for a ‘What Matters?’ entry, ask students to reflect by selecting context-suited questions from the following list:**
* **Where did you draw your inspiration from for this piece? If it was one of the ‘What Matters?’ pieces, how has the original piece impacted upon what you have written?**
* **What did you find enjoyable about writing this piece?**
* **What did you find difficult when writing this piece?**
* **What is the part of this piece of which are you most proud?**
* **What persuasive devices did you draw upon in your writing, and which ones do you think have been used most successfully?**
* **What do you hope your readers will take away from your piece?**
* **If you could write this piece again, what would you do differently?**
* **Using their response to the final question, ask students to work on a second draft, incorporating the things they might have done differently to improve their writing.**

**Teaching note: reflective writing, see Phase 4, resource 4 – reflective writing for support and further reading in this area. Students may need to develop this type of text for their assessment task, so this is an opportunity to scaffold their writing in response to the questions above.** | **Success criteria****To demonstrate this learning, student will:*** **discuss a range of texts composed by students and share their thoughts and opinions** with peers
* **compose a range of texts in response to the model ‘What Matters?’ texts.**
 |  |

In the following table, the memoir text is explored as part of the ‘engaging critically and creatively with model texts’ phase.

Table – engaging critically and creatively with model texts, part 2, memoir

|  |  |  |  |
| --- | --- | --- | --- |
| Outcome and content | Teaching and learning sequence  | Evidence of learning  | Evaluation and registration  |
| **EN4-RVL-01****Reading, viewing and listening skills*** Use contextual cues to infer the meaning of unfamiliar words

**Reading for challenge, interst and enjoyment*** Use strategies to enhance interest and overcome challenges experienced when reading
 | **Preparing to read the text****Learning intentions**By the end of this activity, students will:* be able to access this model text for enjoyment, interest and meaning
* understand the role of synonyms and figurative expressions in developing a rich text.

**Teaching and learning activity*** Teacher activates interest by writing the second sentence of the piece on the board: ‘I have a superstitious hesitation in lifting the veil on the past, because the events I lived through may sound far-fetched and exaggerated.’ As this is a challenging sentence, the teacher then asks predictive questions such as:
* What type of text do you expect this to be?
* What do we know about the person telling the story, from this sentence alone?
* Teacher clarifies and extends vocabulary. Use ‘far-fetched’ and ‘exaggerated’ to explicitly teach or remind about the terminology of ‘synonym’. Elicit other synonyms (‘unbelievable’?) for these words then extend predictions about what sorts of stories these would describe. Check understanding of ‘superstitious’ and use as an opportunity to brainstorm other words beginning with ‘super’ (from the Latin for ‘over’) while explicitly teaching the metalanguage of prefix. This could also be done using a graphic organiser such as a Frayer diagram, as demonstrated on the department’s [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?clearCache=8d794624-cabd-16d8-2c4-91e99c41b22d).
* Teacher clarifies and extends figurative vocabulary. Explore the expression ‘lifting the veil’. After clarifying the literal meaning of ‘veil’, students research idiomatic or figurative uses of veil (a ‘veiled threat’, for example).
* Class discussion – activating background and contextual knowledge. This is an age-appropriate but confronting text about the refugee experience of arriving by boat to Australia. Teachers should approach this with the class context firmly in mind. Discussion questions to promote access to the text (for non-refugee students) include:
* What are some of the different reasons that people move around the world?
* What do we know about the history of multiculturalism in Australia?
* What are detention centres and why have they been in the news over the last couple of decades in Australia?
* Distribute the text (**Core text 5 – ‘Salt Water’ by Mohammed Mohsin Jafari**); students engage with vocabulary while reading by colour-coding the following:
* difficult words or expressions
* words that describe the writer’s feelings
* interesting words or expressions.

Pairs compare colour-coding when finished, then the class will co-construct 3 lists. Students evaluate how explicitly working with vocabulary in this way can help with understanding.**Reading and literacy focus**: the reading rope approach suggests that reading comprehension depends in part on strategies for deepening vocabulary knowledge, as well as learning to cope with unfamiliar words. Note also the [NLLP](https://www.ofai.edu.au/media/01nixkio/national-literacy-progressions-v3-for-publication.pdf) link in UnT7 – interprets unfamilar words using grammatical knowledge (etymology, prefixes and suffixes, root words). | **Success criteria**To demonstrate their learning, students will:* co-create vocabulary lists, including synonyms, figurative language, additional examples with the prefix ‘super-’, challenging words, emotive language
 |  |
| **EN4-RVL-01****Reading for challenge, interest and enjoyment*** Read texts of interest for sustained periods of time and respond to this reading in a variety of ways

**EN4-RVL-01 Reflecting*** Use reading strategies, and consider their effectiveness, when reflecting on the successes and challenges of extended reading
* Reflect on own experiences of reading by sharing what was enjoyed, discussing challenges to strengthen an understanding of the value of reading
 | **Reading, understanding and engaging with the whole text****Learning intentions**By the end of this activity, students will:* understand the ways in which cohesive devices link ideas and events in a text
* be able to reflect on the ways in which language and vocabulary strategies have impacted on their ability to read, and their enjoyment of reading.

**Teaching and learning activity*** Teacher activates engagement through class discussion of personal response to the text. Ask pairs to compose interview questions for the writer, then read to the class. Students volunteer to answer, distinguishing between those that depend on evidence from the text (for example, ‘What did you imagine about Australia while you were on the boat?’), and those that require extrapolation (‘Do you feel grateful to Australia for taking you in?’).
* Explicit language structure focus – cohesion. Teacher draws attention to the paragraph beginning ‘Our school was burned down…’ Students analyse which word connects the 2 parts of the second sentence (‘so’) and clarify terminology. ‘So’ is a connective or coordinating conjunction that creates cohesion in the text. It indicates cause and effect. Ask students to find the other one in this paragraph (‘And so’) and discuss the comparison to ‘But’. Point out 2 other types of cohesion here, the clarifying connectives ‘you see’ and ‘quite simply’, and the way the semi-colon after ‘do not like that’ allows the writer to elaborate with ‘they have strict rules…’ Check for understanding by assigning different paragraphs to pairs. Students discuss and label for these types of cohesion. Pairs report back and class annotates the piece (at least 2 more paragraphs each).

**Reading and literacy focus**: the reading rope approach suggests that reading comprehension depends in part on students accessing language structures such as syntax and cohesion.* Reflective writing activity – writing about reading. Students write about their experience of reading this text with the support of the vocabulary and cohesion activities. Practise the 3D scaffold again.
* What makes it easier for you to read?
* What other support do you need?
* What did you enjoy most/least about this text?
* How does reading contribute to your life?
 | **Success criteria**To demonstrate their learning, students will:* compose and answer interview questions for the writer of ‘Salt Water’
* annotate the memoir for cohesive language features
* compose a reflective writing piece on the experience of reading with vocabulary and language support.
 |  |
| **EN4-URB-01****Argument and authority*** Understand how argument in text is constructed through specific language forms, features and structures, and **apply this understanding in own texts**

**Note:** bold outcome content is not addressed in this sequence.* Analyse how engaging personal voice is constructed in texts through linguistic and stylistic choices, and **experiment with these choices in own texts**

**Note:** bold outcome content is not addressed in this sequence.* Understand how the authority of a text is constructed by the author’s choices in content and style, and **use this knowledge to influence the composition of own texts**

**Note:** bold outcome content is not addressed in this sequence.**Perspective and context*** **Understand how all perspectives are shaped by language and texts**
 | **Responding to the memoir as a model text****Learning intentions**By the end of this activity, students will:* understand the ways in which argument and perspective are revealed in a memoir text
* be aware of the balance between imaginative writing styles, and persuasive writing language features, in a memoir text.

**Teaching and learning activity*** Responding critically to the authorial voice – teacher introduces this section by asking students to imagine this text as a film. Class discussion – which 2 scenes or moments would you definitely include in the trailer for the film and why? How would you film them?
* [Think, Pair, Share](http://www.pz.harvard.edu/resources/think-pair-share) – students discuss and share ideas. As they work, teacher to refine the focus through explicit instruction about the dual aspects of voice in a sample paragraph. Use the paragraph beginning ‘After that time, I was desperate..’ and ask students to decide on the phrases that suggest action and/or drama (‘too many people crammed…’) and those that indicate the writer’s perspectives more directly, such as ‘I was desperate…It was scary…’). Teacher to mandate that the 2 scenes chosen for the trailer must suggest both the action and the emotional perspectives of the writer.
* Connect this work to earlier work on subjective and objective language, as well as literal and figurative language. Note the links to conceptual programming question 1: What are the features of persuasive texts and memoirs that effectively engage responders?
* Responding critically to the writer’s voice – after sharing and discussion about the imagined trailer, students analyse another paragraph for the 2 elements of voice introduced above:
* The teacher models how to analyse and explain the use of dramatic verbs and imagery in the paragraph beginning with ‘The boat turned around…’.
* With teacher guidance, students compare this to the emotive language used to reveal feelings (for example, ‘exhausted’) and to the use of simile in ‘drank like it was my last meal…’

**Teacher note**: see **Phase 5, activity 3 – language examples from ‘Salt Water’**for examples of language features in ‘Salt Water’ that create the distinctive writer’s voice. These examples will support analytical work throughout the following activities.* Guided and collaborative analysis – pairs annotate another paragraph for dramatic verbs and figurative expressions that create and describe drama, and emotive language that suggests perspective.
* Explicit instruction about metalanguage – teacher to clarify ‘perspective’ embedded in a text and the composer’s ‘authority’ over a text. Students discuss how both the description of drama and the expression of views in the model text makes perspective clear and establishes the writer’s authority. Students make notes on definitions and examples, and may be encouraged to experiment here with a short scene from their own memory in preparation for the writing activities to come.
* Guided and collaborative analysis – teacher introduces the terminology of ‘noun group/noun phrase’ with an example (‘a long car journey’). Students explore other examples (‘ a few local people…litres of water…a piece of cloth’) and how the added detail allows the writer to build the emotional impact on the reader. Experiment with simplifying these phrases to judge the impact – what happens if the sentences read just ‘people…water…cloth’?
* Students describe the parts of speech in 2 examples. For example, article (‘a’) + adjective (‘long’) + adjective (‘car’) + noun (‘journey’). Note the interesting use of a word that usually functions as a noun (‘car’) in the role of adjective here.
* Independent analysis – individual student writing. Students choose one or 2 paragraphs of the memoir and explain how the writer’s choice of language has shaped their emotional response to the story (one paragraph). Teacher to supply sentence starters or adjust the question for differentiation. The activity could also be completed by further annotating the text for the reader’s feelings at key points.
* Teacher guided annotation for structure and sequence markers. Teacher models annotating the text for words and phrases that indicate structure and sequence, for example ‘The first thing…’ Possible activities here include:
* Mapping the structure of a song (for example, verses, chorus, instrumentals) – co-constructed on the board – to highlight the changes of pace that create variety and interest. Students then analyse by ‘mapping’ the narrative structure of the memoir.
* Pair analysis – students annotate the entire memoir text for sequence markers and sub-sections of action and description, balanced out by reflection, explanation or discussion. Reflection through discussion or writing: what do they learn about writing from this type of analysis?
 | **Success criteria**To demonstrate their learning, students will:* **analyse and annotate paragraphs of the text for phrases that suggest action and drama, and those that reveal the writer’s perspectives directly**
* **construct note and definitions for key metalanguage – perspective, authority, noun group**
* **compose a short analytical paragraph on the writer’s choice of language and how it impacts on the emotional response to the story**
* **annotate the model text for structure and sequence markers.**
 |  |
| **EN4-ECA-01****Text features: imaginative*** Create imaginative texts using a range of language and structural devices to drive the plot, develop characters, and create a sense of place and atmosphere

**Text features: informative and analytical*** Compose texts that include a detailed introduction of ideas, the logical progression of supporting points, and a rhetorically effective conclusion, which reflect a broadening understanding of facts, concepts and perspectives beyond immediate experience

**Text features: persuasive*** Use rhetorical language to shape ideas and express a perspective or argument

**Sentence-level grammar and punctuation*** Control and experiment with aspects of syntax, including agreement, prepositions, articles and conjunctions to shape precise meaning and develop personal expression
* Use a range of linking devices to create cohesion between ideas
* Select appropriate noun groups for clarity or effect, including succinct noun groups for simplicity and elaborated noun groups for complexity

**Word-level language*** Select effective, topic-specific vocabulary to enhance understanding and compose texts with accuracy, in a range of modes appropriate to audience, purpose, form and context
* Make vocabulary choices that draw on, or contribute to, stylistic features of writing and influence meaning
 | **Expressing ideas in response to the text****Learning intentions**By the end of this activity, students will:* be able to use textual and language features from the model text to inspire their own piece of memoir writing.

**Teaching and learning activity****Teacher note**: regarding ‘text features’: the syllabus content points for this writing activity are drawn from text features: imaginative, informative and analytical, and persuasive. This reflects both the complex nature of the memoir as a hybrid form, as well as the importance of recognising that syllabus outcome content is interdependent. Note also that each of these outcome content points has been linked to an activity in an earlier phase of this teaching and learning program.* Teacher guides the co-construction of a ‘checklist’ of inspiration from the model text. Include all language, vocabulary and textual features explored in this phase. Include aspects of voice, in particular, emotive language to position the reader in relation to the writer’s perspectives, and imagery and figurative language to position through description. Note again the 2 conceptual programming questions for this phase, as well as an example of a checklist that could be used as a model – **Phase 5, activity 3 – language examples from ‘Salt Water’*.***
* Students use the checklist to brainstorm and plan their own memoir piece as a possible submission for the anthology assessment task. Employ process writing strategies to support the development of this piece in and out of class. Discuss the style of the writer of the model piece and possible choices for student’s own writing.
* Experiment by mimicking that style.
* Experiment by using language features to create a different writing style.
* Experiment by trying to create the ‘opposite’ style.

**Writing focus**: using a model text as stimulus for student writing. Providing students with good models for the required type of writing, and analysing them together, is a highly effective strategy with a strong research basis. See the research note under **Phase 5, activity 3 – language examples from ‘Salt water’*.*****Core formative task 7 – memoir** Compose a draft memoir piece inspired by the model text. In this piece students should:* apply their understanding of how language (literal and figurative) is used to position readers
* use the model text as inspiration for their own work, emulating the style
* use connective/coordinating conjunctions for cohesion
* use noun groups to create engaging descriptions.
 | **Success criteria**To demonstrate their learning, students will:* **compose a draft memoir piece inspired by the style of the model text.**
 |  |

## Phase 6 – preparing the assessment task

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

The teacher recognises students’ prior understanding of assessment practices but should use this phase as an opportunity to bring students into the customs and rules of the new school in a well-supported way. This is particularly so for student understanding of Stage 4 style marking criteria and school expectations for submission.

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

**Conceptual programming question(s) (for this phase):**

1. How can the process of preparing an assessment task be used effectively by students so that the work accurately represents their learning and effort?
2. What are the best strategies for developing effective and sustainable skills and mindsets related to assessment?

**Additional resources for this phase: see references throughout for best practice in the areas of focus.**

Table – preparing the assessment task

|  |  |  |  |
| --- | --- | --- | --- |
| Outcome and content | Teaching and learning sequence  | Evidence of learning  | Evaluation and registration  |
| **EN4-ECB-01****Planning, monitoring and revising*** Seek and respond to verbal and written feedback to improve clarity, meaning and effect
 | **Feedback, peer-editing and conferencing****Learning intentions**By the end of this activity, students will:* understand the benefits of peer and teacher feedback
* be able to participate effectively in feedback processes.

**Teaching and learning strategies****Teaching note**: further advice, examples and the research basis for the following approaches are provided in the teacher resource booklet under **Phase 6, resource 1 – peer editing**, and **Phase 6, resource 2 – feedback**.* Teacher to set up peer-editing and review procedures drawn from evidence-based practice in this field. Students are prone to distrust this process and work at lower cognitive levels. The following are suggestions to address these concerns:
* Co-construct specific and detailed criteria for peer-editing with students. Update to suit the specific focus of the lesson or phase, for example, an engaging personal voice based on appropriate persuasive language.
* Teacher to model and explicitly teach mindsets and skills such as listening, giving constructive feedback and applying feedback.
* Editing for major skills such as identifying and clarifying a line of argument need to be heavily scaffolded by the teacher.
* Consider like-ability groupings as opposed to mentor-mentee. These allow students to work at a level appropriate to their current understanding and to foster positive relationships with peers.
* Review best practice in giving useful feedback, starting with the AITSL webpage [Feedback](https://www.aitsl.edu.au/teach/improve-practice/feedback#tab-panel-2:~:text=Strategy%3A%20Peer%20feedback), especially relating to making comments on student’s writing. Teacher to explicitly train students. In brief:
* ensure comments are kind, specific and helpful about the task, the process or student self-regulation, rather than the student’s personality or perceived skills
* comments should be detailed and specific about what a student needs to do to grow as a learner
* structure in devoted feedback sessions and opportunities for students to act on feedback.
 | To demonstrate their learning, students will:* **co-construct and use criteria for peer assessment.**
* **respond to feedback and annotations** to improve **their developing drafts.**
 |  |
| **EN4-ECA-01****Text features*** Express ideas in logically structured and cohesively sequenced texts to enhance meaning
* Effectively orient the reader to a topic in an opening paragraph, introduction or thesis

**EN4-ECB-01****Planning, monitoring and revising*** Plan a logical sequence of arguments or ideas, and set goals at conceptual, whole text and paragraph levels
 | **Planning for and refining the use of textual features****Learning intentions**By the end of this activity, students will:* be able to include appropriate features of texts to organise and sequence their writing.

**Teaching and learning activity*** Use metalanguage learnt during this program to co-construct a checklist of potential textual features to experiment with in student writing. Examples include:
* cohesive devices
* dramatic verbs for vivid description
* noun groups for more vivid description.
* Plan, design and use an argument map to prepare for writing (see **Phase 6, resource 3 – argument mapping** for an example). This stratregy is especially useful for persuasive writing but can be adapted to ensure that paragraphs or sections of the overall text are connected to the overall thesis or idea. It assists with student planning and goal-setting as a visual representation of their developing text.
* colour-coding for cohesion and sequence – students work in pairs to colour code each other’s drafts for cohesive elements. Use one colour for coordinating connectives and another colour for clarifying connectives for example.
 | To demonstrate their learning, students will:* **develop a checklist of language and textual features to plan and monitor own writing.**
* **design an argument map for their writing topic to use as a planning tool.**
* **colour-code annotations on a peer’s draft.**
 |  |
| **EN4-ECA-01****Text features*** Use imagery and figurative language to enhance meaning and create tone, atmosphere and mood, in a range of forms
* Use modality for a range of intended effects

**EN4-ECB-01****Reflecting*** Consider how purposeful compositional choices are influenced by specific elements of model texts

**EN4-ECA-01****Representing*** Compose visual and multimodal texts to represent ideas, experiences and values

**EN4-ECB-01****Planning, monitoring and revising*** Seek and respond to verbal and written feedback to improve clarity, meaning and **effect**
 | **Planning for, refining the use of, and reflecting on writing voice****Learning intentions**By the end of this activity, students will:* review and reflect on their learning about voice through this program
* be able to plan the appropriate engaging writing voice to suit intention, context and audience.

**Teaching and learning activities – reviewing and reflecting on voice*** Depending on class context, the teacher may choose to include an ongoing reflective writing focus through the program. Students write about their developing understanding of writing voice in a journal or logbook. This type of reflective writing could be organised for the close of each phase so that students have a chance to reflect on language and textual features, and what might inspire or influence them from each core or stimulus text.
* Summative/concluding activity – student led jigsaw reading and discussion. Mirroring the initial jigsaw activity (Phase 2), students are encouraged to pick their own favourite quote **about** writing voice or quote **from** a core text, write it on a sheet and pin it to a wall. Students then leave comments beneath each quote, such as personal reflections, evaluations and inspirations. Students then choose and summarise a different quote to the one they provided, then present their work to the class to spark discussion. An example may be from Solli Raphael – ‘Throughout history, power has occurred through words.’
* Creative and analytical concluding task – students create an A3-sized wall display of an excerpt from their favourite writing voice from the course. Students might:
* illustrate it with appropriately labelled visuals
* label aspects of their chosen excerpt, such as language or textual features that create the voice they like
* display creative reimaginings they have written, for example, the same excerpt in a different voice, or a passage mimicking the voice
* display an excerpt from a writing voice they do not like, and label to explain.

**Teaching and learning activity – planning for expressing ideas with a powerful voice*** Teacher conference with each student. The student must explain:
* their chosen writing voice and style
* why it is suitable for their purpose, form, content and audience
* which language features they will be using to create a powerful writing voice.

**Teacher note**: students often experience great joy and challenge in writing about their lives and experiences and may want to write in personal or confessional forms. It is essential students understand that the focus of the task is on the expression of ideas and writing skills. Teachers may wish to include instructional options such as fictionalising a real-life event. The model texts provide an excellent talking point and can be used to address these concerns. It is important teachers are mindful of their responsibilities under child protection legislation.  | To demonstrate their learning, students will:* **complete reflective journal-type writing on voice**
* **create a wall display on the student’s favourite voice with related activities**
* **develop notes in preparation for one-to-one conference with teacher on planning for writing voice.**
 |  |
| **EN4-ECA-01****Writing*** Apply understanding of the structural and grammatical codes and conventions of writing to shape meaning when composing imaginative, informative and analytical, and persuasive written texts
* Demonstrate control of structural and grammatical components to produce texts that are appropriate to topic, purpose and audience
* Understand the interconnectedness of textual features for the overall cohesive effect
 | **Focusing on genre – types of texts, templates and scaffolds****Learning intentions**By the end of this activity students will:* understand the usefulness of using paragraph scaffolds/templates, at the appropriate point in the writing process
* (as an enrichment activity) consider the limitations and challenges of this approach.

**Teaching and learning activity*** The teacher has been supporting students through the ‘process writing’ approach (see **Phase 6, resource 4 – the ‘process writing’ approach)** for further support and notes on the research base).
* Introduce, model and practise using paragraph templates to support students as they structure their ideas into paragraphs that suit the form, purpose and audience.
* Teacher to experiment with different models until students are comfortable, and engage in constant feedback and reflection as to their usefulness. Note the similarities between approaches and how they link with the communicative purpose of the writing. Models include:
* TEEL – topic, example, elaboration, link
* PEAS – point, example, analysis, significance.

**Teacher note**: see, for example, ‘The formulaic essay and its power to de-fuse reading responses’ by McGraw and Mason (2021), and Manuel (2021) for ongoing discussion about the benefits and drawbacks of this approach.In general, our suggestion is to use these sparingly, and, following recent research, at later stages of the process only to help refine the revising and editing of the piece. | To demonstrate their learning, students will:* **use paragraph templates, if needed and relevant, to assist in the refining of ideas and text structures.**
 |  |
| **EN4-ECA-01****Planning, monitoring and revising*** Engage with the features and structures of model texts to plan and consider implications for own text creation
 | **Working with the sample and developing awareness of the marking criteria****Learning intentions**By the end of this activity, students will:* understand the structure and purpose of the marking criteria
* be able to apply the marking criteria to a sample text
* be able to use the marking criteria to refine their own response in preparation for submission of the assessment task.

**Teaching and learning activity*** Teacher to present the supplied sample student submission for the assessment task
* Teacher provides explicit instruction about the role and structure of the marking guideline. Teacher may cut up the ‘marking guide descriptors’ and ask students to order them from most to least advanced.
* [Think, Pair, Share](http://www.pz.harvard.edu/resources/think-pair-share) – students to apply the marking guideline to the sample task. Opinions as to why it deserves a certain label (dot point from the descriptors) must be backed by evidence from the sample text.
* Teacher to present and discuss the annotated version and compare to students’ earlier analysis.
* Extension – students may colour-code phrases or sentences in the sample task to match dot points in the marking guideline descriptors. In addition, this strategy can be used to help refine their developing draft for submission.
 | To demonstrate their learning, students will:* **apply the marking criteria to the sample task** in order to refine understanding of expectations
* **colour code their developing draft to match key statements from the marking criteria.**
 |  |
| **EN4-ECA-01****Sentence-level grammar and punctuation*** Use a range of linking devices to create cohesion between ideas
* Use pronouns consistently and appropriately to maintain cohesion, context and purpose
* Select appropriate noun groups for clarity or effect, including succinct noun groups for simplicity and elaborated noun groups for complexity

**EN4-ECB-01****Planning, monitoring and revising*** Monitor word choice, spelling, grammar and punctuation for accuracy and purpose
 | **Developing effective editing processes****Learning intentions**By the end of this activity, students will:* be able to apply effective editing processes to their own and peer-written texts.

**Teaching and learning activity*** Teacher to scaffold dedicated editing sessions according to the following principles:
* roles and intentions are clear – students should know when to seek help about their overall ideas or structure, and when to ask for a spelling and grammar check
* the class should co-construct (and continue to refine) an editing checklist
* time for self or peer editing should be clearly arranged, brief and followed by reflection and application opportunities.
* Teacher could limit the editing checklist so that it is relevant to the specific focus of the program. For this first Year 7 program, the suggested areas are:
* clarity of expression of ideas
* spelling
* punctuation related to sentence structure
* cohesive devices, especially co-ordinating conjunctions and clarifying connectives
* adverbial clauses and noun groups for descriptive detail
* paragraph and whole-text structure suited to form and purpose
* engaging and distinct writing voice.
 | To demonstrate their learning, students will:* **use an editing checklist to help refine the accuracy and distinctiveness of peer and own writing.**
 |  |
| **EN4-ECB-01****Reflecting*** Reflect on own composition of texts, using appropriate technical vocabulary to explain choices of language and structure in line with the target audience and intended purpose
* Reflect on own ability to plan, monitor and revise during the composition process, and how this shapes clarity and effect
 | **Returning the task****Learning intentions**By the end of this activity, students will:* understand the significance of the marking criteria for understanding the nature of the task
* be able to set up processes for using marking criteria effectively in the preparation of future tasks.

**Teaching and learning activity*** Teacher hands out a feedback reflection sheet (see **Phase 6, resource 5 – feedback reflection sheet**), and returns only the student’s task (not the marking criteria sheet) with feedback comments. Students are asked to read comments, then using the marking criteria on the reflection sheet, predict what grade they will receive.
* Students are given their marking criteria sheet with no final mark, only the overall teacher comment and comments or highlights in the marking criteria. After reading these they are asked to predict their mark.
* Teacher writes final mark on each student’s sheet and students are given time to complete the feedback reflection sheet.

**Teacher note**: this task provides the teacher with an opportunity to collate student responses into an anthology (digital or print) and share with the class. There is also the opportunity for students to enter their responses into the ‘What Matters?’ competition. | To demonstrate their learning, students will:* complete the post-task feedback reflection sheet, including application plans for the next task.
 |  |

## Core formative tasks

This section provides a succinct outline of the targeted formative assessment opportunities that build the knowledge and skills required in the formal assessment. They are active and intentional learning processes that partner the ‘teacher and the students to continuously and systematically gather evidence of learning with the express goal of improving student achievement’ (Moss and Brookhart, 2019). They provide an opportunity for teachers to provide feedback to students about their learning and how to improve. This section does not record every formative task.

The core formative tasks provide students with the opportunity to receive feedback and develop feed-forward plans in consultation with the teacher. Feedback for these tasks may be formal or informal, written, verbal or recorded. It may come from the teacher or a peer. In the table below, we have listed tasks that may eventually be used for the formal submission, as well as class tasks that develop skills more generally related to the formal assessment task. The ‘feedback opportunities’ column is a suggestion only and can be adapted by the teacher to suit student or class needs.

Table – core formative tasks

|  |  |  |
| --- | --- | --- |
| Core formative task and resource/activity number  | Knowledge, understanding and skills  | Feedback opportunities  |
| **Core formative task 1 – letter or reflective piece**Students compose one of the following: a letter or voice recording to the teacher introducing yourself; a piece selling yourself; a ‘reflective’ piece on what gives you hope, or what matters to you (**Phase 1, resource 1; Phase 1, activity 1**). | Students:* express preference
* experiment with the balance of direct/literal expression and figurative expression
* use cohesive devices.
 | Teacher informal feedback on:* student’s ability to fulfil the purpose of the piece
* use of target language.
* Self-assessment:
* Students assess, edit and refine own work.
 |
| **Core formative task 2 – introduction to a collection**Introduction to a collection ending with the line ‘so the idea for the collection was born’ (**Phase 2, resource 1; Phase activities 1 and 2; Core text 2**). | Students:* adopt a tone appropriate to purpose and form.
* express ideas in logically structured and cohesively sequenced text.
 | Peer/teacher feedback focusing on:* student’s use of tone
* text structure and cohesion.
 |
| **Core formative task 3 – writing in response to stimulus texts**Students compose their own piece of writing in reponse to a stimulus text. This may be developed for the anthology assessment task (**Phase 2, activity 4; Phase 2, resources 3, 4 and 5**). | Students:* use specified language imagery and figurative language to enhance meaning and own voice.
 | Peer/teacher feedback focusing on:* use of imagery
* use of figurative language.
 |
| **Core formative task 4 – informative writing about a key event****Students compose an informative piece of writing which shares a key event from their life (Phase 3, activity 4; Phase 3, resource 2; Core text 3).** | Students:* **plan and develop a piece of informative writing**
* **uses complex sentences and adverbial clauses to represent chronology.**
 | Guided peer feedback:* use Two stars and a wish protocol.
 |
| **Core formative task 5 – responding analytically, persuasively or imaginatively**Option 1 – analytical**Option 2 – persuasive or reflective****Option 3 – imaginative****(Phase 4, activities 3 and 4; Core text 4).** | Students:* **use a model text to inspire their own writing.**
* **apply their understanding of form, style, voice.**
* express a central idea.
* apply understanding of structural and grammatical codes and conventions to enhance their own writing and develop their own voice.
 | Teacher feedback focusing on:* development of voice
* appropriate and engaging use of form
* development of an idea
* use of language appropriate to purpose and textual form.
 |
| **Core formative task 6 – persuasive writing**Students plan, compose and revise a persuasive piece in response to a topic set by the teacher, or in response to the ‘What Matters’ examples explored in this phase (**Phase 5, resources 1, 2 and 3; Phase 5, activities 1, 2, and 3**). | **Students:*** **express ideas**
* **plan, draft and refine own composition.**
 | Self-assessment using teacher devised or co-constructed checklist focusing on:* use of connectives
* variety of sentence structure
* use of paragraphs to define sub-topics.
 |
| **Core formative task 7 – memoir**Compose a draft memoir inspired by model text **(Phase 5, activity 3; Core text 5).** | **Students:*** **apply their understanding of how language (literal and figurative) is used to position readers.**
* **use model text as inspiration for own work, emulating style.**
* **use connective/coordinating conjunctions for cohesion**
* **use noun groups to create engaging descriptions.**
 | Teacher assessment focusing on:* use of emotive language to convey writer’s perspective through voice.
* use of imagery and figurative language to position through description.
* sentence cohesion.
 |

## Program/unit evaluation

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

Use the [English teaching and learning evaluation tool](https://education.nsw.gov.au/content/dam/main-education/teaching-and-learning/curriculum/english/media/documents/english-s4-year-7-10-teaching-and-learning-evaluation-tool.docx) as part of the evaluation process.

## The English curriculum 7-12 team

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

### Share your experiences

If you use the program 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

### Further implementation support

Curriculum design and implementation is a dynamic and contextually specific process. The department is committed to supporting teachers to meet the needs of all students. The advice below on assessment and planning for the needs of every student may be useful when considering the material presented in this sample program of learning.

NESA defines [programming](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/understanding-the-curriculum/programming) as the process of ‘selecting and sequencing learning experiences which enable students to engage with syllabus outcomes and develop subject specific skills and knowledge’ (NESA 2022). A program is different from a unit in 2 important ways, as outlined by NESA on their [advice on units](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/understanding-the-curriculum/programming/advice-on-units) page. A unit is a contextually specific plan for the intended teaching and learning for a particular class for a particular period. A teacher uses the collaboratively created program and makes class/time specific changes to suit the needs of the individuals in the class. The organisation of the content in a unit is flexible and it may vary according to the school, the teacher, the class, and the learning space. They should be working documents that reflect the thoughtful planning and reflection that takes place during the teaching and learning cycle. There are mandatory components of programming and unit development and this template provides one option for the delivery of these requirements. The NESA and department guidelines that have influenced this template are elaborated upon at the end of the document.

### Support and alignment

**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/content/dam/main-education/en/home/public-schools/school-success-model/The-School-Success-Model.pdf)

**Alignment to the School Excellence Framework**: this resource supports the [School Excellence Framework](https://policies.education.nsw.gov.au/content/dam/main-education/teaching-and-learning/school-excellence-and-accountability/media/documents/SEF_Document_Version_2_2017_AA.pdf) elements of curriculum (curriculum provision) and effective classroom practice (lesson planning, explicit teaching).

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

**Consulted with:** Subject matter experts from the Curriculum and Reform, Strategic Delivery and Literacy and Numeracy teams.

**NSW Syllabus**[: English K–10 syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=glossary) (NESA 2022)

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

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

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

**Resource:** program of learning

**Related resources:** There is an [assessment task](https://education.nsw.gov.au/content/dam/main-education/teaching-and-learning/curriculum/english/media/documents/english-s4-year-7-term-1-assessment-sample.docx) and a [teaching and learning resource booklet](https://education.nsw.gov.au/content/dam/main-education/teaching-and-learning/curriculum/english/media/documents/english-s4-year-7-term-1-teaching-and-learning-program.docx) aligned with this program. Further resources to support Stage 4 English can be found on the [English K-12 curriculum](https://education.nsw.gov.au/teaching-and-learning/curriculum/english) page.

**Professional Learning:** Relevant Professional Learning is available on the [English statewide staffroom](https://teams.microsoft.com/l/team/19%3A88aaff1954984b3d821940244a27a355%40thread.skype/conversations?groupId=7cace238-04f1-4f87-a5dc-d823e51c9765&tenantId=05a0e69a-418a-47c1-9c25-9387261bf991) and through the [English curriculum professional learning calendar](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/professional-learning-english-k-12).

**Universal Design for Learning Tool:** [Universal Design for Learning planning tool](https://education.nsw.gov.au/teaching-and-learning/learning-from-home/teaching-at-home/teaching-and-learning-resources/universal-design-for-learning). Support the diverse learning needs of students using inclusive teaching and learning strategies.

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